Indigenous content and perspectives

Sample digital curriculum resources
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**Introduction**

Through The Learning Federation (TLF) project, Education Services Australia (ESA) makes available hundreds of digital curriculum resources to help teachers embed Indigenous perspectives across all curriculum areas and to provide opportunities for students to learn from Indigenous content. This Indigenous content and perspectives catalogue showcases some of these materials.

Digital curriculum resources include:
- interactive multimedia materials with learning design that focuses on knowledge, concepts and skills taught in Australian and New Zealand schools.
- a remarkable range of digitised items licensed from leading Australian and New Zealand cultural and scientific institutions. These items include:
  - clips from documentaries, newsreels, television programs and feature films
  - photographs, line drawings, documents and maps
  - audio files of interviews, broadcasts and speeches.

With each item, ESA supplies an educational value statement comprising a description and contextual information that enriches the value of the asset for the teacher.

This catalogue contains a sample of digital curriculum resources licensed from our partner institutions. Further sample pages are being developed for future catalogue releases.

**Themes**

This catalogue also includes examples of how teachers can draw on ESA’s extensive range of content to create thematic collections to challenge and engage students.

**Accessing and viewing the content**

Government and non-government education authorities in each Australian state and territory and in New Zealand have responsibility for facilitating access to the pool of digital content. Full details about how to access the content, including the necessary technical and software requirements for viewing it, can be found at:

www.ndlrn.edu.au

**Warning:** Please be aware that this catalogue may contain references to Aboriginal and Torres Strait Islander people who may have passed away.
Learning objects

My day series (Years 1–2)

Students help Jeneka in a variety of activities by selecting the most appropriate text for each task.

Features include:
- opportunities to focus on word discrimination to differentiate texts
- feedback when students make decisions in response to information in the text
- audio to support reading and comprehension.

Students:
- identify the real-life purpose of a text by matching the most appropriate text to an activity
- assess whether a text is suitable for a particular purpose by evaluating a range of similar texts in the context of everyday activities.

My day: Jeneka: level 1
L8295 – Year 1

Students help Jeneka by selecting the best texts for different parts of her day. They choose the correct text in a range of activities such as helping Jeneka choose a healthy breakfast and complete a writing task.

My day: Jeneka: level 2
L8296 – Years 1–2

Students help Jeneka by selecting the best texts for different parts of her day. They choose the correct text in a range of activities such as helping Jeneka make up her mind about what to pack in her school bag and what to choose for a healthy lunch from the menu.

My day: Jeneka: level 3
L8297 – Year 2

Students help Jeneka by selecting the best texts for different parts of her day. They choose the correct text in a range of activities such as helping Jeneka get to school, and completing a project about Vincent Lingiari.
**Saibai Island canoe (Years 3–4)**

Students investigate the traditional fishing methods used in the Torres Straits Islands and discover the significance of the sea to Torres Straits Islander culture.

**Features include:**
- details on the origins and purposes of Torres Strait Islander artefacts
- illustrations of traditional Torres Strait Island fishing and hunting practices
- maps of the Torres Strait Islands showing geography and trading patterns of island groups
- textual and audiovisual material such as authentic photographs from the region
- an interactive fishing game involving traditional fishing practices.

**Students:**
- explore how the Torres Strait Islander identity has been influenced by the sea and coastal environment
- link traditional fishing practices to the marine environment of the Torres Strait
- investigate traditional fishing equipment and methods used in the Torres Strait Islands.

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'Saibai Island canoe' contains non-TLF content. See Acknowledgements in the learning object.
Mystery object: Torres Strait Islands (Years 5–6)

Students examine an unusual object from the Torres Strait Islands and try to work out its purpose.

Features include:
- information on the historical background and purposes of several artefacts
- cultural aspects of activities such as games, sailing, fishing, dancing and ceremonies
- maps, timelines, text and graphics
- textual and audio-visual material such as authentic photographs from the region.

Students:
- investigate an artefact from the Torres Strait Islands to discover how Islanders express their identity through totems and ceremony
- explore how Torres Strait Island artefacts and ceremonial practices have been influenced by the sea, Europeans and other communities
- examine the object from several angles and hypothesise what it might be
- are given the opportunity to revisit their hypothesis.

![Mystery object: Torres Strait Islands](image)

Artwork courtesy of Ken Thaiday Sr.

Discovering democracy: law (Years 5–9)

Students explore the struggles of Indigenous Australians for land rights.

Features include:
- details of key steps towards the establishment of land rights for Indigenous peoples
- an outline of the Mabo case and the role of the High Court
- details of events beyond Mabo.

Students:
- explore the role of the High Court in the struggle of Indigenous peoples for land rights
- complete a timeline of the events surrounding the establishment of land rights for Indigenous peoples.

![Discovering democracy: law](image)

Image reproduced courtesy of Newspix/News Ltd.
**Garage beat series (Years 5–9)**

Students work with a garage band to explore the key characteristics of advertisements, interviews and publicity material.

**Features include:**
- options to revise texts to check language and image choice
- a range of images to accompany written text
- spoken instructions, responses and feedback
- an option to print completed texts.

**Students:**
- build texts using a model structure, images and sample text
- apply opinion adjectives and distinguish between features of formal and informal language
- investigate the structure and purpose of persuasive texts and factual texts
- construct classified advertisements, magazine articles and a media release.

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**Garage beat: profile**

L1296 – Years 5–9

Students select questions, then interview members of a garage band gathering information such as how they got started and what has been their greatest success. Students then construct a written profile of the band. The profile includes rephrasing the band’s informal spoken answers into more formal and concise written language and adding an introduction, conclusion, photo and headline.

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**Garage beat: advertisement**

L1297 – Years 5–9

Students help members of a garage band to upgrade their musical instruments. Using a checklist from the lead singer, students compare advertisements for used instruments. Then, by reviewing model advertisements, they identify the key language features of a successful advertisement. Ultimately, they build an advertisement to sell the old instruments using a model text structure, images and sample text.

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**Garage beat: media release**

L1298 – Years 5–9

After meeting each of the band members and exploring their garage to find out the background of the band, students create a promotional media release. Students prepare publicity material using a model structure and sample text.

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*This series contains non-TLF content. See Acknowledgements in the learning objects.*
Making a difference series (Years 9–10)

Students explore the life stories of a wide range of significant Indigenous figures from different regions of Australia and different eras.

Features include:
- a range of authentic images illustrating people, places and events in the recent history of Australia
- a range of authentic texts illustrating artwork and cultural interactions in the recent history of Australia
- an option to print notes compiled by the student.

Students:
- describe the importance of personal influence in achieving social equality
- explore the life story and historical impact of a significant Indigenous person
- reflect on the actions of an individual, and the impact they have had on the recent history of Australia.

Making a difference: Windradyne
L3248 – Years 9–10

Windradyne (c1790–1829) was a warrior and leader of the Wiradjuri people, who lived in the area which is now known as Western NSW. He led his people in battle against the European settlers who were taking over their land.

Making a difference: Barak
L5205 – Years 9–10

Barak (c1824–1903) was clan head of the Wurundjeri, a part of the Kulin nation, whose land is situated in the south-east of Victoria. He led protests and tried to prevent the forced removal of his people from Coranderrk Station, a farm near Healesville in Victoria. Barak was also a respected artist.

Making a difference: Yagan
L5206 – Years 9–10

Yagan, a Noongar leader (c1795–1833) played a key role in Indigenous resistance to European settlement around the Swan River area around present-day Perth in Western Australia.
### Making a difference: the Day of Mourning protestors
L5207 – Years 9–10

Prominent Indigenous campaigners, including William Ferguson, William Cooper, Jack Patten, Margaret Tucker and Pearl Gibbs, organised a protest on Australia Day, 26th April 1938. They called for a Day of Mourning against the celebration of 150 years of European colonisation.

### Making a difference: Vincent Lingiari
L5208 – Years 9–10

Vincent Lingiari (c1908–88) was an Aboriginal leader who led the Gurindji people in a landmark struggle at the Wave Hill cattle station in the Northern Territory to have his people’s traditional lands returned. This resulted in one of the first successful Indigenous land rights claims in Australia.

### Making a difference: Charles Perkins
L5209 – Years 9–10

Charles Perkins (1936–2000) was an outspoken activist who led a life-long campaign for Aboriginal rights. He became the Head of the Commonwealth Department of Aboriginal Affairs, the first Aboriginal person to hold this position.

### Making a difference: Oodgeroo Noonuccal
L5210 – Years 9–10

Oodgeroo Noonuccal, formerly known as Kath Walker (1920–93) was a poet, writer, artist, actor, teacher and social activist. She promoted reconciliation between Indigenous peoples and other Australians at a local and national level.

### Making a difference: David Unaipon
L5211 – Years 9–10

David Unaipon (1872–1967) was a widely respected inventor, writer and public speaker. His achievements have been recognised on the Australian $50 note.

### Making a difference: Michael Long
L5216 – Years 9–10
<table>
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<th>Photo courtesy of Ryan Pierse.</th>
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Michael Long is a former Australian Rules footballer and social activist. Michael had many achievements during his football career from 1989 to 2001. He is also well known for helping to stamp out racism in the game.

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<th>Photo courtesy of Newspix/News Ltd.</th>
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Making a difference: Pat O’Shane
L5214 – Years 9–10

Students look at the life of Pat O’Shane, including her graduation as a lawyer and her role as a magistrate in NSW. They investigate the people and events that influenced her and look at the ways Pat used her positions of influence to address injustice suffered by Indigenous peoples and by Indigenous and non-Indigenous women.
**Mervyn Bishop series (Years 9–10)**

Students explore a selection of photographs, taken by Mervyn (Merv) Bishop – one of Australia’s best-known photographers – and the accompanying text and personal notes, which provide Merv’s perspective on Australia’s Indigenous heritage.

**Features include:**
- a series of targeted questions in a printable notebook
- a range of photographs taken by Mervyn Bishop illustrating his life and aspects of Indigenous history
- opportunity to analyse and reflect upon Merv’s story
- descriptions of aspects of the history of Australia’s Indigenous peoples
- an option to print notes compiled by the student.

**Students:**
- explore the life story of an Indigenous photographer
- compare and describe differences between Indigenous and other groups in Australia
- consider how Merv’s Indigenous background influenced his personal and professional life by examining his photographs and reading his story
- record reflections on the inequality of treatment of Indigenous peoples in Australian history.

### Mervyn Bishop: photographer
L3247 – Years 7–10

Traces Merv’s career, including the barriers he faced.

### Mervyn Bishop: the early years
L4108 – Years 7–10

Looks at Merv’s childhood experiences and teenage years.

### Mervyn Bishop: Merv’s parents
L4109 – Years 7–10

Traces the background of Merv’s parents and the barriers they faced.

### Mervyn Bishop: the old days
L4110 – Years 7–10

Looks at the early experiences of his maternal grandmother, including her assignment to domestic service work for other families.
Mervyn Bishop: mission life
L4111 – Years 7–10

Explores the influence of ‘protection boards’ and missions on the lives of Indigenous people.

Mining Indigenous land (Years 9–12)

Students explore arguments for and against a proposal to mine Indigenous land.

Features include:
- interviews with Indigenous people for and against the mine, mining executives and conservationists
- audio support for all interview transcripts.

Students:
- examine interviews with a mining executive, conservationists and Indigenous people
- consider issues of ecological sustainability, economic development, social responsibility, aesthetics and lifestyle implications of mining the land

Mining Indigenous land
L1437 – Years 9–12

Students hear the advantages and disadvantages of establishing a mine near an Aboriginal community.

©The Crown in Right of Tasmania.
Unforgettable speeches (Years 11–12)

Students read or listen to a famous political speech. They analyse its context, using information about ‘who’, ‘what’, ‘when’, ‘where’, ‘how’ and ‘why’ provided in the form of graphics, photographs and audio.

Features include:
- models of effective speech structures, features and language choices
- illustrations and explanations of a variety of rhetorical devices used by writers
- different mediums (for example, photographs, audio files and graphics) to increase student engagement with the topic
- scaffolded feedback to support student learning
- option for students to print the speech, their response to the speech and the speech reference list.

Students:
- identify and apply knowledge of how meanings in texts are affected by contexts such as time, place, purpose and culture
- demonstrate an understanding of how meaning in text is affected by context
- compose a response on a persuasive text, using evidence to support a viewpoint
- rate speeches on how well they think each speech succeeds for each of the six features of an effective speech.

Unforgettable speeches: political speech

Students listen to excerpts and read the full script of the Redfern speech given by Paul Keating in December 1992 to launch the 1993 International Year of the World’s Indigenous People. They analyse the context and consider how the speech demonstrates the six features of an effective speech.
Digital resources

Art Gallery of South Australia

The Art Gallery of South Australia holds one of Australia’s finest art collections. The Gallery has made many of its paintings, sculptures, jewellery pieces and furniture items available in digitised form for distribution to schools.

‘An Aboriginal encampment, near the Adelaide foothills’
This painting refers to significant events within the Aboriginal history of South Australia. As more and more colonists took their traditional land, Aboriginal people were prevented from sheltering from the cold and wet winter in the Adelaide foothills. They were forced to remain around encampments like the one shown in Schramm’s painting where many died.

‘Bushfire Dreaming’, 2003
This is a work by Ronnie Tjampitjinpa, who is a senior Pintupi man and one of Australia’s most outstanding Western Desert painters. It illustrates a major ancestral narrative connected to vast tracts of land across central Australia. The single black line that cuts through the horizontal bands of colour represents the path of a great bushfire.

‘Bungaree. A Native Chief of N.S.Wales’, 1829–38
This depicts Bungaree, an Aboriginal man who was known to the early colonists as ‘King Bungaree’. He was both a prominent mediator for his people, dealing with the white authorities, and a well-known character around Sydney. Bungaree accompanied Matthew Flinders on the ship ‘Investigator’ during the circumnavigation of Australia.
Australian Children’s Television Foundation

The Australian Children’s Television Foundation (ACTF) is committed to developing and producing high-quality, innovative, entertaining and educational television programs for children. ESA has licensed clips from various ACTF productions for inclusion in the national digital curriculum content pool. Productions clips are drawn from include: ‘I Think …’, ‘Kaboodle’, ‘Lift Off’, ‘Noah and Saskia’, ‘Round the Twist’ and ‘Yolngu Boy’.

This selection of clips contains a variety of themes, stories and issues that can be used to support the teaching and learning of Indigenous content and perspectives.

‘Lift Off’ – Indigenous children spear fishing
The boys shown in this clip carrying spears and wading through the waters of a tidal river looking for fish are Yolngu, who live on the coast and refer to themselves as ‘the Saltwater People’. Clans from the Yolngu own and are responsible for beach and offshore areas, as well as the land itself.

‘Lift Off’ – Indigenous children collect mangrove worms
Mangrove worms are an important part of bush tucker for the Yolngu people of north-east Arnhem Land. This clip shows a group of Yolngu boys and girls of various ages clambering over the roots of mangrove trees in search of mangrove worms.

‘Lift Off’ – Indigenous children collect bush tucker
This clip shows Indigenous Australian girls and boys of various ages walking through the bush looking for yam plants. They find some and dig them out of the ground using sticks, a knife and a machete. Having collected the yams, they make a fire, cook them and eat them.
‘Lift Off’ – Indigenous children collect and cook oysters
This clip shows Yolngu girls and boys on the mudflats of a mangrove swamp searching for oysters – an important aspect of their cultural learning.

With permission of the Australian Children’s Television Foundation and Film Finance Corporation Australia Limited. Directed by Stephen Johnson. Produced by Burrundi Pictures.

‘Lift Off’ – Indigenous children collect body paint
This clip shows Indigenous Australian girls and boys of various ages on the seashore looking for different-coloured rocks to use in the preparation of ochres. Later, the faces and bodies of some of the boys are painted and they dance on the beach as older people play the didgeridoo and clap sticks.

With permission of the Australian Children’s Television Foundation and Film Finance Corporation Australia Limited. Directed by Stephen Johnson. Produced by Burrundi Pictures.

‘Lift Off’ – Body painting
This clip shows Indigenous boys having their bodies and faces painted with white pigment before they gather around a fire to dance. All the boys follow the dance steps of one of the men, while an old man sings and beats clap sticks and another man plays the didgeridoo.

With permission of the Australian Children’s Television Foundation and Film Finance Corporation Australia Limited. Directed by Stephen Johnson. Produced by Burrundi Pictures.

‘Lift Off’ – Bip, the snapping bungaroo
This short animated film draws heavily on Indigenous patterns and motifs to tell the story of Bip, the snapping bungaroo (freshwater turtle). Being proud of who you are and of the individual talents and abilities you possess is a major theme of this film.

With permission of the Australian Children’s Television Foundation, Film Finance Corporation Australia Limited and Heytesbury Pty Ltd. Produced by The Funny Farm. Animation by Maggie Geddes and Neil Robinson.
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### ‘Lift Off’ – Uncle Henry
This richly illustrated animated short film begins with Johnno, an Indigenous boy from the city, in a bus, reluctantly on his way to visit his Uncle Henry in the country during his school holidays. Despite his city ways and inexperience Johnno soon learns to enjoy the adventure. The film presents a positive portrayal of an Indigenous family’s relationships with each other and with the bush.

With permission of the Australian Children’s Television Foundation and Film Finance Corporation Australia Limited. Animation by Julian Wigley.

### ‘I Think …’ – All together now
This short animated film features a discussion between a group of 5- to 9-year-old children about the definition of a community and the responsibilities of individuals within a community. The children’s discussion is illustrated by animation that draws heavily on Indigenous Australian symbols and colours.

With permission of the Australian Children’s Television Foundation, Film Finance Corporation Australia Limited and Heytesbury Pty Ltd. Animation by Pavel Kryal.
The Australian Museum has an international reputation in the fields of natural history and Indigenous research, community programs and exhibitions. The Museum has made some of its natural science and cultural artefacts available in digitised form to ESA for distribution to schools.

**Indigenous wallaby trap from northern Queensland**
Basket traps such as this one were woven from lawyer cane by Indigenous men and used by women and children working together in a hunt that required good communication and teamwork.

**Indigenous grinding stone from New South Wales**
This grinding stone with a top stone, or muller, was used by Indigenous women in the semi-arid region of New South Wales to grind seeds from grasses, trees, shrubs, succulents and ferns to release the starch for cooking purposes. The flour produced was mixed with water and eaten as a paste, or cooked in the coals of a camp fire and eaten as cakes or loaves.

**Indigenous pandanus toy propellers from Arnhem Land, 1948**
Aboriginal children from Yirrkala in Arnhem Land used pandanus propellers such as these as toys. They were spun through the air in throwing competitions to judge both the skill of the player and the quality of their propeller’s construction. The child whose propeller flew the furthest was the winner. In another game, the propeller was attached to a spindle and a child would hold it up and run against the wind with it to make it spin. Toys had an important role in preparing Aboriginal children for adulthood. They were used to teach children survival skills related to hunting for food and defence.
**australiansscreen online**

Created by the Australian Film Commission and now managed by the National Film and Sound Archive, *australiansscreen online* (ASO) is an innovative website with more than 2,000 moving-image clips from Australian feature films, documentaries, newsreels, short films, home movies and animations. As the education partner in this major project, ESA has selected hundreds of clips and provided accompanying teachers’ notes.

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**Ten Canoes, 2006: Two brothers face payback**

This clip shows canoeists returning to camp after hunting for goose eggs. The narrator (David Gulpilil) resumes the parallel story of Ridjimiraril (Crusoe Kurddal), a Dreaming story set in the ancient present. The canoeists speak in their Indigenous language and the clip is subtitled. ‘Ten Canoes’ is the first feature-length film made in Australian Indigenous languages.

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**Blood Brothers – From Little Things Big Things Grow. 1993: Singing history**

This clip shows Kev Carmody, an Indigenous singer and songwriter, explaining how he uses music to tell the missing history of Indigenous Australians. His songs reflect a wide variety of musical influences and tend to focus on injustice and hypocrisy, raising issues such as land rights, the environment and Indigenous deaths in custody, but they also celebrate Indigenous Australians.

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**Jedda, 1955: Jedda dreaming again**

This clip from the feature film ‘Jedda’ shows the title character torn between her comfortable ‘white’ existence and a desire to return to her Indigenous people. ‘Jedda’ was the first film to cast Indigenous Australians in starring roles. Two different views of assimilation, which was the prevailing government policy of the time, are explored in the film. Jedda’s adoptive mother has raised Jedda to be a white girl and believes she is now ‘no more like them (her tribe) than night is to day’. The station boss, however, believes that Jedda is only ‘tamed’ on the outside and that any efforts to ‘civilise’ or assimilate her into white society will ultimately fail.

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**Wirriya: Small Boy, 2004: School**

This clip from a documentary shows 7-year-old Ricco Japaljarri Martin and his classmates at an Indigenous Australian community school near Alice Springs in the Northern Territory. Ricco is learning the Warlpiri language, spoken in Alice Springs and areas north-west of Alice Springs. Language is an integral part of Indigenous Australian people’s cultural identity – whether they speak Aboriginal English, Aboriginal Creole or ‘Kriol’ (language spoken to facilitate communication between two or more language groups) or an Indigenous Australian language.

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Images reproduced courtesy of australianscreen online.
Australian Voices

The Australian Voices project is a collection of recorded interviews commissioned by ESA that relate directly to other sound, still or moving-image items in the national collection of digital curriculum resources. Interviews include first-hand accounts from people in fields such as creative arts, science, medicine, sport and politics. They speak about experiences of war, natural disasters, working and everyday life.

A selection of resources that can be used to support the teaching and learning of Indigenous content and perspectives are described here.

**Brian Manning recalls the Wave Hill walk-off, 2007**
This is an edited sound recording of Indigenous rights activist Brian Manning talking about the Wave Hill walk-off in the Northern Territory in 1966, when Gurindji workers on the Wave Hill cattle station went on strike.

**Jimmy Little outlines his views on racism, 2008**
This is an edited sound recording, from July 2008, of Indigenous singer–songwriter Jimmy Little. Little tells how his parents lived on an Aboriginal mission, where their movements were very restricted. He recalls going to a movie theatre where people were separated by race, but says examples of racism such as these were ‘border lines’, imposed by white society, which he could sometimes cross by being open and friendly.

**John Collins recalls illustrations by Oodgeroo Noonuccal (Kath Walker), 2007**
This is an edited sound recording of John Collins, former managing director of the Brisbane-based book publisher Jacaranda Press, recalling the way the Indigenous poet Oodgeroo Noonuccal (then Kath Walker) produced illustrations for her 1980 book ‘Father sky and mother earth’.

**Jack Rennie describes Lionel Rose’s world title fight, 2006**
This is an edited sound recording of 76-year-old Jack Rennie, former trainer of boxer Lionel Rose, describing how Rose became World Bantamweight Champion in a fight against Japan’s Masahiko ‘Fighting’ Harada in Tokyo in 1968. He explains how the victory made Rose an instant celebrity back in Australia.
Getty Images

ESA has licensed hundreds of high-quality images from the extensive Getty Images collection to include in the digital curriculum content pool.

You can use the search options in your educational jurisdiction’s gateway to the national collection of digital curriculum resources to explore and view the resources available.

**Lightning in Kakadu National Park**

This is a colour photograph of lightning extending from cloud to ground in Kakadu National Park, Northern Territory, Australia. The important Dreaming figure Namarrgon, or ‘Lightning Man’, appears in Aboriginal rock art in Kakadu National Park.

*Reproduced courtesy of Randy Olson and Getty Images. Photograph by Randy Olson.*

**Michael Long and Aden Ridgeway on The Long Walk, 2004**

This photograph taken on 2 December 2004 shows former Australian Football League (AFL) footballer Michael Long near the end of his 650–km walk from Melbourne to Canberra to publicise the plight of Indigenous Australians.

*Reproduced courtesy of Getty Images. Photograph by Sean Garnsworthy.*

**Members of the Stolen Generations greet the Prime Minister after the Apology, 2008**

This photograph shows Indigenous Australian Elders and representatives of the Stolen Generations greeting Prime Minister Kevin Rudd after he had delivered the Apology to Australia’s Indigenous Peoples in the Australian Parliament on 13 February 2008. The Elders seen here all experienced separation from their families and all have been active in supporting other members of the Stolen Generations.

*Reproduced courtesy of Getty Images. Photograph by Getty Images.*
History Trust of South Australia

The History Trust of South Australia was established in 1981 to encourage the research and public presentation of South Australian history and to safeguard South Australia’s material heritage.

The History Trust has made some of its images and memorabilia available in digitised form for distribution to schools.

'Whiteout (bleached and banished)', 2004
This is the seventh in a set of ten mixed-media panels by Indigenous Australian artist Darryl Pfitzner Milika. The set, titled 'Impact: an illustrated Aboriginal history', tells about the consequences of British settlement for Indigenous Australian culture and the Australian landscape.

Killalpaninna Mission church, c1900
This photograph shows the first church built at Killalpaninna Mission in the far north-east of South Australia.

'A different vision', 2004
This is the second in a set of ten mixed-media panels by Indigenous Australian artist Darryl Pfitzner Milika. The set, titled 'Impact: an illustrated Aboriginal history', tells about the consequences of British settlement for Indigenous Australian culture and the Australian landscape.
Museum Victoria

Museum Victoria is responsible for Victoria’s scientific and cultural collections. ESA has licensed many digitised items from the Museum’s science, Indigenous, history and technology collections for inclusion in the pool of digital curriculum content.

Use the search options in your educational jurisdiction’s gateway to the national collection of digital curriculum resources to view the full list of digital content available from Museum Victoria.

Kimberley points, late 19th century
This image shows five small, sharp cutting blades known as ‘Kimberley points’ that were made of different coloured glass and ceramic materials by Indigenous Australian craftspeople in the Kimberley region of Western Australia. Kimberley points were originally made only of stone, the use of glass and various ceramic materials only becoming widespread following contact with Europeans in the late 19th century.

‘Jandamarra’s boomerang’, late 19th century
This boomerang is believed to have belonged to ‘Pidgeon’ or Jandamarra (1870? –1897), a leader of the Bunuba people in the Kimberley region of Western Australia. The old label on the boomerang calls him a ‘black bushranger’, but the series of events involving a group he led are now viewed by many as acts of resistance against the takeover of Bunuba country by non-Indigenous pastoralists.

Gagadju bark painting, c1912
This is a bark painting, created in about 1912 by a Gagadju artist, depicting the ancestor ‘Yungwalia’. The artist used natural pigments of white clay and coloured ochres to create the painting. The red ochre, so prominent in the painting, held great importance for Indigenous Australians and was traded across vast areas of the continent.
National Archives of Australia

The vast collection of items in the National Archives of Australia reflects the actions, decisions and interactions of the Australian Government. ESA has licensed hundreds of these items for inclusion in the pool of digital curriculum content.

Use the search options in your educational jurisdiction’s gateway to the national collection of digital curriculum resources to view the full list of digital content available from the National Archives of Australia.

Aboriginal protest in Hobart against the Bicentennial celebrations, 1988
This photograph depicts Indigenous protest at the start of the International Tall Ships Race from Hobart to Sydney, part of the Bicentennial celebrations in 1988. The commemoration of Australia’s Bicentenary in 1988 raised the question of whether the public should celebrate 200 years of white presence in Australia. The Indigenous protest slogan for the Bicentennial year was ‘White Australia has a Black History’.

Habitability map of Australia, 1946
This is a map of Australia from the Department of Information in 1946 showing areas of ‘habitability’ based on the quality of agricultural or pastoral land. Both at the time the map was drawn and today, Indigenous people would see this claim as false, regarding these lands as significant country. More recently, important mineral discoveries have been made in such areas.

Demonstration in support of Aboriginal rights in 1974
This photograph shows a demonstration in support of Aboriginal rights outside the then Parliament House in Canberra. Following the successful 1967 referendum campaign that allowed Indigenous Australians to be counted in the census, Aboriginal activists became increasingly politicised, focusing on issues such as land rights, sovereignty and self-determination.
National Film and Sound Archive

The National Film and Sound Archive hold more than 1 million audiovisual items dating from the 1890s to the present day. Newsreels, songs, home movie footage and early silent-era films that document aspects of the Australian experience are represented within the collection. ESA has licensed hundreds of items for inclusion in the national collection of digital curriculum resources. Use the search options in your educational jurisdiction’s gateway to the national collection to view the full list of digital content available from the National Film and Sound Archive.

**Catching crocodiles – Asset 9**
This is an excerpt from a black-and-white film about shooting and trapping crocodiles in the north of Australia in 1933. The commentary tells a tale about how Indigenous Australians crossed crocodile-infested rivers.

**Opening of Sydney ‘Opening the Sydney Harbour Bridge: 1932’ – part 8 of 9**
This clip from a famous Cinesound Review newsreel shows part of the procession crossing the Sydney Harbour Bridge after its opening ceremony. The procession includes a Scottish pipe band marching past and a group of Indigenous Australian men wearing body paint and animal-skin ‘loin cloths’.
Evonne Goolagong wins Wimbledon, 1971 – asset 1

This newsreel clip shows the world-famous Australian tennis star, Evonne Goolagong who was the first Indigenous Australian to represent Australia in world tennis and win at Wimbledon. Goolagong is famous worldwide for her success as a tennis player. As a prominent Indigenous Australian in the 70s and 80s, she was also the subject of racist slurs and sometimes the subject of abuse from Indigenous people who accused her of forgetting her heritage.
National Library of Australia

As Australia’s largest reference library, the National Library of Australia preserves a wide variety of Australian artefacts and national treasures. It holds a comprehensive collection ranging from iconic photographs and prints to sheet music and ephemera. ESA has licensed hundreds of these items for inclusion in the national collection of digital curriculum resources.

TLF ID: R4385
‘John Batman’s famous treaty with the blacks’, c1914
This image depicts John Batman signing a treaty with representatives of the Wurundjeri people. Batman ‘bought’ 200,000 hectares of land from Indigenous Australian elders in exchange for £25 worth of blankets, knives, scissors and clothing, thus paving the way for the establishment of the colony of Port Phillip and the settlement of Melbourne.


TLF ID: R3051
Excavation at Oenpelli, 1948
This is a photograph of anthropologist Fred McCarthy and archaeologist Frank Setzler sifting cave deposits at Oenpelli in the Northern Territory. The photograph was taken in October 1948 during the American-Australian Scientific Expedition to Arnhem Land (AASEAL). McCarthy and Setzler wanted to establish the origins and prehistory of the Indigenous peoples of Arnhem Land.

Reproduced courtesy of National Library of Australia.

TLF ID: R4384
A proclamation to Indigenous Australians, 1829
This lithograph indicates the seriousness of the violence between Indigenous people and the growing white population of Van Diemen’s Land (now Tasmania). In 1828, soldiers had the right to shoot or arrest any Indigenous person found in British areas. A government reward of £5 was offered for every Indigenous adult captured without injury and £2 for every child.

Reproduced courtesy of National Library of Australia.
The Northern Territory Library is the Northern Territory’s major reference and research library, responsible for collecting, preserving and providing access to the Territory’s documentary heritage and connecting people to the world of information.

Aboriginal guides in the Thornycroft expedition, 1929
This photograph highlights the role of Indigenous people’s knowledge of country in assisting in the search and rescue of non-Indigenous people. The men shown in this picture were involved in an expedition to recover the bodies of aviator Keith Anderson and his mechanic, Robert (Bob) Hitchcock, who died after their plane was forced down in the Tanami Desert in 1929.

Proposal to take Aboriginal children to new NT settlement, 1911
This letter provides an early example of the attitudes that led to government policies of removing Indigenous children from their families throughout much of the 20th century. Samuel Mitchell (1852-1926) admits in the letter that the proposal would cause anguish for mothers whose children were taken away and that there would probably be an outcry from other people, yet he states that being removed would be in the best interests of the children.

Aboriginal women, 1928?
This photograph shows two women returning from a successful hunting trip with their tools and a wallaby they have killed. Hunting is an important activity for women in western Arnhem Land as it is the women who often provide the daily food requirements by collecting berries, fruits, nuts and hunting small animals. This photograph may be one taken at Oenpelli (Kunbarlanjinja) in the Northern Territory for a 1928 federal government inquiry.
National Museum of Australia

The National Museum of Australia is a museum of social history that explores the land, nation and people of Australia, including:

- Aboriginal and Torres Strait Islander history and culture
- Australia’s history and society since European settlement in 1788
- the interaction of people with the environment.

‘Carpet Snake Dreaming’ by Toby Brown Tjampitjinpa, 1976
This painting depicts the Dreamtime story of the Carpet Snake. From Alcootha, the Carpet Snake travelled west to Yuendumu and then turned back to his own country, searching for one of his countrymen with whom he could share some food. Eventually he met another countryman, exchanged ceremonial greetings and then they went their separate ways. Toby Brown Tjampitjinpa (c1920–86) was a member of the Aboriginal Arts Board and an artist for Papunya Tula in the mid 1970s.

‘Flying Dingoes’ by Mick Namararri Tjapaltjarri, 1974
This acrylic painting has a design superimposed on a map of the escarpment where the dingo became a landform. The central series of motifs reveal the dingo’s body, with tracks on either side representing its paw marks. The dingo’s long ears, depicted as elongated arcs on either side of the concentric circles, enabled it to fly. Mick Namararri Tjapaltjarri (c1927-98) became a founding member of Papunya Tula Artists in 1971.
Screen Australia

ESA has licensed hundreds of high-quality images from the Screen Australia collection to include in the national collection of digital curriculum resources. These items include photographs of the filmmaking process and production stills taken during the making of Australian documentaries and feature films.

**Production still from ‘Mr Patterns’, 2004**
This colour photograph shows traditional figures and shapes being drawn on sand by a group of young Indigenous boys. The photograph illustrates the ‘dot’ or ‘sand’ paintings that are typical of central Australian Indigenous art. The designs are traditionally used as body paint decorations for corroborees and sand paintings for ceremonial purposes.

**Australian federal election, 1984: Enrolling to vote**
This photograph was taken during the making of ‘Voting In Federal Election’, made for the Australian Electoral Commission (AEC) to explain voting procedures to Indigenous Australians. In 1984, in recognition that Indigenous Australians have the same democratic rights and obligations as non-Indigenous Australians, it was made compulsory for Indigenous Australians to vote. Very few had voted in federal elections between 1962 and 1984, and some were unaware that they had the right to enrol and vote, especially those in remote areas of Australia.

**Filming makaratta from ‘Dhakiyarr vs the King’, 2003**
This photograph is a production still taken during the filming of the award-winning film, ‘Dhakiyarr vs the King’. In the film, the descendants of a Yolngu man, Dhakiyarr, tell the story of two laws, two cultures and two families coming to terms with the past. The photograph shows a re-enactment of makaratta. ‘Makaratta’ is from the name in a local Indigenous language for a process for achieving peace between two groups.
Themes

The struggle for land rights (Years 9–10)

This collection of photographs, a film clip and a learning object draws together historical resources relating to political activism by Indigenous Australians claiming recognition of native title.

King Billy outside Old Parliament House, 1927

This is a photograph of Aboriginal man Jimmy Clements (1847–1927), known as ‘King Billy’, standing outside Old Parliament House in Canberra in 1927. Jimmy Clements was a Wiradjuri Elder.

He was one of only two Indigenous Australian men present at the opening of Old Parliament House in Canberra by the Duke and Duchess of York on 9 May 1927. He walked from Brungle Mission near Tumut in New South Wales to appear uninvited at the opening ceremony in order to demonstrate what he later described in ‘The Argus’ newspaper as ‘his sovereign rights to the Federal Territory’.

‘Land rights for Aborigines, Answering your questions’, 1968

These two pages are the front and back of a 1968 pamphlet that urges readers to sign a land rights petition and explains what land Indigenous Australians want and what they hope to do with it. The pamphlet outlines the position of Indigenous Australians in Queensland, Western Australia and the Northern Territory and focuses on the Gurindji people and the Vesteys pastoral company. A photograph of Vincent Lingiari, the Gurindji leader, features on the front cover.

Protesters outside the Aboriginal Tent Embassy, 1974

This photograph shows the Aboriginal Tent Embassy on the lawns of Parliament House (now Old Parliament House) in Canberra – set up on Australia Day in 1972 after the McMahon coalition government failed to recognise Aboriginal land rights. The Embassy existed intermittently until 1992 when it became a permanent fixture. The Embassy helped place land rights on the political agenda.
Gough Whitlam and Vincent Lingiari at Wattie Creek, 1975
This photograph shows Australian Prime Minister Gough Whitlam pouring soil into the hands of Vincent Lingiari, an Elder of the Gurindji people in the Northern Territory.

The photograph was taken during the ceremony in which the land at Wattie Creek was symbolically handed over to the Gurindji people. The Australian Government’s ‘Aboriginal Land Rights (Northern Territory) Act 1976’, a significant milestone for Indigenous peoples, was enacted the year after the Wattie Creek ceremony.

Barrie Dexter with the Aboriginal Land Rights (Northern Territory) Act, 1976
The document Barrie Dexter (1921-) holds in his hand was a landmark in the history of Indigenous rights in Australia. The Act provided the first legal recognition by the Australian Parliament of the right of Indigenous Australians to claim ownership of land based on traditional occupation. Although limited to land not already alienated, and applying only to the federal-government-controlled NT, the Act was a significant milestone in Indigenous rights.

‘Sea of hands’ protest, Canberra, 1997
This is a colour photograph of a demonstration organised by Australians for Native Title and Reconciliation (ANTaR) in Canberra on 12 October 1997 as a ‘show of hands’ by Australians against the changes to the Native Title Act.
Indigenous sporting champions (Years 7–10)

This collection focuses on the contribution of talented Indigenous sportsmen and women to the sporting life of Australia.

**Lionel Rose, boxing champion, 1968**

This photograph shows the Aboriginal boxer Lionel Rose in 1968, the year that he became the World Bantamweight Champion. Rose became a national hero after winning the title fight against Japan's Masahiko Harada, the second Australian to become a world champion boxer. Tens of thousands of people welcomed him home to Melbourne from Tokyo. In the same year, Lionel Rose was named Australian of the Year, the first Indigenous person to be awarded that honour.

From the collection of the National Archives of Australia. Photograph by Australian News and Information Bureau.

**Lionel Rose gown, 1968**

This gown belongs to Lionel Rose (1948–), a Gunditjamara man from Gippsland in Victoria, who became a professional boxer in 1964, at the age of 16. He wore this gown in 1968 at one of the most important boxing events of his career – the World Bantamweight Championship. After winning the world title fight, Rose became a national hero with 250,000 people welcoming him home to Melbourne from Tokyo. In 1968 he was awarded membership of the Order of the British Empire by Queen Elizabeth II. He retired in 1975 with a record of 53 wins and 11 losses.

Reproduced courtesy of Museum Victoria. Photograph by John Broomfield.

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**Footy the La Perouse Way, 2006: ‘Lapa’**

This clip shows Bruce ‘Lapa’ Stewart addressing patrons at a Sydney RSL club. He talks about the history of the La Perouse United Football Club, which plays Rugby League, and about his early experiences as a player in the 1950s. Stewart reminisces about the 1950s, when team members were accepted regardless of their background. The clip gives an example of a sporting club that provides a sense of community and interracial acceptance. The club began as an all-Black team but during the Great Depression in the 1930s Aboriginal people at La Perouse were joined by hundreds of non-Indigenous unemployed homeless people. The shared experience of poverty united the Indigenous and non-Indigenous, and the La Perouse United Football Club was formed.

Reproduced courtesy of australianscreen online.
Evonne Goolagong wins Wimbledon, 1971 – asset 1
This clip shows famous Australian tennis star Evonne Goolagong, the first Indigenous Australian to represent Australia in world tennis and win at Wimbledon. Goolagong is famous worldwide for her success as a tennis player. As a prominent Indigenous Australian in the 70s and 80s, she was also the subject of racist slurs and sometimes the subject of abuse from Indigenous people who accused her of forgetting her heritage.

Evonne Goolagong wins Wimbledon, 1971 – asset 2
This clip shows Evonne Goolagong-Cawley holding up the trophy at Wimbledon in 1971. As the first Indigenous Australian to represent Australia in world tennis and win the Grand Slam tennis at Wimbledon, Goolagong had a profound effect on young people. She is famous worldwide for her grace, skill and success as a tennis player.

Cathy Freeman, 2005
This is a photograph of Cathy Freeman, one of Australia’s greatest athletics stars. The high point of her career was winning the women’s 400m sprint at the Sydney Olympics in 2000. As a woman of the Kuku Yalanji and Birri Gubba people, Freeman has consistently expressed her pride in being an Indigenous Australian, most famously at the 1994 Commonwealth Games at Victoria, Canada, when she carried the Aboriginal flag in a lap of honour after winning the 400m event.

Bradman out for a ‘duck’, 1931
This is a newspaper article, taken from one of Don Bradman’s scrapbooks, on the 1931 Sheffield Shield Match in which Bradman was bowled for a ‘duck’ (that is, without scoring) by Eddie Gilbert, an Indigenous Australian cricketer. Bradman later said he thought that Gilbert’s bowling that day ‘was probably the fastest that I’d ever seen a cricket ball delivered’.
Eddie Gilbert bowling Don Bradman, 1931
This is a sound recording of a script written by the National Museum of Australia and performed by actors. The performance depicts a commentator describing Eddie Gilbert bowling Don Bradman, with background sound effects.

Michael Long and Simon Madden, 1989
This is a photograph taken in 1989 of two Australian Rules football players from the Melbourne-based Essendon club. On the left is Michael Long and with him is Simon Madden. Long played 190 games for Essendon, from 1989 until 2001. The injury-plagued career of this star Indigenous player included being named Best First Year Player in 1989, and a ‘best on the ground’ performance in the club’s 1993 premiership team. After retiring as a player, he became the Australian Football League’s ‘Indigenous Ambassador’, helping to promote the game among Indigenous communities.

Making a difference: Michael Long
This learning object allows students to explore photos and text about Michael Long, a former Australian Rules footballer and social activist. As well as his many achievements during his football career from 1989 to 2001, Long battled against racism in sport and continues to work to improve conditions for Indigenous peoples in Australia.
Sharing traditional knowledge

This collection focuses on the ways different Indigenous peoples across Australia pass down their traditional knowledge from one generation to the next.

Aboriginal wetland burning in Kakadu, 2005 – part 1 of 3
This colour clip details the cross-generational sharing of traditional Indigenous knowledge about fire burning practices in Kakadu wetlands. A Kakadu traditional owner tells of her role as a messenger passing on her mother’s knowledge to her daughter, who is seen leading a family group in a wetland burn.

Bush Tucker Is Everywhere, c1987: ‘Little baby one’
This clip shows Indigenous women from Yuendumu harvesting bush potatoes in their country, Puyurra, in central Australia. The older women are teaching the younger women how to gather bush potatoes using traditional teaching methods of watching and doing. The bush potato, which resembles a sweet potato, is a staple food crop in this region. Traditionally, women are careful to take some but not all of the potatoes so that they would be able to return to the same areas in subsequent seasons to harvest future crops.

Indigenous Australian climbing a tree, c1817
This watercolour depicts a man climbing a tree to gather honey or catch small animals such as flying foxes, sugar gliders or possums. It illustrates the cooperative nature of Indigenous hunting practices – in the background of the painting, three people gather around a tree, while another stands on one of its lower branches, apparently being directed towards a beehive or animal by one of those standing below.

May O’Brien recalls the traditional bush lifestyle of her childhood, 2008
This is an edited sound recording of an interview with Western Australian Aboriginal educator and author May O’Brien. She recalls the traditional bush lifestyle of her childhood in the eastern goldfields region of WA. She describes living in comfortable humpies made from bush materials and how she was taught traditional knowledge about bush plants and how to conserve them.
**Narbalek, 2001: A trip to Kundjabe**

This clip shows members of the Bordoh clan of Manmoyi in Arnhem Land, on a fishing trip. It reveals the continuing strong traditional culture of the Bordoh clan, centred in a deep knowledge of and affinity with country. Members of the Bordoh clan refer to a way of life – their own and that of their ancestors – that involves a relationship with the area of Kundjabe. The clip demonstrates the passing on of Bordoh traditional knowledge from one generation to another in an understated and wholly natural way.

**Sedge hunting baskets, 1936, 1980s**

These four hunting baskets from Arnhem Land in the Northern Territory are made from sedge grass. The top bag on the left and the two at the bottom were made in the late 1980s, while the bag on the top right-hand side was collected in 1936. These baskets demonstrate the continuation of traditional cultural practices among Indigenous Australian people. In Arnhem Land, conical baskets such as these, known as ‘hunting bags’ because of their strength, were made in a variety of sizes and used for a range of purposes, including carrying heavy loads of game, fish and vegetable matter. In camp they were hung from forked sticks to keep meat and fish away from dogs. Smaller baskets were used as sieves for straining food, and were placed in running water to leach poisons from bush foods.

**Cool Drink and Culture, 2006: Ininti seed**

This clip shows a young Indigenous woman, Janelle Eggley, describing in Luritja and English the tradition of learning and teaching that she experienced as a child and is passing on as an adult. She explains why bush tucker is important for children’s health and describes how older women took her and other children to Irantji waterhole to teach them about women’s dancing, bush tucker and making ininti-seed necklaces.

**‘Yuelamu honey ant Dreaming’, 1980**

This acrylic painting is a significant work by Clifford Possum Tjapaltjarri, a Papunya artist who was born at Napperby Creek, some 50 km south-east of Altjupa in the Northern Territory. The painting describes a specific Dreaming site at Yuelamu (also known as Mount Allan); this is an important water soakage and a special meeting place in the Dreaming of the ancestral honey ants, which are among the few Indigenous sources of sugar and are prized as a treat.
Two worker honey-pot ants
This is a photograph of two honey-pot ants. Honey-pot ants are prized ‘bush-tucker’ for Australia’s Indigenous peoples – the ability to store sweet fluid has made the honey-pot ant a delicacy. The ant is consumed by holding the honey-pot worker by the head end and biting off the greatly distended gaster, releasing the slightly acid nectar content, which is savoured as it flows over the tongue.

Living Country, 2005: Honey ant
This clip shows Indigenous women passing on the knowledge of how to find honey ants and dig them out of the ground. The women raise concerns about the effect on their bush tucker of a proposed radioactive waste dump in their area. However, the potential effect of radioactive waste on the honey ants has far greater implications on the communities than the poisoning of a food source. The Honey ant Dreaming is the Dreaming of the Warlpiri people in central Australia. Any effect on the honey ants would have significant cultural and spiritual ramifications.
Indigenous Australians in the performing arts

This collection of resources focuses on the achievements of Indigenous Australians, including David Gulpilil and Jimmy Little, in the performance arts.

**Gulpilil: One Red Blood, 2002: Walkabout**

This clip shows some of the issues relating to Indigenous Australians in film. In the early years of Australian cinema, Indigenous Australians were depicted as either menacing and a threat to white settlers, or primitive and simple. From about the 1950s these stereotypes were replaced by that of the noble, mysterious but remnant savage that inhabited the desert (Gulpilil’s ‘Walkabout’ character is a noble innocent). Indigenous women continue to be cast as victims while, as Indigenous activist Gary Foley says, Indigenous men often play trackers.

**David Gulpilil in performance, 1982**

This black-and-white photograph shows celebrated Indigenous Australian actor and dancer David Gulpilil in performance at the 1982 Australia Day celebrations in Canberra. Dance performance was the mainstay of Gulpilil’s career in 1982 and he was recognised nationally and internationally as Australia’s finest performer of Indigenous dance.

**Storm Boy, 1976: ‘Does this country belong to him?’**

The clip shows actor David Gulpilil in the role of Fingerbone Bill. ‘Storm Boy’ was one of the first Australian films to cast an Indigenous Australian as a central character and in a positive role. Until the 1970s the few roles for Indigenous actors tended to be marginal and to reproduce negative stereotypes or clichéd representations of a people frozen in time and unable to cope with the modern world.
Blood Brothers – From Little Things Big Things Grow. 1993: Singing history
This clip highlights the work of Kev Carmody, an Indigenous musician and songwriter whose protest songs and lyrical ballads have been described as powerful and moving. His songs reflect a wide variety of musical influences and tend to focus on injustice and hypocrisy, raising issues such as land rights, the environment and Indigenous deaths in custody, but they also celebrate Indigenous Australians.

Jimmy Little at a National Aborigines Day ceremony, c1965
This photograph shows three Indigenous Australian men, including well-known singer Jimmy Little (on the right), in an introduction line. In the 1960s, Little played an important role in changing perceptions about Indigenous people at a time when racist stereotypes were rarely challenged. Appearing on television and constantly on tour around Australia, he was probably the first Indigenous person many non-Indigenous Australians saw. His performances at clubs that prohibited the entry of Indigenous people succeeded in challenging their bans.

Jimmy Little talks about being an entertainer, 2008
This is an edited sound recording of Aboriginal singer-songwriter Jimmy Little offering advice about being a successful entertainer. Little says that entertainers must have faith in themselves and sing or entertain to suit the ‘mood’ of the audience. He suggests that this mood can be changed throughout a performance by the selection of the songs or other means of entertainment. He also states that he aims to enjoy performing, and to share this enjoyment with his audience.

Saibai Island dancers, 2001
This is a colour photograph of the Saibai Island choreographer and dancer Cedric Waia leading the dance troupe Moeyoengu Koekaperr in the Dhoeri dance during the Tracking Kultja festival at the National Museum of Australia in Canberra. The dancers wear traditional dress featuring armbands and decorative items made from natural materials such as grasses and shells. The dancers each wear a Dhoeri (headdress).
**Message Stick – Arafura Pearl, 2003: Music**
The clip shows the Mills, a Darwin family of musicians and singers. Music for the Mills family is intertwined with involvement in Indigenous issues. The two generations depicted have played significant leadership and advocacy roles relating to Indigenous peoples and their rights, including native title land claims. Formed in 1982, the Mills Sisters are well-known Indigenous performers.

**Roslyn Watson, 1980**
This black-and-white photograph shows Roslyn Watson, an Indigenous Australian dancer, choreographer and teacher of international renown. Watson, who was born in Brisbane and is of Biri and Munginjarli descent, helped to promote Indigenous identity through dance along with other significant dancers such as Noel Tovey and Mary Miller. In 1973, she performed the Brolga myth with the now famous Indigenous dancer and actor, David Gulpilil. In 1977, she performed with the Aboriginal Islander Dance Theatre in the Third World Festival of Black Arts in Nigeria.

**Message Stick – Wayne’s World, 2005: Starting to Happen**
This clip shows actor, writer, director and filmmaker Wayne Blair talking about his acting career and his own writing for film or theatre, discussing the type of roles that he has been offered and the universal stories with Indigenous themes he prefers to write. Blair explains his feelings about getting Indigenous stories heard.
Dreaming

This collection looks at different Dreamings across Australia.

**Benny and the Dreamers, 1992: Creation**

This clip shows Pintupi Elders Tjapaljarri and Ngamurarri talking about the significance of their Dreaming and about the relationship of the Dreaming to Indigenous people today. Tjapaljarri and Ngamurarri say that they would feel lost without their Dreaming and stress that the Dreaming is still the reason for existence within the modern world.

**‘Water Dreaming’, 1974**

This painting is a work by Johnny Warangkula Tjupurrula, one of the original Papunya artists. It is a depiction of the artist’s Dreaming country represents a Water Dreaming site of Kalimpinpa, 150km west of Papunya – the orange circles represent the site, with the adjoining spotted wavy lines representing the water flow; the white areas represent clouds, which have emu tracks on them.


This clip presents an Indigenous view of Mparntwe (Alice Springs). It includes Indigenous music and aerial views accompanied by a voice-over explaining how the landscape of Mparntwe was created by ancestral beings as they travelled through the country. The clip asserts Arrernte culture and Dreaming as a living tradition through singing, the music of the clapping sticks and the Arrernte language.

**Kaboodle – Foxbat and the Mimi**

This clip shows a short animation for all ages about a ‘foxbat’ (a fruit bat or flying fox), which takes refuge in a cave inhabited by Mimi (spirits in Indigenous Dreamings from northern Australia) that attempt to capture him. The cave paintings come to life through the power of the Mimi and, as the foxbat tries to find its way through the caves, they pursue it. Mimi feature in many Indigenous Dreamings from northern Australia – they can be mischievous but they are generally considered to be harmless.
**Message Stick – Scotty Martin, 2005: Wandjina**
This clip shows Nyalgodi Scotty Martin, an Indigenous songman, providing an explanation of rock art depicting Wandjina in the Kimberley region of Western Australia. Wandjina are powerful ancestor beings sacred to the Worrorra, Ngarinyin and Wunambal peoples of the Kimberley who have responsibility for creating the people and the land and for ensuring the recurrence of rains and the reproduction of food species.

**‘Widow’s Dreaming’, 1971**
This is a painting by Long Jack Phillipus Tjakamarra, one of the most prolific and important of the original group of Papunya artists. It contains symbolism - the concentric circles are commonly used symbols in desert art and often represent meeting or ceremonial places or special sites; the ‘U’ shapes represent women sitting and the lines are digging sticks used for breaking up the ground to harvest bush tucker.

**‘Mountain devil lizard Dreaming (with winter sandstorm)’, 1996**
This painting by Kathleen Petyarre, recognised as one of Australia’s greatest living artists - born in the remote location of Atangkere, an important water soakage on the western boundary of Utopia Station north-east of Alice Springs, Northern Territory, Petyarre is from the Alyawarre and Eastern Anmatyerre language groups. The painting is linked to a Dreaming story related to Arnkerrthe, the mountain devil lizard. Petyarre acquired her knowledge of the Arnkerrthe Dreaming as a child by listening to her paternal grandmother’s verbal account of the narrative.
Language and identity

This collection looks at issues surrounding Indigenous identity and the preservation of family and community through language.

**Mervyn Bishop: Merv’s parents**  
Explore a personal perspective on Australia’s Indigenous heritage through the photos of Indigenous photographer Mervyn Bishop. Trace the background of his parents and the barriers they faced. Find out how Indigenous people were restricted by authorities such as the New South Wales Aborigines Welfare Board.

**May O’Brien talks about Aboriginal storytelling, 2008**  
This recording gives an insight into the process of Aboriginal storytelling. In it Western Australian Aboriginal educator and author May O’Brien gives a sense of the difficulties involved in accurately recording Aboriginal legends or stories in English. O’Brien says that she has to choose words carefully because sometimes people writing Aboriginal stories do not capture the ‘true gist and meaning’. She also notes the difficulty of writing in English for an Aboriginal person for whom English is an additional language.

**Wirangu Women – Always Have, Always Will, 2006: Hunting wombat**  
This clip shows Wanda Miller, an Indigenous Australian woman, talking about developing materials to assist with the teaching and learning of the Wirangu language as part of a program of language maintenance. Wombat hunting, which is an important activity for the Wirangu people, is the subject chosen for one resource. A young Indigenous woman is shown using the materials on a computer to help her learn the language.

**Ten Canoes, 2006: Two brothers face payback**  
This is a clip from ‘Ten Canoes’, the first feature-length film made in Australian Indigenous languages. There are about 40 language groups in north-east Arnhem Land, and most Indigenous people in the region are multilingual. Most of the canoeists in the film are Ganalbingu speakers but Minygululu (Peter Minygululu) speaks Mandalpuyngu. A version of ‘Ten Canoes’ was produced with a narration in the Mandalpuyngu language.
Report on rationing and conditions in Kahlin Compound, 1936
This report dated 22 May 1936 relates to the Kahlin Compound, which was designed to hold Aboriginal people. The report illustrates the degree to which the government at the time was determined to assimilate children of mixed Indigenous and non-Indigenous descent. According to the report, more than half of the ‘inmates’ of the Compound had Indigenous-only ancestry, but they are mentioned only once – almost the entire focus of the report is on children of mixed descent, who at the time were the focus of assimilation policy.

Marion Scrymgour talks about her mixed sense of identity, 2008
In this recording, Northern Territory politician Marion Scrymgour (1960-) talks about having two different Indigenous heritages and struggling to connect with her father’s background. Scrymgour was raised among her mother’s people in the Tiwi Islands rather than with her father’s family in central Australia. Scrymgour’s limited knowledge about her father’s family is a reflection of past policies in which children of mixed Indigenous and non-Indigenous backgrounds were removed from their families to be raised like Europeans.

Australian Indigenous children at ‘the Bungalow’, 1928
This is a photograph of 45-50 children ranging in age from infancy to 16 years and some adults at the Indigenous children’s institution known as ‘the Bungalow’. Most of the children had been forcibly removed from their families. Under the federal Aborigines Ordinance 1918, the Chief Protector of Aborigines had the power to take Indigenous children from their families at any age and place them in an institution.

Stolen Generations, 2000: Never the same again
This clip features a member of the Stolen Generations, Daisy Howard, who was taken at the age of 2 from her family and home in Halls Creek in WA to an institution. At the age of 11 Howard was sent from the institution to the Beagle Bay Mission. She never saw her mother again, and it was 50 years before she was reunited with her sister May.
Beyond Sorry, 2003: Back to country

This clip shows Zita Wallace, an Eastern Arrernte woman, in her grandfather's country learning and speaking about culture. Wallace was one of the children described in ‘Bringing Them Home: Report of the national inquiry into the separation of Aboriginal and Torres Strait Islander children from their families’ (1997) but she found her family in the 1990s. Learning about country and becoming immersed in culture and law are lifelong processes for an Eastern Arrernte person and the clip shows the focus required for someone removed as a child like Zita, to begin in their 60s.

Pale visions (beyond Eden), 2004

This painting is the last in a set of ten mixed-media panels by Darryl Pfitzner Milika of the Kokotha language group from the west coast of South Australia. It uses symbolism to communicate feelings and ideas – the two Aboriginal children represent the generations of Indigenous Australians affected by government assimilation policies. By painting the shadows white, Milika is suggesting that from the outside this process appears to be inevitable, but the ‘missing’ hearts indicate that this transformation comes at great cost to each Indigenous person.

Message Stick – Koori Court, 2005: Circle justice

This clip shows how the Koori court attempts, by its layout and structure, to reduce the sense of alienation from the justice system felt by Indigenous people, and to decide upon appropriate sentences for Indigenous offenders. Elders are appointed to the Koori courts to provide the magistrate with cultural advice and, by drawing on their knowledge of the offender or their family history and community, to act as mediators.
Land and the environment

This collection focuses on the significance of land to many Indigenous Australians.

‘Aggrocultural advances’, 2004
This painting is the sixth in a set of ten by Darryl Pfitzner Milika of the Kokotha language group from the west coast of South Australia. The deeply furrowed landscape represents the aftermath of British settlement and the devastation of the natural environment that has occurred as a result. The small piece of land that has been left in the middle of the ploughed field comes from the artist’s own observation of a farmer who was in the habit of regulating his ploughing around two trees that stood in the middle of a particular paddock. The isolation of the seated figure on the top of this outcrop refers to the plight of Indigenous peoples in colonial times who were forced to take refuge in reserves and missions as a result of British settlement and policies.

Blood Brothers – Jardiwarnpa, 1993: The land is sad
This clip highlights the Jardiwarnpa, the Warlpiri fire ceremony, as part of a living Indigenous culture. It also shows some of the Warlpiri country and people, whose land is situated north and west of Alice Springs in the Northern Territory. It includes aerial footage of the land forms but also of houses in Yuendumu, a large Warlpiri community in the central desert.

Alice Springs Telegraph Station centenary, 1972 – part 1 of 3
This clip presents the European history of the Alice Springs area, with a focus on the natural beauty and tourist potential of central Australia. It displays a complete absence of any Indigenous perspective or history – at the time of filming the newsreel, more than a third of the population of the Northern Territory comprised Indigenous peoples, with a history of possession of the land stretching back over at least 60,000 years. The newsreel demonstrates white Australia’s failure to engage with Indigenous issues.

After Mabo, 1997: Fiction of terra nullius
This clip shows Indigenous leaders Peter Yu and Noel Pearson discussing Indigenous rights to land and the native title legislation that was introduced by the Labor government under prime minister Paul Keating after the Mabo decision in 1992. It includes the government’s rationale and a discussion of the
### Clearing land for farming, c1920

This is a black-and-white photograph of five men clearing land in the Murray-Mallee region of South Australia in about 1920. The contrast in attitudes to land usage between those of the British settlers and those of the Indigenous peoples is suggested by the scene – farmer settlers saw land as a resource to be farmed, grazed and exploited, whereas Indigenous peoples believed that land was sacred and had to be nurtured; they engaged in a variety of resource management practices such as ‘firestick farming’ and the damming of creeks to manage fish stocks.

Reproduced courtesy of State Records of South Australia, and History Trust of South Australia. Photograph by Government Photolithographer of the Photolithographic Branch, Lands Department.

### Desert Tracks, 1997: Cleaning up the land

This clip shows an Aboriginal Elder speaking in Pitjantjatjara accompanied by English subtitles. He talks about Dreamings of bush foods and of places such as rock holes and creeks, and how they were created. There is footage of a large mob of cattle being mustered. He explains that cattle pose a problem for the land and as a consequence the land is bare. He says that the Anangu would like to fence and restore the land, but without a vehicle such work is very difficult.

Reproduced courtesy of australianscreen online.

### ‘Desert Tracks’, 1991

This photograph was taken during a camping trip recorded in the documentary ‘Desert Tracks’. A group of white city dwellers spent ten days with the Pitjantjatjara people, sharing their lifestyle and learning about their affiliation with the land. The campers discovered how to live with the elements, how to hunt, gather and cook food and how to find water, as well as learning about important songlines (creation narratives) revealed in the land.

Reproduced courtesy of Film Australia.

### The Changing Face of Australia, 1970: Uluru

This clip shows images of Uluru, an Aboriginal sacred site of significant spiritual importance to its traditional owners, the Pitjantjatjara and Yankuntjatjara peoples – known locally as Anangu. Their Dreaming explains how the weather-beaten features of Uluru – the honeycomb pitting, the gashes, ribs, pools and caves shown in this clip – were created by ancestral beings and spirits of the land.

Reproduced courtesy of australianscreen online.
Apology to Indigenous Australians

This collection is about the apology to Indigenous Australians delivered in the Australian Parliament on 13 February 2008.

Kevin Rudd’s apology speech, 2008 - item 1 of 6
This clip shows the opening minutes of Prime Minister Kevin Rudd’s Apology to Australia’s Indigenous Peoples in which he apologises for the laws and policies of successive parliaments and governments. It opens with the Prime Minister reflecting on past mistreatment of Indigenous Australians before moving to make separate apologies to the Stolen Generations and their families.

Kevin Rudd’s apology speech, 2008 - item 2 of 6
This clip, from the first part of the apology, shows the Prime Minister identifying the need for reconciliation, and telling part of the life story of Nungala Fejo, a member of the Stolen Generations. Interspersed is an account of how the apology was the fulfilment of an election promise. Occasionally throughout the clip the camera pans across the seated parliamentarians, Indigenous Australians in the public gallery and former prime ministers.

Kevin Rudd’s apology speech, 2008 - item 3 of 6
This clip is from the middle of the apology and shows the Prime Minister identifying the wrongs done to Indigenous people by the forced removal of the Stolen Generations as the major reason for the apology. He points to the personal stories in the 1997 ‘Bringing them home’ report and is strongly critical of intervening governments’ denials and delays. Former prime minister Paul Keating is seen listening to the apology.

Kevin Rudd’s apology speech, 2008 - item 4 of 6
This clip, from the middle of the apology, shows Kevin Rudd giving three reasons why the apology was needed. It opens with the Prime Minister focusing on the numbers of Indigenous children removed from their families, followed by a discussion of what motivated the legislation and government policies. The clip concludes with members of the Stolen Generations listening as Rudd explains that the removals continued until the 1970s.
<table>
<thead>
<tr>
<th><strong>Kevin Rudd’s apology speech, 2008 - item 5 of 6</strong></th>
<th>This clip, from the second half of the apology, shows the Prime Minister giving a final reason for the apology being made in the Parliament and reiterating the apology itself. The clip opens with footage of invited members of the Stolen Generations as Rudd identifies that the removal of Indigenous children was a violation of the core Australian value of a ‘fair go for all’. This is followed by the recognition that the laws made by the Parliament were wrong.</th>
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<tr>
<td><strong>Kevin Rudd’s apology speech, 2008 - item 6 of 6</strong></td>
<td>This clip shows the closing minutes of the apology in which Kevin Rudd urges that the apology be seen as the start of a new page in the nation’s history. His emphasis on the apology as a day of reconciliation is followed by a reaffirmation of the respect Indigenous cultures deserve. The clip ends with him commending the motion of apology and with scenes of parliamentarians standing and applauding the motion and Indigenous people in the galleries.</td>
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<tr>
<td><strong>Members of the Stolen Generations greet the Prime Minister after the Apology, 2008</strong></td>
<td>This photograph shows Indigenous Australian Elders and representatives of the Stolen Generations greeting Prime Minister Kevin Rudd after he had delivered the Apology to Australia’s Indigenous Peoples in the Australian Parliament on 13 February 2008. The Elders had seen and heard the apology from the distinguished visitors’ gallery of the House of Representatives.</td>
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<tr>
<td><strong>Beyond Sorry, 2003: Back to country</strong></td>
<td>The clip shows Zita Wallace, an Eastern Arrernte woman, in her grandfather’s country learning and speaking about culture. Aggie Abbott observes that her niece is one of the few ‘Stolen Generation’ children to return to country. She describes how Wallace went about finding her family.</td>
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| **Beyond Sorry, 2003: This child, Zita** | This clip shows one of the reasons for the apology - the effect of the removals of children on individuals and their families. Eastern Arrernte woman Zita Wallace, her husband Ron and her aunt Aggie Abbott tell her story as she prepares to return to her grandfather’s country. Abbott explains that, when Wallace and her elderly mother were reunited, her mother did not believe that she was her daughter. Wallace was one of the people invited to witness the apology in Parliament.
Exploring colonial and Indigenous perspectives through art (Years 9–10)

This collection contains a sample of digital curriculum resources from the national collection that depict Indigenous peoples and cultures. Some items are historical representations of Indigenous people as they are portrayed through paintings and portraits by non Indigenous people. They reveal how cultural practices and people were perceived at the time. This style was not always accurate in its documentation of traditional life but reveals commonly held colonial perceptions of Aboriginal people and culture. In contrast, contemporary works by Indigenous artists are included as reference points to show the different ways Indigenous people represent people, place, culture and specific issues.

**Conrad Martens, 1978: Conrad Martens’s NSW**  
This clip shows paintings by colonial artist Conrad Martens. The paintings depict early Sydney, including Indigenous Australians on the foreshore of Sydney Harbour and ships on the water, as well as aspects of the settlement itself. The narrator describes Martens’s arrival in the colony of New South Wales, his subsequent success as an artist and the significance of his paintings as a pictorial record of early Sydney.

**Drawing by Indigenous Australian artist Tommy McRae, 1880 – asset 3**  
This is a black-and-white drawing by Indigenous Australian artist Tommy McRae (c1823–1901), also known as Tommy Barnes, Yakaduna, and ‘Chief of the Wahgunyah tribe’. It is a rare contemporary example of Victorian Indigenous life in the late 1800s produced by an Indigenous person as most contemporary depictions of Indigenous Australian life in that period were produced by European artists and writers.

**‘Prophets of loss’, 2004**  
This painting is the eighth in a set of ten by Darryl Pfitzner Milika (1949–), of the Kokotha language group from the west coast of South Australia. It expresses the artist’s feelings about the historical process of colonisation, which he views as having had a devastating outcome for Aboriginal peoples, now and in the past. Milika has described the images in the ‘Impact’ set of panels as being ‘simple images that intimate some of the grief and loss inflicted upon Indigenous Australians since colonisation’.
From the Art Gallery of South Australia, Adelaide. Painting by Benjamin Duterrau.

**‘Timmy, a Tasmanian Aboriginal, throwing a spear’, 1838**

This powerful oil painting by Benjamin Duterrau (1767-1851) conveys the painter’s perception of an Indigenous man hunting and reconstructs his view of Indigenous cultural practices, though not necessarily realistically.

Reproduced courtesy of australianscreen online.

Message Stick – Scotty Martin, 2005: Wandjina

This clip shows Nyalgodi Scotty Martin, an Indigenous songman, providing an explanation of rock art depicting Wandjina in the Kimberley region of Western Australia. The camera pans across the rock face to show the figures and images depicted in red ochre pigments. Martin points out the images and explains their significance to Aboriginal law, culture and language.

From the Art Gallery of South Australia, Adelaide. Portrait by Charles Rodius.

**King Bungaree Chief of the Broken Bay Tribe, NSW**

This is a portrait by Charles Rodius (1802-60) of an Eora man known to early colonists in New South Wales as ‘King Bungaree’. The term ‘king’ is a false title and represents an ignorance of Aboriginal customs. This style of art, usually made by early colonial artists, was not always accurate in its documentation of traditional life and material culture but invariably revealed commonly held European perceptions of Aboriginal people and culture.

From the Art Gallery of South Australia, Adelaide. Photograph by J W Lindt.

**‘Portrait of Aboriginal women and baby’, c1874**

This studio-posed anthropological photograph depicts Indigenous women, their material goods and cultural practices through the eyes of the German photographer. These types of photographs became postcards and were sold around the world. It is an example of the way in which photographers such as Lindt interpreted Indigenous Australians and their culture – newspapers of the time, including the 1874 issue of the ‘Australian Town and Country Journal’, praised Lindt’s photographs for representing Aborigines ‘truthfully and artistically’. However contemporary viewers see such studio depictions as artificial, unconvincing and degrading.
| **Kakadu rock art** | This is a colour photograph of Indigenous rock art in the Kakadu National Park in the Northern Territory. It includes representations of three Creation figures. Rock art is an important part of the lives of Aboriginal people serving as a visual record of aspects of particular ceremonies or stories. |
|**‘Aaron’ costume, Sydney 2000 Olympic Games** | This decorative garment is the product of a unique collaboration between an Indigenous artist and a contemporary fashion designer. The outfit designed by Peter Morrissey incorporates a textile design by Indigenous artist Jacinta Numina Waugh based on traditional ceremonial design. |
|**Corroboree, c1817** | This watercolour shows Indigenous Australian men at a moonlit, night-time corroboree around a central fire in a bush clearing. It is an example of the European artistic conventions used at the time to depict the Australian landscape and reveals the perception of cultural practices of Indigenous people through the eyes of the colonial artist. |
|**‘Inma – illuminating country’, 2004** | This painting is the fourth in a set of ten by Darryl Pfitzner Milika of the Kokotha language group from the west coast of South Australia. This modern painting powerfully expresses the artist’s feelings about the historical process of colonisation with its devastating impact on Indigenous Australian culture and the Australian landscape. |
Mimi, 2002: Investing in the unknown

This clip, taken from the beginning of the short feature Mimi, shows Catherine (Sophie Lee) at an art auction, where she buys two Indigenous artworks, a Mimi spirit sculpture and a painting of a barramundi fish. She asks the auctioneer if the artworks will double in value over the next year. The Indigenous art market has flourished since the 1990s and is now the strongest sector of Australia’s fine arts industry, with around 5,000 artists producing art and craft works worth more than $100 million a year in 2007.
First contact

This collection contains digital curriculum resources from the national collection that depict Indigenous Australians’ first contact with traders, colonists and scientists.

**First Fleet landing re-enactment, 1938**

This photograph shows how non-Indigenous Australians in the 1930s imagined first contact between the colonists and the local people might have been in 1788 – the Indigenous people running away in fear. Although this image is completely fictitious, there are some historical references that suggest that the colonists’ ships were initially seen as winged monsters and the colonists as ghosts – sometimes as welcome relatives returning from the dead but sometimes as malevolent spirits to be feared.

**Bark painting from Arnhem Land, 1930s**

This bark painting provides evidence of contact between the Yolngu people of Yirrkala in Arnhem Land and Macassans from Sulawesi (in present-day Indonesia). Macassan traders sailed in praus to the coast of northern Australia between 1500 and 1907 to fish for trepang, a sea cucumber that was dried and traded as a delicacy used in cooking. In the process, the Macassans introduced the dugout canoe to the Yolngu people.

**Illustration of Indigenous man offering his boomerang to white ‘Queensland’, 1891**

This drawing from the cover of the Boomerang newspaper reflects what many non-Indigenous Queenslanders wanted to believe about the history of relations with Indigenous people in the colony – that Indigenous people had been so impressed by the benefits of civilisation that they had peacefully submitted to the colonists. In fact, even as this edition was published, the violence in northern Queensland was continuing.
Reproduced courtesy of australianscreen online.

Lore of Love – Loved Up, 2005: Before white people
The Pintubi women featured in this clip first came into contact with white people when anthropologist Donald Thompson led the Bindibu Expedition, a series of three field trips between 1957 and 1965 into their desert country in Western Australia. Footage is interspersed with photographs of the woman taken on the day of contact. One of the women tells the story to give a vivid impression of that first contact and its consequences.


‘Pacific Ocean, a native canoe meeting strangers off the Murray Islands’, 1845
In 1845 contact between Torres Strait Islanders and the British was relatively rare. This watercolour shows people travelling in a large canoe with two sails to or from Mer, Dauar or Waier, the most easterly islands in Torres Strait, and hailing two Royal Navy vessels in the distance. The corvette ‘Fly’ and the cutter ‘Bramble’ were carrying out an extended hydrographical survey. The watercolour was painted by Edwin Augustus Porcher, an officer on board.


Indigenous Australian man, Bedgi-bedgi (Bidgee-bidgee), 1802
Between 20 June and 17 November 1802 Indigenous people living near what is now Sydney had contact with a French scientific expedition led by Nicholas Baudin. Nicolas-Martin Petit, one of the expedition’s artists, drew this and numerous other portraits. This half-portrait shows a man named as Bedgi-bedgi (also known as Bidgee-bidgee), said to be of the Gwea-gal people.
Indigenous Tasmanian woman, Arra-Maida, 1802
On 31 January 1802 a young woman said to be named Arra-Maida came in contact with a French scientific expedition led by Nicholas Baudin on Bruny Island, off south-eastern Van Diemen’s Land (Tasmania). Arra-Maida was the apparent leader of a group of Bruny Island women who had been gathering crayfish and shellfish. Nicolas-Martin Petit, one of the expedition’s two artists, made this drawing of Arra-Maida and her baby.

Alyawarre Country, 2001: The grinding stone
In this clip Reggie Camphoo Pwerl and Donald Thompson Kemarre describe the first contact with white pastoralists who arrived at the Frew River area in January 1889. Speaking in Alyawarre they give an account of their fathers and grandfathers experience. They tell how the pastoralists stayed and treated the local people who were living in this country first with great cruelty.

Exploring the Swan River, 1827
This painting by William John Huggins shows an encounter between the local Noongar people and some of the 18 members of an exploring party led by Captain James Stirling in March 1827 up the Swan River in Western Australia. While the group were probably not the first British the Noongar people had seen, this exploring party was pushing further into the Noongar lands.

‘Native chief of Baturst’ (Bathurst), c1815–17
This Wiradjuri man was one of the people who met the first party of British officials to cross the Blue Mountains and move into Wiradjuri country in 1815. The meeting took place near what is now Bathurst in New South Wales. The half-portrait may have been drawn when the artist, J. W. Lewin, visited the area as one of the official party which included Governor Lachlan Macquarie.
<table>
<thead>
<tr>
<th><strong>Pioneers of Love, 2005: Ngadjonji country</strong></th>
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<tr>
<td>The Ngadjonji people living in the rainforest around the Rosser River in Queensland experienced first contact with settlers in around 1885. In this clip Flora Hoolihan, the granddaughter of one of the first Ngadjonji people to meet white men, describes her grandmother’s experience of being chased, caught and kept by them.</td>
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<th><strong>Indigenous Australians defending their land, c1817</strong></th>
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<td>This watercolour illustrates an event that occurred in the early contact period after the arrival of the First Fleet in 1788. The colonists’ hunting had caused food shortages for the local Dharug people and in about 1789, a large group of Dharug people attacked a fishing crew from the ‘Sirius’, took some of the catch and drove the crew away. Most of the warriors are on the headland but about ten have swum out to threaten the boat.</td>
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