Advice
Aboriginal and Torres Strait Islander people are respectfully advised that the education material contained in Dreaming in Colour may contain names, images and voices of people who have died.
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### Dreaming in Colour – Acknowledgments

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Indigenous Australians have been a part of the story of the moving image in Australia from the beginning of European exploration and settlement. Anthropologist A.C. Haddon first worked with Mer Islanders to film their traditions in 1898, and since that time Indigenous Australians have taken part in thousands of films and television shows. They have often been portrayed in a negative light, sometimes in a positive light – but until relatively recently they have rarely been in control of their own images and stories. In the 1970s, Indigenous filmmakers and artists began to fight for their own voice in the world of the moving image. Today, a new generation of Indigenous Australians is continuing this effort – telling their stories, their way. The ‘Blak Wave’ of moving image makers is winning recognition around the world for its talent in directing, cinematography, writing and acting.
DREAMING IN COLOUR EDUCATION KIT

Australians do not know and relate to Aboriginal people. They relate to stories told by former colonists.

Marcia Langton

The Dreaming in Colour Education Kit celebrates, investigates and explores the moving image, both contemporary and historical, from an Aboriginal and Torres Strait Islander perspective. The primary focus of the kit is the extraordinary body of work produced by Aboriginal and Torres Strait Islander filmmakers and artists, and it explores many of the stories, issues, themes and passions of Aboriginal and Torres Strait Islanders.

The kit aims to be representative of a diverse range of media, art forms and working styles, all of which have curriculum teaching and learning activities, links and resources that span the arts and humanities study areas. An important component of the kit is its focus on cultural protocols when engaging with Aboriginal and Torres Strait Islander stories and images.

The kit aims to be supportive and rewarding for teachers as they give students the opportunity to become immersed in the rich cultural history, inspiring heritage and contemporary stories represented in the moving image by Aboriginal and Torres Strait Islander communities in Australia.

Curriculum links

1 ‘Well, I heard it on the radio and I saw it on the television’: An Essay for the Australian Film Commission on the Politics and Aesthetics of Filmmaking by and about Aboriginal People and Things, Australian Film Commission, 1993
CULTURAL SENSITIVITY:
Oral and Written Language

What's in a name?

Language is a powerful transmitter of social values. Language can liberate and inspire, but it can also bully, disrespect and perpetuate misinformation. Language constantly evolves, and it is framed or influenced by the political and social theory of the time. Words that once were accepted as culturally appropriate in documenting, discussing and describing people, events and situations may come to be considered insensitive or even offensive.

British colonists introduced the terms ‘Aborigine’ and ‘Aboriginal’ to the Australian situation, initially using them in the general sense of the definitions below:

aborigine n. 1. one of the first inhabitants of a country; one of the people living in a country at the earliest known period.

aboriginal adj. of or relating to an aborigine or aborigines.

Macquarie Dictionary

Over time, these terms became accepted as descriptors of the first inhabitants of Australia. Note that in this sense they are capitalised:

Aborigine n. 1. a member of a tribal people, the earliest known inhabitants of Australia. 2. a descendant of this people, sometimes of mixed descent.

Usage: the Australian Government Style Manual (6th ed., 2002) encourages the use of Aboriginal as a noun to replace Aborigine. Indigenous is the preferred adjective to encompass both Aboriginal and Torres Strait Islander peoples.

Aboriginal adj. 1. of or relating to the Australian Aborigines.

n. 2. an Australian Aborigine.

Macquarie Dictionary

However, for the diverse nations of people living on the continent now known as Australia, these generic words, used as umbrella terms for all of the Indigenous peoples of Australia, are far from accurate in describing their cultural and linguistic diversity. They are not one homogenous group of people, as white settlers perceived them to be. These days many Aboriginals and Torres Strait Islanders prefer to be known by the nation to which they belong.
Like ‘Aboriginal’, the term ‘indigenous’ is also problematic as it is a generic word that is not specific to Australia:

*indigenous* adj. 1. originating in and characterising a particular region or country

*Macquarie Dictionary*

It is necessary to specify the country to which ‘indigenous’ refers, so the term ‘Indigenous Australian’ (note the capitalisation of ‘Indigenous’) is in current usage, meaning:

... a person who is a descendant of an Indigenous inhabitant of Australia, identifies as an Aboriginal person or a Torres Strait Islander and is recognised as such by the community in which the person lives.

Another commonly used term to describe Aboriginal people is ‘Koori’, but as the Macquarie Dictionary entry below explains, this term is only strictly correct for Aboriginal people from southern New South Wales or Victoria:

*Koori* n. 1. an Aboriginal person from southern NSW or Victoria. 2. any Aboriginal person.

*Usage*: The word Koori is sometimes used as an alternative to the English word Aboriginal. But the word comes from languages of eastern coastal Australia, and Indigenous Australians elsewhere may object to being called Kooris in much the same way that Scottish and Welsh people object to being called English.

*Macquarie Dictionary*

‘First Nations people’ is the favoured term for the traditional owners of land in other colonised countries such as Canada and the United States, and it has at times also been used in Australia.

A more appropriate practice might be to recognise and acknowledge the particular nation of the Indigenous Australian mentioned. This has been the approach in Dreaming in Colour: the appropriate research has been undertaken and, where possible, the nation of the person has been included (for example: Michael Riley, nation Wiradjuri/Kamilaroi).

To find out about the nations of particular areas in Australia, contact the local Aboriginal land council, visit the website of the state’s Aboriginal language group (see page 72), or check the local Department of Education website.

The Australian Broadcasting Corporation provides editorial and program policies that also provide guidance. Australian Broadcasting Corporation ethics and codes of conduct: [http://www.abc.net.au/indigenous/education/ethics_codes.htm](http://www.abc.net.au/indigenous/education/ethics_codes.htm)
Cultural advice and warnings

Why are there cultural warnings on screen content and published materials that contain representations of Aboriginal and Torres Strait Islander people?

Many Aboriginal and Torres Strait Islander communities observe mourning customs that prescribe that the names and images of recently deceased people must not be mentioned or reproduced. As a sign of respect and cultural sensitivity, it is important that all Australians recognise these customs. The Australian media, as well as government bodies and cultural and educational institutions, have various guidelines in place to assist them in respecting these cultural traditions. The mourning period varies from community to community, as do some of the guidelines and cultural observations – one rule does not fit all.

When in doubt, it is best to take care, exercise discretion and research the guidelines that apply to the local area and people. Check your local Department of Education website, or contact the Aboriginal and Torres Strait Islander studies unit at your local university.

Cultural protocols relating to deaths in Indigenous communities

This document sums up why it is important to respect the cultural protocols of Aboriginal and Torres Strait Islanders that prohibit the publication of names and images of recently deceased persons:

- In many areas of Indigenous Australia, reproduction of the names and photographs of deceased people is restricted during a period of mourning. The length of this time varies and is determined by the community.

- There is a widespread practice of modifying a deceased person’s name or using a circumlocution (e.g. ‘the old man who painted’). These can be used in referring to the deceased person.

- When a well-known individual passes away, the local community or media group may issue instructions on how the name, voice or images of this person can be used.

- If names or images are to be used, written permission should be obtained from the person’s family and/or community. When contacting the community, care should be taken to avoid using the person’s name. The context in which the request is made should make it clear who is being referred to.

- If permission is granted, it is usually restricted to the particular media outlet that applied for it – it does not mean that other media agencies can publish the name or image without seeking permission.
The Indigenous portal also points to the cultural protocols developed by the Australian Broadcasting Corporation, which it says are the most comprehensive set of guidelines for journalists, filmmakers, producers and documentary-makers:
http://www.abc.net.au/indigenous/education/cultural_protocol.htm

For an informative timeline of events in Australian Aboriginal history, a glossary, analyses of selected artworks by urban and non-urban Indigenous Australians, and related education activities, go to: http://www.heide.com.au/downloads/Power_and_beauty_Ed_kit.pdf


The Indigenous portal is a vast resource that covers many diverse topics related to Indigenous Australia, including nation maps and the meanings of the Aboriginal and the Torres Strait Islander flags. It is worth exploring in detail.

ABC Indigenous http://www.abc.net.au/indigenous
The ABC Indigenous website is a rich resource that contains links to information about language maintenance, a language area map, animated dreamtime stories and much more.

The Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS) website provides links to a range of language, social and cultural protocols.

**FURTHER INVESTIGATIONS**

1. Research Indigenous cultural protocols in your state or territory, making a note of any points that are relevant to your learning community.

2. Look at your learning community’s websites, publications and teaching and learning materials, and audit the content according to your state’s protocols. Do they require updates or amendments? What can teachers, students and administration do to facilitate positive changes?

3. Invite a speaker to your learning community to discuss why it is important for all Australians to respect Indigenous cultural protocols.

4. Read the NSW Board of Studies in-depth resource ‘Protecting Australian Indigenous art: ownership, copyright and marketing issues for NSW schools’:

This document features case studies, background materials and discussion points.
DISCUSSION POINTS

• In your home or your learning community, are there customs or traditional beliefs that you observe?

• What are they and why do you observe them? Are there consequences for not observing them? Explain.

• In the context of a democracy, is it fair for all people to respect different cultural protocols? Explain.

• “We are different yet we need not be oppositional.” Explore what this might mean.

• What does ‘respect’ mean? How do we show respect? Is it important to you, and if so, why?

In his ‘I have a dream’ speech, Martin Luther King said:

I have a dream that my four little children will one day live in a nation where they will not be judged by the colour of their skin but by the content of their character.

• Who was Martin Luther King?

• What did he mean by this statement?

• Does this have any significance for Australia? Explain.

FURTHER VIEWING


Watch the documentary Making Samson & Delilah, a behind-the-scenes look at the making of the 2009 feature film by Indigenous filmmaker Warwick Thornton, for an insight into putting customs protocols into practice in an engaging and uplifting way. The documentary, along with some of Thornton’s short films, is included as an extra on the Samson & Delilah DVD.
STRANGERS WITH CAMERAS

From postcards to photographs, ethnographic films to documentaries, feature films to television programs, Indigenous Australians have been framed by the camera in over 6000 films and countless photographs. Following colonisation of ‘Terra nullius’, Western photographers and filmmakers, influenced by the scientific and colonial thinking of the times, arrived to record the perceived ‘dying race’ and the ‘exotic native’.

These ‘strangers’ recorded images of the First Australians that were constructed for non-Indigenous people both in Australia and worldwide, and in doing so they left an indelible mark on the history of photography and the moving image in Australia. Their representations have since been the subject of many debates and discussions that have challenged the strangers’ perceptions of Indigenous people and themes.

Curated by Walter Saunders, nation Gournditjmara, in association with the Koorie Heritage Trust, Strangers with Cameras is an exhibition at the Australian Centre for the Moving Image that seeks to begin a dialogue about these images as a way of understanding their legacy.

WALTER SAUNDERS: INTERVIEW

In the video clip below, Gournditjmara elder Walter Saunders, who has worked for the Australian Film Commission (now Screen Australia) as its inaugural Director of the Indigenous Branch, speaks about the Australian cinematic landscape from the earliest ethnographic recordings to present-day fiction films. Discussing works made by non-Indigenous Australians about Indigenous Australians, he reflects on the history of these representations and questions the motives for making these works and the understandings they construct about Indigenous culture.

View
www.acmi.net.au/vid_dreaming_saunders.htm
The *Strangers with Cameras* exhibition was inspired by the following quote:

**The Australian cinema has shown a keen interest in Aborigines** since its beginnings in the 1890s. To date, a staggering 6000 or more films have been made about Aborigines. However, the white community is still generally ignorant of Aboriginal culture. The problem has lain with the types of representation – or, rather, the misrepresentation – exhibited by filmmakers for almost a century. There is a joke that the only star the Australian industry has produced is the landscape, and Aborigines have always been a part of that picture. Most often shown as part of the continent’s natural wonders …

Michael Leigh

In what ways does this quote reflect the ideas that Walter Saunders explores in his discussion?

Can you think of any recent Australian films that support the argument put forward by Michael Leigh that “the white community is still generally ignorant of Aboriginal culture”? Explain.

**Stereotypes, however inaccurate, are one form of representation.**

Like fictions they are created to serve as substitutions, standing in for what is real. They are a fantasy, a projection onto the other that makes them less threatening. Stereotypes abound when there is distance. They are an invention, a pretence that one knows when the steps that would make real knowing possible cannot be taken – are not allowed.

bell hooks

Walter Saunders notes that Aborigines in Australian screen content have been codified, and that Aborigines have been variously represented as:

- nomad
- child like
- heathen
- radical
- militant
- protestor
- fringe-dweller
- half-caste
- wild black fella
- noble savage
- outcast
- tracker
- mystical
- shaman
- exotic
- member of a dying race

---


• What do these words mean? Which ones could be considered stereotypes? Explain.

• How would you feel if this is how you and your family and friends were described or referred to?

• Why does society feel the need to codify and label groups of people? What purpose does it serve? And for whose benefit?

**Of the words listed above, the concepts of the ‘dying race’ and the ‘noble savage’ come from anthropology.**

• Research the definition of these two concepts and find out which anthropologists, scientists or psychologists these concepts can be attributed to.

• Do these concepts promote a racist or paternalistic viewpoint? Explain.

• “The camera was used as a handmaiden of colonialism.” What does Walter Saunders mean by this? Explain.

• “When we got hold of the camera, our view of the world became important.” How might this quote relate to the quote above? Does it counteract it or challenge it? Explain.
When Charles and Elsa Chauvel came to Alice Springs looking for someone to play Jedda, they screen-tested many young women before settling on Rosalie. At that time, Rosalie had seen only one film, Joan of Arc, and had little awareness of what filmmaking involved. In Rosalie’s Journey she talks frankly of her embarrassment about acting in scenes with a male actor, Robert Tudawali, and how this on-screen interaction with him conflicted with her traditional law.³

Central Australian Aboriginal Media Association

Ronin films

Many of the titles referenced in Strangers with Cameras are readily available.

They include:

Lousy Little Sixpence, dir Alec Morgan, 1983
Journey out of Darkness, dir James Trainor, 1967
The Chant of Jimmie Blacksmith, dir Fred Schepisi, 1978
Jedda, dir Charles Chauvel, 1955
Boney (TV), 1972
Walkabout, dir Nicolas Roeg, 1971
The Last Wave, dir Peter Weir, 1977
Crocodile Dundee II, dir John Cornell, 1988

For details of these films go to:

Australian Centre for the Moving Image
http://www.acmi.net.au/australian_mediatheque.htm

National Film and Sound Archive

FURTHER READING

*Hidden Pictures: An Indigenous Touring Film Festival*
Australian Film Commission, 1995.


*Sites of Difference: Cinematic Representations of Aboriginality and Gender*, K Jennings, Australian Film Institute, 1993.

“Well, I heard it on the radio and I saw it on the television”- an essay for the Australian Film Commission on the politics and aesthetics of filmmaking by and about Aboriginal people and things,’ M Langton, Australian Film Commission, 1993.

KOORIE HERITAGE TRUST

The images below are some of the ‘staged’ photographs and postcards that have been taken of Indigenous Australians. The subjects of these photographs were not formally indentified at the time; rather, their identities were lost among the mass of historical images. The Koorie Heritage Trust has researched the provenance of these images, in many cases going to Indigenous communities in the hope of finding information to help identify these individuals. The photographs in this slideshow represent generations of families who have been identified as part of this research project.

VIEW
[www.acmi.net.au/vid_koorie_heritage.htm](http://www.acmi.net.au/vid_koorie_heritage.htm)
KOORIE HERITAGE TRUST – DISCUSSION

- Why does the slideshow loop twice? What do you think the intention of doing this was? Explain.
- What differences did you notice between the first and second set of images? Explain.
- Is it important that faces have names? Why or why not?

REPRESENTATION AND MISREPRESENTATION

*If a group of people continually view images of themselves that are primarily constructed by the dominant culture, then not only will they in some way interpret these portrayals as fact, and therefore a true representation of their life, but others of the dominant culture will also see these as a true representation of reality for Indigenous people.*

_Walter Saunders, Gournditjmara elder_

- What is the ‘dominant culture’?
- Do you agree or disagree with the quote?
- What other cultural groups in our society might also be misrepresented on the screen, such as television shows, the news, films and so on?

In their article ‘Picturing the Real?’ *(Metro Magazine, 1988)*, Dougal and Lucas suggest that in constructing and representing content in moving image pieces, particularly as it relates to Indigenous Australians, the following points should be considered:

<table>
<thead>
<tr>
<th>Who is making it?</th>
</tr>
</thead>
<tbody>
<tr>
<td>When is it being made?</td>
</tr>
<tr>
<td>How is it being made?</td>
</tr>
<tr>
<td>For what purpose is it being made?</td>
</tr>
<tr>
<td>How else could this content be used?</td>
</tr>
<tr>
<td>How do these uses differ?</td>
</tr>
<tr>
<td>What is the context?</td>
</tr>
</tbody>
</table>

- Why might it be important to consider when and by whom a film, television program or other moving image work is made?
- What do Dougal and Lucas mean by “for what purpose is it being made”? 
• When something is heard out of context, can its meaning become compromised and the truth skewed? Explain.

FURTHER READING


*Back of Beyond: Discovering Australian Film and Television*

*Eye Contact: Photographing Indigenous Australians*
What does ‘pride’ mean? Give an example of a moment in your life when you felt ‘proud’ and describe how you felt?

Are there different types of pride? Explain.

Does a democracy allow for diversity? Explain.

Are terms like equality and equity the same? Explain.

Does democracy allow for diversity, which is equitable? Explain.

Why might different points of view be challenging for a society? Are some points of view more likely to be challenged than others? Explain.

Thornton’s passion for filmmaking is strongly evident in this interview as is his personal commitment to his culture and social justice. Identify and describe the key ideas that Thornton discusses in the interview ‘Changing policy, opening hearts’.

Aboriginal Australia is often negatively represented in the media has ‘an issue’, ‘a problem’. Most people’s experiences of Aboriginal communities are reductionist. Do you agree or disagree? Explain.

Is culture fixed or is it fluid? Do cultures change, are they static, do they stay the same, or adapt over time? Explain in reference to this quote.

‘can take all those stories of ours and can almost create like a new dreaming’

Warwick Thornton says:

‘how people see us and changing ourselves as well, making a film for your mob and making sure that when they watch it they go yeah there’s something wrong with our community or the way this works, happens and we as blak fellas need to sit down and talk about it and change, that’s what cinema to me is.’

What does cinema mean to you? Explain.

Can the cinema be a tool for social change? Explain.
Cinematography

Think of a significant moment in your life.

• What happened?
• Where did it happen?
• How did it happen?
• Why did it happen?

Document your significant moment in a panel of 8-10 photographs or drawings. Do not use words but think about the following as if you were scripting a story. Think about:

• colours
• tonal range
• lighting
• setting
• framing what is included/excluded and how it is positioned
• shot sizes (extreme close up, long shot, wide etc)
• movement that may be blurred or in focus/out of focus
• foreground and background
• who or what is in the shot

Use this sequence to shoot a video using either dialogue or text. Consider when to use text and dialogue and why it is important or required. Ask yourself:

• Can I do without it?
• Why/why not?

Compare and contrast the differences between the two pieces of work.

• Did you need words to create your photographic or drawing sequence? Explain.
• Were words required for turning your photographic or drawing sequence into a moving image piece? Explain.
• What differences or similarities did you notice between the two pieces? Explain.

Warwick Thornton’s short films and his debut feature *Samson and Delilah* use humour to tell a story even if the story is challenging for all to watch. He is a brave filmmaker who does not shy away from reflecting and challenging social issues. The humour allows for empathy towards his characters, to laugh with other characters and to leave you thinking about what you have watched. As an accomplished cinematographer and storyteller, Thornton’s voice is one that Australian cinema should be proud of.
WARWICK THORNTON

Close Analysis

*Mimi*, dir Warwick Thornton, 2002

*Mimi*, written and directed by Warwick Thornton, is a satire about the burgeoning Indigenous art industry. As in *Samson and Delilah*, Thornton’s voice in *Mimi*, although humorous, challenges and questions ethical art buying practices and the place of Indigenous art in western art worlds.

Note: Four Corners (ABC) ran an investigative piece on the ethics of Aboriginal art and the role of unscrupulous art dealers.

- What is satire? Explain. Can you think of other examples of satires?
- How is humour used as a narrative device in *Mimi*, for what purpose? Explain.
- Why do you think Thornton chose to tell this story? What might his intent have been? Explain.
- Why does the auction house auctioneer glare at Catherine when she asks about investment?
- Should art particularly Aboriginal art and artifacts be bought and sold as a commodity with little adherence to cultural practice and sensitivity? Explain.
- Catherine rings her friend to ask if she knows any real Aborigines, what does she mean by this? Explain.
- Why does the Aaron Pederson character get scared when he sees the Mimi? Research what Mimi spirits are.
- What do you make of the phone conversation between grandpa (played by David Gulpilil) and his grandson (played by Aaron Pederson)?
- Who do you think this film is speaking to, intended for? Explain.

You can view clips of *Mimi* with educational material here

Additional references for the ethics of buying and selling of Aboriginal Art
WARWICK THORNTON

Further Investigations
Research oral traditions of storytelling

A good place to start might be the Koori Heritage Trust if you live in Melbourne.
Koorie Heritage Trust: http://www.koorieheritagetrust.com

The Koori Heritage Trust Inc is a not-for-profit Aboriginal community organisation that
aims to protect, preserve and promote the living culture of Aboriginal people of south-
eastern Australia.

Listen to music

Good place to start might be to check out:
Kev Carmody, Archie Roach, Tiddas, Youthu Yindi, Coloured Stone, Christine Anu, Warumpi
Band, Ruby Hunter, Tjimba and the Yung Warriors, Kutcha Edwards, Bart Willoughby and
so many more.

Or go here for more:

SAMSON AND DELILAH

Thornton says that he was considered illiterate as a young person, yet here he is making
powerful screen content, which is winning awards nationally and internationally. Samson
and Delilah, Thornton’s debut feature is Australia’s official entry into the 2010 Oscars as Best
Foreign Language film. Samson and Delilah is spoken in both Warlpiri and English.

The study guide for Samson and Delilah is available from:

The DVD of Samson and Delilah is available for purchase from Madman Films:
http://www.madman.com.au

The DVD extras have Thornton’s short films as well as Beck Cole’s Making Samson
and Delilah. See also:
http://www.abc.net.au/indigenous/stories/s2569499.htm
Where do Sen’s inspirations come from?
Sen discusses how he is interested in the ‘intimate’ process of making art and films and compares the creative reality of a painting to the film set, what might he mean by this and what differences are there between making a film and creating a painting?
Ivan Sen is considered a craft based filmmaker, what is meant by this?
Do you think that egos can get in the way of the creative process? How might a creative idea be compromised by ego and the conventions of making films?

Read and discuss the following Ivan Sen quotes from the interview:

‘think that Australia lacks a modern identity, it’s probably time for Indigenous people to stand up, the opportunity is there to plant an Indigenous identity in this country.’

Do you agree or disagree with Sen? Why, why not? What might he mean about a ‘modern identity’?

‘Indigenous people have a certain sensibility, a certain perspective, which is important to convey in their work, to the world, no matter what that work is.’

What is meant by ‘sensibility’ do you think? How is this reflected in the works you saw in the interview? Is a ‘sensibility’ shaped by a culture, explain.

‘An Indigenous perspective is one the world can do with, especially today.’

What does Sen mean by this, and why does he say ‘especially today’? Do you agree? Explain.
Cinematography and photography

Ivan Sen describes how he used to listen to his mother’s music and watch music video clips, which inspired and influenced him and how the music allowed him to see.

Listen to your favourite piece of music and design in 8-10 photographs a piece of work, which is inspired from the music you choose.

Some things to consider:

- Why is this your favourite piece?
- What does it say to you?
- What does this music make you feel or think about?
- Music can allow us to see and feel, what do you see when you close your eyes and listen?
- When you take your photos, think about: what you want in the frame; what kind of shot you will use; what lighting; inside or outside think location, colours and tones.
IVAN SEN

Close Analysis  
*Wind*, dir Ivan Sen, 1999

*Wind* is set in Australia in 1867, and tells the story of an Aboriginal tracker and a white police officer who track through the Australian bush to find a killer.

*Wind* is visually lush and dense: its colours, tonal range and contrast all add to the visual artistry of Sen’s keen visual perception. The story *Wind* is a narrative told through symbolism, minimal dialogue, the soundscape and visual dramatic moments.

From the opening sequence the landscape is tightly framed, shots are tightly framed and natural sounds dominate the sound design.

**TEXTUAL RESPONSES AND DISCUSSION**

- What is the story of *Wind*, what is actually happening? Explain.
- Is the framing in *Wind* closed or open? Identify a scene and explain what effect this has on the look and meanings created.
- Why does Sen use such tight frames and close shot sizes like the extreme close up? What effect does this create?
- How is suspense achieved in *Wind*? What narrative devices are used?
- From whose point of view is the story told? How is this achieved?
- Listen to the sound design; close your eyes and describe what the sounds allow you to see? Explain. How is tension achieved via the sound design? Explain.

Think about the dialogue of *Wind*. The way how the sergeant and Jess address and speak to each other is representative of the time the film is set. List key words which represent perceptions of the time. What do these words convey to an audience about the relationships between the two cultures and the values underpinning the language?

- Look at the moment when the sergeant gives Jess his hat, how does the sergeant address Jess? Is it different to before? Why? What’s happening here?
- In the narrative what role does the Aboriginal Elder play? What do you think his relationship to Jess might be? What does the Elder represent?
- Aboriginal trackers are often represented in the history of Australian cinema, often stereotypically. In *Wind* how do you think Jess feels about being a tracker? Explain. How is the relationship between Jess and the sergeant conveyed within the narrative?

Alternatively, watch another one of Ivan Sen’s shorts or his debut feature *Beneath Clouds* (2002). A study guide for *Beneath Clouds* is here:  
Further Investigations
Exploring filmmaking practices

Research an Australian artist whose practice works across the ‘art world’ and the ‘film world’.

In your research look for differences and similarities in: working processes, creative practice in terms of ideas explored and materials used, audiences who engage with the work created and how the artists work is seen by an audience. Identify and select examples of works which illustrate the creative process of the artist’s work. Once you have completed your research, compare and contrast one work from each medium and create a mind map of your research.

Sorry Day

Ivan Sen mentions that Dust was made for the Sorry Stories initiative.
Go to the National Sorry Day Committee website here: http://www.nsdc.org.au

Explore the rich extensive materials on offer for both schools and communities across Australia.

DISCUSSION POINTS

• Why was National ‘Sorry’ Day initiated?
• Can we imagine a time when there will be no need for National Sorry Day?
• How and when might this come about?

HUMAN RIGHTS

Explore the website of the Australian Human Rights Commission: http://www.hreoc.gov.au

DISCUSSION POINTS

• What are human rights?
• Who has them? Who doesn’t?
• Why are there inequalities in Australia? What can be done to address these inequalities?


Review materials contained on this site and provide/direct your students to information to both frame general discussions and to support the activities outlined below.
ACTIVITIES

Various Australian governments over the years have toiled with the concept of saying sorry and accepting responsibility for the past. Conflicting governments have held diverse opinions and positions on the question of saying ‘Sorry’, until Prime Minister Kevin Rudd apologised on behalf of the federal parliament.

Research the various positions of past Australian governments both those in power and those in opposition including the ‘minor’ parties and present your précised findings to the class in the following table.

For an apology

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<th>ARGUMENT</th>
<th>EVIDENCE</th>
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Against an apology

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RESEARCH THE RECENT DEBATES IN AUSTRALIA DUBBED ‘THE HISTORY WARS’

- What is meant by the history wars?
- Identify who is involved in the history wars.
- Explain the positions maintained by the key identities.
- Evaluate the positions and give your opinions of the positions.
- Is this debate healthy or unhealthy for a democracy? Explain.

**View his speech here:**

Finally, Prime Minister Kevin Rudd on behalf of the federal parliament apologised on February 13, 2008 to the Stolen Generations for the past hurts caused by state sponsored treatment of Aboriginal Australians.

**Read his speech here:**
and also read what prominent Indigenous Australian Elders have to say as well as members of the Stolen Generations.

**Read more about the Stolen Generations and the National Apology at ANTaR here:**

**DISCUSSION POINTS**

- Compare and contrast the speeches of former Prime Minister Paul Keating and Prime Minister Kevin Rudd.
- Identify the purpose for each speech and whom the speech is addressing.
- Describe the language each speech in terms of its ability to speak to its audiences.
- What differences and similarities can you identify between the two speeches?
- What messages do you think that each speech is making? Explain.
Darlene Johnson speaks about being politicised to make screen content due to an invisibility factor on Australian screens regarding Indigenous Australians.

- Look at the concept of invisibility. What do you think this might mean and how is it that people are able to be invisible?
- Who else in Australian culture might be considered invisible on our screens? Explain.
- Why might ‘visibility’ be important in the arts and in society as a whole?
- Is it important in a multi-cultural and multi-ethnic society like Australia that diverse voices, stories and perspectives are explored? Explain.
- How do we determine what makes up someone’s cultural identity? Explain.

Note for teachers:
Tracey Moffatt and Marcia Langton are two inspirations and influences that Johnson mentions in the interview. Historian, academic, performer, writer and activist Langton wrote the seminal essay, ‘Well I heard it on the radio and I saw it on the television...’ – an essay on the policies and aesthetics of filmmaking by and about Aboriginal people and things. (Marcia Langton, Australian Film Commission, 1993). This essay has shaped and challenged thinking around and about Aboriginality and screen content. Langton is also featured in First Australians produced by Rachel Perkins.
**Representation**

**Work in pairs, each take a photograph** of the other person that represents what you know about each.

First take a photo of your working partner but don’t dwell on the staging of the photo, quickly take a photo and put it aside.

Then we need to find out what we know about each other. Do this without the help of the other person. Write down your responses and then share the responses with your working partner, swap over and discuss the responses.

**Teachers note: ideally it would be best to pair students outside of friendship groups.**

**LET’S DESCRIBE**

How would you describe what your working partner looks and sounds like?
Only use descriptions like dark straight hair, blue eyes, loud voice, softly spoken.

**HOW DO YOU THINK YOU ‘SEE’ THEM?**

- Now look at what you have written and think about what these descriptions say about the person you have described.

**WHAT INFORMATION DO WE HAVE?**

- What do you know about your working partner, such as where they live, likes and dislikes, family, do they have a part time job, what they do for recreation, music they listen to, do they blog, msn, movies/TV shows they love to watch, do they speak another language other than English at home, have they travelled, have they ever lived somewhere else etc.

**LET’S SHARE OUR INFORMATION**

Now share what you wrote about the other person (being respectful in your conversation).

- What did you each discover about the other person? Were you surprised by anything in the conversation? Were there any similarities/differences between each description?
NOW DISCUSS HOW YOU MIGHT PHOTOGRAPH EACH OTHER TO REPRESENT WHAT YOU HAVE DISCOVERED ABOUT EACH OTHER.

• How will you achieve this? What do you need to do in order to convey your idea?

COMPARISONS AND CONTRASTS

Now compare and contrast the first photograph to the second.

• What is different about the two? Why? Explain.
• Did your ‘idea’ or knowledge of each other change once you spoke? Explain.
• What might this suggest about representation and misrepresentation?
Close Analysis
Two Bob Mermaid, dir Darlene Johnson, 1996

Two Bob Mermaid is set in Australia before the 1967 referendum, which recognised that Aboriginal and Torres Strait Islanders were citizens of Australia. Prior to this, Indigenous Australians were not considered citizens and they were counted along with the flora and fauna act of the Commonwealth.

• What themes and ideas does Two Bob Mermaid explore? Explain.
• How would you describe the mood of this film?
• How is the segregation between the privileged white young people and the Aboriginal young people represented in the film?
• Compare and contrast the opening sequences of Koorin talking with her mother over dinner about cultural identity with the closing sequences at the pool as Koorin stands on the diving board. Think about the themes and ideas you identified and reflect on the resolution. What has occurred to our protagonist?
• What do you think that Two Bob Mermaid is saying about personal and cultural identity and about relationships between Aboriginal and non-Aboriginal people in Australia at the time the film is set?
• Does Two Bob Mermaid challenge or support the values of the time? Explain.
• Does a film like Two Bob Mermaid still reflect the values of contemporary Australia? Explain.
DARLENE JOHNSON

Further Investigations

TWO BOB MERMAID, 1996

‘Short film set in the 1950s, a fair-skinned Aboriginal girl gains access to the local swimming pool where Aboriginal people are legally denied access.’

To view online clips with educational resources go to Australian Screen

THE 1967 REFERENDUM

The 1967 Referendum is extremely significant to Aboriginal Australians. It represented the end of official discrimination and the promise of full and equal citizenship. The overwhelming ‘Yes’ vote also signalled that white Australians were ready to embrace social and political reform, and expected the Federal Government to take the lead.

View some sites

VELS
Victorian Essential Learning Standards
To download the referendum pdf go here:

Explore the history of the 1967 referendum
The 1967 Referendum was a vote to end discrimination against Indigenous Australians in the Australian Constitution. Across the country the vote was overwhelmingly "yes", and so the referendum represents a landmark in relations between Indigenous and non-Indigenous Australia. Includes learning activities and in-depth historical information.

View clips
To view online clips from the ABC documentary titled ‘The Day of the Aboriginal’ made one week before the Referendum was held on May 27th, 1967.

Go here for Democracy in Australia - Indigenous citizenship:
Discovering Democracy Units

The site is described as:

‘The Discovering Democracy Units have been developed with funding from the Department of Education, Science and Training as part of the Discovering Democracy Program. The Discovering Democracy Units are an online version of the Discovering Democracy Units first published in book form and distributed with the Discovering Democracy Kits to all primary and secondary schools in 1998.’

Topics include:

- The Australian nation
- Who rules
- Rights and laws
- Citizens and public life

Aboriginal peoples’ struggles for full citizenship status
http://www1.curriculum.edu.au/ddunits/units/ls3fq5acts.htm

Further explorations of Darlene Johnson’s works
To read more about Darlene Johnson, and to access her other works, contact distributor Ronin Films http://www.roninfilms.com.au

Gulpilil - One Red Blood, 2002

“Takes us from the world of cinema to Gulpilil’s homeland and back again. It charts his career from his origins as a strictly tribal man who spoke no English, through his transformation to a jet-setting movie star.”

Ronin Films have a GULPILIL Study Guide to the film here:

Stolen Generations, 2000

“Between 1910 and 1970 in Australia, 1 in 3 children were removed from Aboriginal families and placed in institutions and foster homes. These children, in most cases, were never to see their family again.”

Ronin Films have a STOLEN GENERATIONS Study Guide to the film here:

To view online clips with educational resources go to Australian Screen:
**Crocodile Dreaming, 2006**

A modern day supernatural myth about two estranged brothers, played by iconic Indigenous actors David Gulpilil and Tom E. Lewis.

**River of No Return, 2008**

From early childhood Frances Daingangan, a 45-year-old Yolngu woman, dreamed of being a movie star - a dream that came true when Rolf de Heer cast her in the film Ten Canoes. River of No Return documents her extraordinary story.

Ronin Films have a RIVER OF NO RETURN Study Guide to the film here:  

To view online clips with educational resources go to Australian Screen:  

To view titles, which have inspired Johnson such as Walkabout dir Nicholas Roegg starring David Gulpilil, see Australian Screen:  
http://aso.gov.au
In this interview Beck Cole discusses her creative process as one in which she desires to make strong screen content that connects to and speaks to her cultural and personal identity and her community. Representations of gender and cultural identity intersect in the diverse dramas and documentaries created by Cole.

Points for discussion from the interview:

- Beck Cole says that she grew up not seeing positive and strong screen representations of Aboriginal people and Aboriginal women in particular. Why is it important that strong positive images and voices are seen and heard of Aboriginal women?
- Can the cinema shape the perceptions of its audiences? Explain.
- How does what we bring to the screen, affect our engagement with film and television? (Think about prior experiences, knowledge we have.)
- Like other film makers in this section, Cole speaks about the ‘intimacy of being a documentary film maker’. What is it about documentary that can allow this to occur? In light of this what responsibilities do you think documentary filmmakers have? Explain.
- What is Beck Cole fascinated by and how does this relate to her interest in observational documentary filmmaking? How might this approach to filmmaking enable unheard voices to be heard on screen?
- In her own practice Beck Cole says that she isn’t interested in the ‘big score’, ‘the beautiful picture’, but she is motivated by ‘real people’, ‘real characters’ – why might she be interested in this approach to making content? Can you think of other filmmakers who also work this way? Explain.
- Beck Cole has written and directed dramas and documentaries. What is it about documentary that attracts her to that form?
- What is meant by observational documentary? Does observational documentary make the subject appear more ‘true’ or ‘realistic’ than traditional documentary, which explores an idea often via investigation, historical analysis, interview etc.
- Beck Cole says the ‘new wave’, of Indigenous Australian filmmaking is ‘fresh, raw and real’ – what might she mean by this? What other filmmaking might be described in this way? Explain and give examples.
ACTIVITY: OBSERVATIONAL DOCUMENTARY

Research the definition of observational documentary and look for examples of such works in Australia.

- What idea/s or viewpoint/s are explored?
- How is this explored? What technical devices are used – for instance hand-held camera, speaking directly to camera, unobtrusive camera work?
- How is this explored by narrative devices such as subject, location, and dialogue? What narrative devices are used? Who is the subject? Where does the story take place? Who speaks?

CREATE: AN OBSERVATIONAL DOCUMENTARY

Make a 1 minute observational documentary using your mobile phone and to be seen on your mobile phone.

Think about:

- Subject for observation - What or whom?
- What do you want to convey? How will you structure the piece so that you can achieve this in one minute?
- What do you need to do before you can begin filming?
- What do you need to organise to make this film happen?
- What permissions will you require?
- Think about sound, shot sizes, camera movement, location, do you need to film or can this be achieved via photos or drawings.

ACTIVITY: CLOSE ANALYSIS OF BECK COLE’S, PLAINS EMPTY, 2004

TEXTUAL RESPONSES AND DISCUSSION

*Plains Empty* is a suspenseful drama set in a Central Australian opal-mining town. Our protagonist a young woman is left alone in the vast lonely bleak landscape.

- From the opening of *Plains Empty*, the landscape is represented as a character within the drama. How is this visually conveyed to an audience? Locate where this landscape is on a map of Australia and consider the implications for filming in such an environment. Look at physical size of this landscape in relationship to the rest of Australia. Consider what is known or unknown about places like this in, and consider how the landscape sets the mood, the atmosphere of the narrative.
- Listen to the sound design, the moments of silence and sound, and explain how and what mood is conveyed.
- How would you describe the protagonist? How does she demonstrate her independence?
- Choose a sequence in which fear is established and analyse the narrative devices used to challenge audience expectations.
• Why do you think that Cole choose this setting for the film; what do you think she wanted to explore?
• Why does the protagonist hear voices and see things which appear not to be there?
• What is the symbolism of placing the cross at the end of the film?
• Cole commented in the interview that she wanted to make screen content which represented strong Aboriginal women; do you think this is achieved in Plains Empty? Explain.
• Consider the title of the film, Plains Empty. Do you think that in fact the plains are empty? Why might Cole have given the film this title?

FURTHER VIEWING
You may want to watch Beck Cole’s other short films such as the drama Flat (2002) or the documentary Wirriya – Small Boy (2004)

(Teachers Note this documentary is a good contrast to the images and rhetoric regarding the Northern Territory intervention)

Go to Australian Screen to view clips from these films:
In this interview Rachel Perkins discusses the collaborative process of making screen content. Perkins is a firmly established filmmaker, writer, and producer with an illustrious career of many years in the Australian film industry. Here she discusses her passion and commitment to making screen content which challenges and represents the history of Australia and the processes for making screen content from an Indigenous Australian perspective.

Points for discussion from the interview:

• Identify the key points and ideas that Rachel Perkins discusses regarding what makes a strong Indigenous screen culture.
• Rachel Perkins like the others in the Blak Wave interviews discusses the need for Aboriginal filmmakers and artists to be seen and heard as artists/filmmakers who do not wish to be ghettoized into a ‘Blak genre’.
• What do you think she means? Explain
• Would a ‘blak genre’ be seen to be stereotypical for generations to come? Explain.
• Who should tell Indigenous stories? Explain.

‘It’s the personal that is compelling.’ Rachel Perkins

• Can the personal be compelling? How so?

‘Need to be emotionally engaged with Indigenous storytelling, especially if telling the history.’ Rachel Perkins

• Why do you think Perkins says that Indigenous storytellers need to be emotionally engaged? Explain.
• What other Australian stories or films from an Indigenous Australian perspective can you think of which may be ‘emotionally engaging’.

Further research exploring filmmaking practices

• Research the Indigenous Branch of Screen Australia.
• Research the Message Sticks film festival
• Research Blackfella films production
• Research SBSi – the Special Broadcasting Service’s Independent arm.

In your research consider the role that such initiatives, festivals have on the production of a healthy, sustainable, creative screen based culture for Indigenous Australians.

• Research the collaborative process of filmmaking.
In your research look at what roles are required for the production of a short film in Australia. Investigate the following: budgets, talent, crew, location scouting, funding, screening opportunities both, online and via film festivals.

Engaging with *First Australians: The Untold Story of Australia* (2008), director and producer Rachel Perkins.

- Do you think it is important that Australians know the history of their country? Explain.
- Do you think that history is subjective, open to interpretation? Explain.
- Do historical documents represent the truth, objectivity, and the voices of the dominant protagonists? Explain.
- How might history be challenged? By whom? Explain.
- Look at definitions and examples of colonialism and think about this when you view the documentary series.


Download individual pdfs for each episode.

**Rachel Perkins’ inspirations**

Research the following people and consider why they might inspire Rachel Perkins?

- Spike Lee
- Essie Coffey
- Bob Maza
- Lester Bostock
ACTIVITY: USING HISTORICAL DOCUMENTS TO MAKE OUR OWN HISTORY OF OURSELVES

Think of a story from your own history or of your family or community.

- What is the story? Who is involved? What happens?
  How does it happen? Why does it happen?
- Where does your information come from? Is it reliable? Truthful?
  Is it in the first person? Does this matter?
- What points of view would you like to represent? Why?
- How will you achieve this?
- Are other views excluded? Why?

Gather all your information, ideas, and thoughts and make a 1-2 minute video, (edited in-camera) which will accurately convey the story you want to tell with the points of view you wish to represent.

- What documents will you need to tell a story visually? (Photos, drawings, letters, emails, video, interviews to be conducted, audio that may have been recorded on an audiocassette or a mobile phone.)
- How will you decide what is to be included and excluded?
- Do you need to verify the claims, and ideas that will be seen and heard on screen? How will you do this?

After you have shown the piece to the class, evaluate if your audience understood what you wanted to say.

Consider if you would change anything, do things differently, and why this may be. Then consider the points below:

In ‘Speaking from a historian’s perspective’, John O’Connor says there are three basic questions to keep in mind when looking at historical films or films based on historical events:

1. Content
   What does the content say?

2. Production
   What forces shaped or influenced the production of the content

3. Reception
   What did it mean to audiences when they watched with the piece (as opposed to the historical period in which the work is set)?
‘Blackface’ is a kind of theatrical makeup used by white people to play black characters. In addition to covering their skin with Blackface, white performers in minstrel acts imitate the body language, accents, singing styles and dances associated with stereotypes of black people for the amusement of predominantly white audiences. In many parts of the world minstrel theatre and the use of Blackface is considered an embarrassing legacy of an overtly racist era.

Many people think of Blackface as an American tradition, but it also has a long history in Australian theatre and cinema. At one point minstrel shows were the most popular form of entertainment in the United States, and by the mid 1800s they had become an international phenomenon, finding colonial audiences in many countries including Canada, India, Jamaica, Nigeria, South Africa, New Zealand and Australia.⁴

There has been much debate over whether the contemporary use of Blackface is considered offensive to the Australian public, particularly Indigenous Australians.

Henry Melville’s *Bushrangers*, first performed in 1834, is thought to be the first play written and produced in Australia. It featured an Aboriginal character, Native, who was played by a white man in Blackface.

**Part of the script reads as follows:**

**NATIVE** – Me want baccy and bredley – me no long time – me got very old blanket.
**ELLEN** – Well blackey, you shall have both, if you will dance a corroboree?
**NATIVE** – He, he! Corroboree?
**ELLEN** – Yes! Corroboree. No baccy without corroboree.

The character Native then sang and performed a dance that had little resemblance to any corroboree.⁵

As the popularity of Blackface spread, so too did the stereotypes that it projected. American and British minstrelsy was based on centuries of racism towards people of African and Caribbean descent, so when minstrelsy hit Australia’s shores it brought with it a substantial bank of racial stereotypes. Blackface actors began redefining Australian Aboriginality in the context of global misconceptions of what it meant to be a black person. For example, when a white actor imitated what they thought was an Aboriginal dance, they would incorporate African moves or sing in West Indian dialects. Aboriginal characters were no longer Yorta Yorta or Wiradjuri, with their own distinct languages, laws and cultures; through Blackface, they became another manifestation of the ‘black other’.

Charles Chauvel’s 1955 film *Jedda* was the first Australian film in which Aboriginal characters were played by Aboriginal actors. In the 121 years between Henry Melville’s first Australian minstrel play and Chauvel’s *Jedda*, countless white actors had played Aboriginal characters by smearing Blackface across their skin and misrepresenting Indigenous languages, songs, dances and traditions.

Blackface did not, however, end in 1955 with *Jedda*. In fact Half-Caste Joe, the narrator and male lead in *Jedda*, was played by a white actor in Blackface. Similarly, while James Trainor cast a number of Aboriginal actors in his 1967 film *Journey out of Darkness*, the two lead Aboriginal roles were played by Kamahl, who is of Sri Lankan descent, and Ed Devereaux, a white actor with blue eyes who was painted the darkest shade of Blackface. *Boney*, a popular Australian television series that aired on Channel 7 in 1972, also used Aboriginal actors, but the lead role of mixed-race Boney was played by James Laurenson in a lighter shade of Blackface.

It could be said that a form of Blackface continues in Australian cinema and television today, with Aboriginal actors often ‘blackened up’ to play Aboriginal characters. This may not be as offensive as the lampooning of black characters by white actors, but we must consider whether this practice continues to relegate Aboriginal characters to the role of the ‘black other’. Much of today’s Aboriginal population in Australia is of mixed descent, and the appearance of Aboriginal people varies greatly – as it does among people from other racial backgrounds.

- If an Aboriginal actor identifies as Aboriginal and is accepted by the Aboriginal community but happens to be light-skinned, why do they need to be ‘blackened up’ to play an Aboriginal character? Are we still judging Aboriginal cultural identity against global stereotypes and racial misunderstandings?

CLOSE ANALYSIS:  
JEDDA, DIR CHARLES CHAUVEL, 1955

- Who is telling Jedda’s story? Would the narrative be different if it was told from the perspective of Jedda or Marbuk?

- Often the audience identifies with the protagonist or the perspective of the person telling the story. Would it have been harder for audiences in 1955 to identify with Marbuk or Jedda?

- Jedda was played by a woman named Rosalie Kunoth-Monks. Why do you think her name was changed to Ngarl Kunoth for the promotion of the film?

- Why isn’t Half-Caste Joe played by an Aboriginal actor?
CLOSE ANALYSIS: *JOURNEY OUT OF DARKNESS*, DIR JAMES TRAINOR, 1967

- What significant milestone in Aboriginal history occurred in 1967? Do you think this affected the theme of the film?

- Did you find the character of Jubbal believable?

- Besides skin colour, what else was Ed Devereaux imitating in order to play an Aboriginal character?

- Why isn’t Jubbal played by an Aboriginal actor?
CLOSE ANALYSIS: *AUSTRALIA*, DIR BAZ LUHRMANN, 2008

- Which characters are ‘blackened up’?
- Why do you think they were made to look darker?
- Would having Aboriginal characters with light skin change the narrative? Explain.

REPRESENTATION AND MISREPRESENTATION

Ask students to think about the concept of misrepresentation.

If someone was to imitate you, think about how they would do it. How would they dress? What kind of body language would they use? How would they speak? Think beyond obvious things like accent or skin colour. What kind of pitch would they use to imitate your voice? What nervous habits might they exaggerate in order to make you identifiable?

- Would you feel comfortable seeing this representation of yourself on the big screen?
- What would make it realistic?
- What would make it offensive?
- What stereotypes could someone apply when representing you? Would they be truthful, or would this turn it into a misrepresentation of who you are?
Break the class up into pairs. Students should partner with someone they don’t spend time with socially. Ask student 1 to share with student 2 a significant experience in their life. They need to go into considerable visual detail; have them imagine it as a scene in a movie and consider the following questions:

- What location were you in?
- What was the weather like? Was it sunny or rainy, bright or dark?
- What were you wearing?
- Who was with you?
- Why was this a significant moment?
- Has it affected your life in any way?

Ask student 2 to take notes, focusing on the emotions they think student 1 would have been feeling at the time. Ask them to consider the following questions:

- Did they feel comfortable in the location?
- Was the weather enjoyable or depressing?
- Did they feel good in the outfit they were wearing?
- What relationship did they have with the people in the story? Did they like each other?
- Why was this a significant moment in their life?

Ask student 2 to retell student 1’s story, with a focus on these emotions.

Ask student 1 to report back to the class on how it felt to hear someone else tell their story. Ask them to consider the following questions:

- Did your partner remember the significant details?
- Recount the emotions you felt as you heard your story told by someone else.
- Did your partner understand the subtleties of the situation you had described to them?
- Did they understand the relationships between the people you talked about?
- Did they understand the impact this moment had on your life?

Discuss notions of self-representation and misrepresentation.

- What do these terms mean?
- How would it feel to be misrepresented through film?

FURTHER INVESTIGATION
For more on misrepresentation and stereotypes, watch the interview with Walter Saunders. www.acmi.net.au/vid_dreaming_saunders.htm
With the idea of the ‘dying race’ firmly lodged in the minds of those colonising Australia, anthropologists and photographers throughout the country thought it was important to record what they could of Indigenous Australian culture for posterity and future generations. There began a fascination for any type of Aboriginal artefacts, religious or otherwise, which were sometimes taken without permission. This curiosity took a more sinister tone when traditional Aboriginal men and women were put in travelling sideshows that toured around Australia and even internationally.

According to Gael Newton, Senior Curator of Australian and international photography at the National Gallery of Australia, the couple in this portrait, Coontajandra and Sanginguble, were Workii clan members from the Mount Isa region of New South Wales. Coontajandra and Sanginguble were taken as members of the ‘Wild Australia Show’, a national touring sideshow. The show organiser and later the first Protector of Aborigines in Queensland, Archibald Meston, had hoped to take his ‘Wild Australia Show’ to the 1893 World’s Columbian Exposition in Chicago as a living ethnographic display.

Although it has been said that the couple in Lindt’s photograph show great courage and defiance towards both the photographer and the camera, the image can also be seen very differently. The eyes of the couple may actually reveal great fear of the people surrounding them and the camera.

Coontajandra and Sanginguble, 1892
Photographer: JW Lindt
Courtesy: National Gallery of Australia

The eyes are said to be the windows to the soul, but there seems to be no reflection of this in the eyes of these elders; rather, there seems to be deadness in them – no life or willingness to reveal what is behind the eyes, almost like a curtain has been drawn behind them.

The body language in the image is of great interest. The woman holds herself in a brave but vulnerable posture, facing the camera and viewers head on with a look that is defiant and mischievous, as if she has done something wrong but refuses to acknowledge it or take the blame. On the other hand the man has his back to the camera but does not trust those behind him enough to turn his head away. He seems to be standing in a protective stance, shielding the woman by extending his arm in front of her. This gesture and his taking a protective stance support the idea that she has done something wrong.

**ABORIGINAL SCARIFICATION**

In traditional Aboriginal societies scars on the body were used as way of beautifying a person or identifying things like:

- who someone is and where they come from
- their status within a group
- their achievements in life
- the number of children in a family group
- marriage
- times of pain and grieving

The sealing of these wounds as a passage into adulthood is painful, as cauterising the wound is done by using hot ash or coals. The resulting body scars can be seen as a visual language and more broadly as a mapping of country, visibly communicating where a person belongs or where their skin first touched the ground. Raised scars can reflect the mountainous or hilly areas of a person’s country – marks that were left on the earth by ancestor spirits during the creation period. The scars are a 'window' to the soul, allowing you to see inside the person wearing them.

*Like rdoorydoy ngayineh murlahngene like mitjiindah you-know.*
*My mother’s mother’s father and my grandmother, like long ago...*

*barrrdetjerriny mitjiindahgan.*
in former times, they cut one another.

*Baganh baganh baganh birrahgah.*
Here [on the shoulder], here [on the other shoulder], here, on the chest.

*Barrganginy mitjiindah now from early days yo like yarranbamuttiya[m].*
They practised it long ago and in those days they showed us what to do.

*Ya-ngema like ya-ngema nendah bolitj.*
We call them bolitj [adornment scar].
**Barrayininy or barrnane yimeng like yarratyongern marreevahburrk.**
They said or they saw you getting bigger, growing up, like an adult.

**Like you-know like barrrdetjme bolitj yappan.**
Like you know they would cut maybe two bolitj.

**Gerhyih barrrdetjmerreniny gerhyih yappan bo barrbdohminy banhwala.**
They would cut each other with a stone knife. With a stone knife they would put two, or there, they would put two.

**Barramoyoknyarhminy walangbolhminy now nanh bolitj.**
They had burnt and cut the wound, then the adornment scar would come up.

**Barramoyokjarlukkugarr walang bolhminy now bolitj.**
They put it on the wound and then it comes up as an adornment scar.

Bob Burruwal, Rembarrnga, Arnhem Land

The first part of this quote highlights the importance of cuts and scars on the body and signifies the importance of connection to country. The rest of the quote talks of body scars as beautifying marks that are central to Indigenous identity and the passage into adulthood.

Aboriginal people call rock engravings tribal marks, or *maburn* in one Aboriginal language. The cuts that can be seen on the land are also found on people, marked on their skin as a stamp or a seal. For example, Wardaman men and women have two cuts on each shoulder, two on the chest and four on the belly. Jawoyn people have only one cut on the shoulder, one on the chest and a big long one on the belly. Others have three cuts on the shoulder and many on the belly.

One Wardaman man explains that he must have the cuts and a hole in his nose before he can trade anything, before he can get married, before he can sing ceremonial songs and before he can blow a didgeridoo at ritual burial ceremonies. If he doesn’t, he is ‘cleanskin’ or unbranded, and unbranded people cannot participate in these kinds of social and community activities. Cuts on people’s bodies can be likened to rock carvings. The *maburn* or rock carvings act as a public notice that tell people they are in Wardaman tribal land. Similarly, traditional scars identify and mirror the land and are a part of the traditional life of the people who

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8 Ibid
wear them. These scars, which represent symbols that can interpreted to reveal the personal history of their bearer, are worn proudly. They are self-inflicted or voluntarily received as marks of the passages completed in a person’s life.

Returning to the portrait of Coontajandra and Sanginguble, the larger scars on the man’s arm are not consistent with traditional scarring; these scars look more like they have been caused by a metal edge, such as a sword or large dagger. Many Aborigines were involved in conflict with colonisers at this time, and perhaps at some time this man has had a confrontation with settler society. The usual punishment for conflict was death by gunshot, but in massacres a lot of swordplay took place and while many people died, some lived but bore brutal scarring. The wounds do not seem to be cauterised in the traditional manner, so it may be more likely that they were inflicted during one of these battles.

CLOSE ANALYSIS

Look closely at the photograph of Coontajandra and Sanginguble and discuss the following questions:

- What do you notice first about this photograph? Why?

- What do you imagine the subjects, Coontajandra and Sanginguble, might be thinking about or feeling towards the photographer? Explain.

- Lindt was a successful photographer in Europe who came to Australia with the intention of photographing Australian Aborigines. His photographs were printed as postcards and sold internationally. What might Europeans have thought about this photograph in the late 1800s? Explain.

- Without prior knowledge of Coontajandra and Sanginguble’s life and the reason they came to be photographed, do you think you would respond to the photograph differently? Why?

FURTHER INVESTIGATION

- JW Lindt’s photographic portrait of Coontajandra and Sanginguble is in the Australasian Art Collection at the National Gallery of Australia. Read more about the photograph at: http://artsearch.nga.gov.au/Detail.cfm?IRN=145353&PCTAUS=TRUE

- Search the collections of the National Gallery of Australia online for further photographic examples of ethnographic photography: http://nga.gov.au

- Research what a living ethnographic display was in the 1800s. Make sure you read about and understand the concepts of ethnography and the museum display. Consider whether such things would be tolerated today, in a democracy. What does a living ethnographic say about a society? Explain.
SEGREGATED CINEMAS

Racial segregation in Australia is not ancient history; in fact, it was enshrined in law until all too recently. Since white settlement, Aboriginal people in Australia have, to varying degrees, been denied a range of social, economic and political rights. This section examines the history of one aspect of this wide-ranging discrimination and one of the ways in which Aboriginal people were excluded from the cultural life of Australia: segregation in cinemas. For many Indigenous elders, memories of going to the movies as a child are marked by humiliation. As recently as the 1960s, Indigenous people were forced to sit in a separate area to white audiences. In some theatres, Japanese, Chinese, Malay and Filipino audiences also faced segregation.

Sun Pictures, Broome, Western Australia

The Sun Pictures cinema in Broome, Western Australia, had segregated seating until well into the 1950s, not only to divide Aboriginal and non-Aboriginal movie-goers but also to separate white people of different classes and patrons of Asian descent.

- The most elite class of European-descended white people occupied reserved cane chairs with cushions in the middle of the theatre.
- Other white cinema-goers sat on the left side of the theatre.
- Japanese and Chinese patrons sat just behind the Europeans.
- Malays, Koepangers, Filipinos and Aboriginal people sat on the right, at the far back or in the very front rows.
Look at the photo of the seating arrangement at Sun Pictures and describe what you see.

- Who has the best viewing position?
- What values do these images convey to a viewer?
- Could you envisage a cinema like this today? Why or why not?
- What are some of the issues that might arise from such a seating arrangement?

**Bowraville Theatre, Bowraville, New South Wales**

There was a strict segregation policy in place at the Bowraville Theatre in New South Wales until it closed its doors in 1965. Gumbayngirr elder Martin Ballangarry remembers going to the movies as a child:

> We would come around the back of the theatre. We weren’t allowed in the front door. [The seats] were hard on your back, so as kids we would lie on the floor. We would all line up, sometimes 10, maybe 15 people – adults, kids – we were all lying down here. Around 10 minutes before the end of the film we were ushered out of the cinema, out the back and up the side.

At the Bowraville Theatre (then the Raymond Theatre), Aboriginal people had to buy their tickets separately, enter through a separate door after the movie had begun and leave 10 minutes before it finished.

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Ted Fields
buying a ticket
to go upstairs
at the Luxury
Theatre,
Walgett, 1965
Courtesy:
State Library
of Victoria

Cinema seats used by Aboriginal patrons of the Raymond Theatre, Bowraville, New South Wales from the 1940s to the 1960s
Photographer: Lannon Harley
Courtesy: National Museum of Australia
Show the class a DVD, but skip the first scene so that the students miss the beginning of the film. Turn the DVD off 10 minutes before it finishes.

**Ask the students to answer these questions in discussing the DVD:**

- What was the viewing experience like?
- Did you understand the narrative?
- Did you miss out on any important parts of the plot?
- Think about the last three movies you have seen at the cinemas. What important plot developments would you have missed if you had been ushered into the cinema 10 minutes after the film had started and ushered out 10 minutes before it ended?

**Liberty Picture Show, Collarenebri, New South Wales**

Isabel Flick was a respected Aboriginal rights activist and community worker who dedicated much of her life to fighting for reform in education and health care. She helped to establish Aboriginal housing in her home town of Collarenebri in northern New South Wales and was a recipient of the Order of the British Empire for services to the community. Isabel Flick and Heather Goodall’s book *Isabel Flick: The Many Lives of an Extraordinary Aboriginal Woman* pays homage to her inspirational journey while painting a picture of race relations in rural Australian towns.

**Flick reflects on the first time she stood up to injustice as she opposed racial segregation at Collarenebri’s Liberty Picture Show:**

> And I said to this old fella in the ticket box: ‘I want you to come and fix this. Take these ropes off! What do you think we are? Our money is as good as anyone else’s and we want to sit where we want to sit.’ ‘I kept standing there in front of the ticket office, and by then my sister-in-law was there too. The two of us, making trouble! And my poor little heart, I don’t know how it stayed in my chest, but it did. Even though I said calmly as I could, I was so sick within myself, I heard my own mob saying: ‘Oh God, she’s making us shame!’ But they were afraid of the confrontation too. And then someone said: ‘Good on you Isabel, it’s about time that happened.’ And then old Mark Cutler could see I was just going to stand there and keep standing there. Sometimes I think if he’d waited just a little longer I’d have gone away. But then he said: ‘Oh, all right, you can sit anywhere then!’ And that’s what happened.’

**Isabel’s niece Barbara, who is proud of her aunt for standing up against segregation, recounts the story in a very different way:**

> In the 1960s these two women took on the establishment and de-segregated the picture theatre at Collarenebri. They stood at the small ticket window and demanded the theatre be de-segregated. Troublemaking blacks? Wasn’t that what he called them? Well they told him they would block his patrons and prevent them from purchasing their tickets until the ropes were taken down. They stood, defiant. Two black women in that crowd of whites. Talking calmly. Can’t you see how proud they were? Their heads held so high.
Would you stand up to the ‘old fella in the ticket box’?

Think about famous civil rights activists like Rosa Parks and Malcolm X. How do you think they might have felt the first time they stood up against injustice?

Think about that famous moment in history when Rosa Parks refused to give up her bus seat to a white passenger and in doing so sparked a movement that ended legal segregation in America. Moments like these are often spoken about with the kind of pride that Isabel’s niece Barbara expressed when recounting her view of the Liberty Picture Show story. Think about what Rosa was feeling that day on the bus. Do you think she would have been as nervous as Isabel?

What do you think helped these women overcome their nerves in order to stand up for their civil rights?

The Freedom Ride

The Freedom Riders, a group of activists who travelled around New South Wales in 1965 protesting against racial discrimination against Indigenous Australians, took a stand against cinema segregation while visiting the small town of Walgett. There they joined forces with local Aboriginal activist Harry Hall and purchased tickets to the whites-only section of the cinema. When the theatre manager refused them entry, a demonstration ensued and some of the activists were arrested. The protest was reported in newspapers around the country.

The struggle against cinema segregation was not new. Aboriginal activist Pearl Gibbs had advocated for a boycott of segregated cinemas in the 1930s. While boycotts like these
sometimes led to change at a local level, federal law did not de-segregate cinemas until the 1967 referendum, when the country overwhelmingly voted to end discrimination against Indigenous Australians. Go to page 78/79 for an extensive list references about the Freedom Ride and the 1967 referendum to end discrimination against Indigenous Australians.

**Define:**
- segregation
- racial segregation
- freedom
- xenophobia
- racism
- inequality
- democracy
- political action, such as protests, petitions and rallies
- political activism

**Oral history interview**

The oral history tradition is a more intimate way of learning about communities and events of the past. It leads us to question and explore our individual and collective histories in a more personal manner.

Interview someone who is important to you or whose influence has a strong meaning in your life, bearing in mind the following:

- What is the focus of your interview?
- What do you already know about this topic from either the past or your own experiences?
- Formulate some questions before the interview, but maintain a conversational rather than formal tone.
- Consider using the ‘who, what, how and why’ formula that the media often adopts when presenting a news story.
- Consider where the interview is going to take place and what equipment you will need – for example, a camera, a microphone, batteries, a tripod, an audio recording device and so on.

Always let your subject know what you intend to do with the interview, especially if you plan to post it online (including on your school website).

Some possible interviewees are:
- a local politician in your electorate
- an elder in your community
- a family member
- a teacher

Create a podcast of your interview or a photo essay using some photographs of your interviewee.
For an example of personal memory online, go to:  

In the video clip, Christine Morgan, a Bundjalung woman, speaks about going to a roped-off (segregated) cinema with her family at Tweed Heads.

Imagine a segregated cinema today

Imagine your local cinema was segregated. Print out the cinema seating plan below and draw where the ropes would be placed to segregate cinema-goers of different races and classes, in the same way as it was done at Sun Pictures in Broome. Think creatively about the ways in which the audience might be segregated.

Discussion points

- If you went to see a movie at this segregated cinema, where would you sit?
- If you went with your friends, would you all be able to sit together?
- Do you have any family members who would have to sit in a different section?
Create a photo collage with tags to explain and describe key thoughts about why cinemas were segregated and what groups of people were singled out for segregation.

Start your research online at Picture Australia (National Library of Australia):
http://www.pictureaustralia.org

Find images of segregated cinemas such as Sun Pictures in Broome, the Bowraville Theatre and others, then think of key words that represent the topic as well as key words that challenge the concept of segregation.

Further investigations

1. Research the history of segregated cinemas. Look in your local library or check with your local historical society.

Start your research online at the National Library of Australia and the National Archives of Australia:
http://www.nla.gov.au
http://www.naa.gov.au


> I paint about things that touch me personally – whatever has happened in my lifetime.  
> Robert Campbell Jr

Look at the painting and describe:
• what is happening in the painting;
• the actions represented;
• the setting;
• the use of colour;
• the perspective of the painting; and
• how the painting makes you feel and what it makes you think about.

2. Research the 1967 referendum, addressing the following points:
• Describe what the 1967 referendum was.
• Why it was initiated?
• Who was involved?
• Consider the political, social and ethical motivations for the referendum.
• Identify and write brief biographies on the key political figures involved in the referendum. State who they were, what they aimed to achieve and why they felt this was necessary.
• Identify the locations in Australia visited by the Freedom Riders and the political actions they took there.
• Using one or more Google maps that cover all of the locations, add historical tags describing what happened in each place.
3. Research the concept of ‘freedom’ as defined by the Australian Constitution.

Parliament of Australia website

4. Research the policies of Australia’s current political parties on freedom. Compare and contrast their definitions and positions, then assess how fair you believe these to be in the context of a democracy.

<table>
<thead>
<tr>
<th>Political party</th>
<th>Policies on freedom</th>
<th>Where you found your information</th>
<th>Comparisons and contrasts</th>
<th>How fair are these policies?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Australian Labor Party</td>
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<tr>
<td>Liberal Party</td>
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<td>The Nationals</td>
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<td>Australian Democrats</td>
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<tr>
<td>Australian Greens</td>
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</tbody>
</table>

5. Research the lives of Martin Luther King, Rosa Parks and Malcolm X. There are many websites about African-American civil rights, including:
http://www.rosaparksfacts.com/rosa-parks-timeline.php
http://www.suelebeau.com/blackhistory.htm#black
http://en.wikipedia.org/wiki/Rosa_Parks
http://en.wikipedia.org/wiki/Martin_Luther_King,_Jr.
http://en.wikipedia.org/wiki/Malcolm_x

6. Compare and contrast the racial segregation of Aboriginal people in Australia to that of African Americans in the United States of America or black Africans in South Africa.
   - Identify the time period.
   - Identify and describe the issues.
   - Explore the similarities and differences, focusing on the social, political and ethical contexts.
   - Identify and describe the values that were at stake.
   - Identify the key political figures and activists involved.
   - Describe the political action taken and comment on the political and social ideals behind that action.
   - Explain the political outcomes and the social changes that occurred as a consequence.
• Evaluate how this political action was able to be taken in a democracy, and therefore how the changes came about.
• Discuss the findings as a class. Think about how events in history can influence the present and future direction of a democracy.

**Further resources**


*Freedom Ride* is a documentary that explores the political motivations of the Freedom Riders, in particular those of the filmmaker’s father, Charles Perkins, a well-known Aboriginal campaigner and activist. Another interviewee, Harry Hall, speaks about being a young boy with both Indigenous and non-Indigenous friends and having to sit in a segregated area at the cinema. When Hall questioned the cinema-owner about this, he was told that if he let Harry sit with the whites he would lose his white friends.


*BeDevil*, dir Tracey Moffatt, 1993

*BeDevil* is a trilogy of mesmerising and haunting ghost stories by acclaimed international artist/filmmaker Tracey Moffatt. BeDevil, Moffatt’s debut film, challenged and shaped Western storytelling conventions.


*September*, dir Peter Carstairs, 2007

*September* is a coming-of-age story set on a wheat farm. The protagonists are 16-year-old friends, Ed and Paddy – one Aboriginal and one ‘white’. The teenage friendship is explored against the background of segregated Australia, revealing some pertinent white Australian attitudes of the time.


*Fire Talker*, dir Ivan Sen, 2009

*Fire Talker* is a biographical documentary about the late political activist Charles Perkins and the Freedom Ride.
FURTHER RESOURCES:
Australian Screen Online

Australian Screen Online is an online repository of Australia’s audiovisual heritage.

Go to Australian Screen Online and get to know the diversity and extent of materials available online:

Listed below are selected video clips from Australian Screen Online that relate to and extend on the themes explored in Dreaming in Colour. The categorisations are those of Australian Screen Online, while the film and television clips within each have been chosen to connect to and support teaching about the ideas, issues and themes explored in Dreaming in Colour. Each clip has a synopsis, curator notes and educational materials.

For the complete synopses, go to Australian Screen Online.

Cultural practices

Swamp canoes from the documentary The Balanda and the Bark Canoes (PG)
Rolf de Heer oversees the construction of swamp canoes that will be used in the film Ten Canoes (2006).

For the future from the documentary The Balanda and the Bark Canoes (PG)
Against a backdrop of images of the Ramingining community, director Rolf de Heer talks about the unexpected problems in casting Ten Canoes (2006). The kinship laws are so complex that the final ...

Like one big family from the documentary Lousy Little Sixpence (G)
Two people removed from their families as children to enter into servitude, Margaret Tucker and Bill Reid, speak of their experience growing up. Historical footage shows children placed in missions.

The game from the documentary Marn Grook (G)
Thomas Wills and his cousin, HCA Harrison, combined elements of soccer, Gaelic football and rugby union to come up with a concoction that incorporated all the codes and founded AFL ...
Do you know any ‘real Aborigines’? from the short film Mimi (PG)
Thornton not only pokes fun at the ignorance of conservative white purchasers of Indigenous art, but also exploits the paradigm of ‘authentic Aboriginality’. The same ignorance Catherine (Sophie Lee) displays in relation ...

Two brothers face payback from the feature film Ten Canoes (PG)
As the men prepare for a big lunch of magpie-geese, cooked in the canoes on the swamp, the narrator returns to the climax of the old story. Ridjimiraril (Crusoe Kurddal) and his ...

Families and communities

A country’s shame from the documentary After Mabo (PG)
It is 1993. Dr John Hewson exclaims to the Parliament that the passing of the ‘Mabo Bill’ will be a day of shame for Australia. Titles on the screen summarise the key ...

Best man on ground from the feature film Australian Rules (PG)
Prospect Bay has won the grand final in spectacular fashion. At the awards presentation that night, star player Dumby Red (Luke Carroll) fully expects to be named best player on ground, but the ...

Swamp canoes from the documentary The Balanda and the Bark Canoes (PG)
Rolf de Heer oversees the construction of swamp canoes that will be used in the film Ten Canoes (2006).

For the future from the documentary The Balanda and the Bark Canoes (PG)
Against a backdrop of images of the Ramingining community, director Rolf de Heer talks about the unexpected problems in casting Ten Canoes (2006). The kinship laws are so complex that the final ...

‘Lapa’ from the documentary Footy the La Perouse Way (PG)
An RSL Club, and a raffle is taking place. Players from the La Perouse Panthers have gathered for the team’s fundraiser. Bruce ‘Lapa’ Stewart, community elder and former La Perouse player, speaks ...

‘My father’s country’ from the documentary Gulpilil: One Red Blood (PG)
Footage of David, Robyn – David’s traditional law wife – and their children in Ramingining. Sweeping aerial views of the ever-widening river that David needs to cross to reach David’s father’s country ...
Like one big family from the documentary *Lousy Little Sixpence* (G)
Two people removed from their families as children to enter into servitude, Margaret Tucker and Bill Reid, speak of their experience growing up. Historical footage shows children placed in missions.

Desert Rats from the documentary *My Brother Vinnie* (PG)
Aaron reads the paper while Vinnie mows the lawn. Over family stills and clips showing Aaron performing in *Dead Heart* and *Water Rats*, Aaron describes how Vinnie always turned to him to ...

The stealing of children from the feature film *Rabbit-Proof Fence* (PG)
As Constable Riggs (Jason Clarke) arrives, Maude (Ningali Lawford) realises he has come to take the children. They run, but Riggs cuts off their escape route and seizes the children one by ...

Mr Neville says no from the feature film *Rabbit-Proof Fence* (PG)
At the Moore River Aboriginal settlement, Molly (Everlyn Sampi) is called out of the assembly to be inspected by Mr Neville (Kenneth Branagh), the Protector of Aborigines. Mr Neville checks the ...

The wrong fence from the feature film *Rabbit-Proof Fence* (PG)
Mr Neville (Kenneth Branagh) tells the police inspector (Roy Billing) that the three escaped girls must be following the rabbit-proof fence north, to their home. He devises a plan to catch them ...

Reunited from the documentary *Rosie* (PG)
Rosie is packing her bag to move out of the welfare house, and a young woman who is to take over her room is introduced to her. The young girl has the ...

Ricco from the documentary *Wirriya: Small Boy* (G)
At school, Ricco stands with his hands drooped over an outside freshwater tap. He introduces himself to the audience, and the other main characters of the documentary soon after.

Looking for father from the documentary *Yellow Fella* (PG)
We are introduced to Tommy E Lewis. Tommy speaks about his stepfather who raised him and loved him as his own, imparting Dreaming stories, and his white biological father, Hurtle Lewis, who ...
Health and wellbeing

‘You’re never gonna get out of this place’ from the feature film Beneath Clouds (PG)
Lena (Dannielle Hall) is sitting in a bus shelter. Her brother Liam (Mundurra Weldon) skids to a halt on his bike. Liam asks for money. A police car drives by. All eyes ...

Reunited from the documentary Rosie (PG)
Rosie is packing her bag to move out of the welfare house, and a young woman who is to take over her room is introduced to her. The young girl has the ...

‘As much right as anybody’ from the feature film The Fringe Dwellers (PG)
The girls walk into a cafe for milkshakes. They are told to drink them at the counter. Trilby (Kristina Nehm) urges her family to sit down in a booth. The white patrons ...

School from the documentary Wirriya: Small Boy (G)
Ricco sits amongst a group of children roughly the same age as himself. They are learning about maps of the world, as well as Warlpiri.

Petrol sniffing from the feature film Yolngu Boy (M)
Botj (Sean Mununggurr) sniffs petrol after fighting with his friends Lorrpu and Milika. He trashes the women’s community centre, concentrating his anger on the paintings of the Yolngu’s totem animal, the crocodile ...

History

Fiction of terra nullius from the documentary After Mabo (PG)
Peter Yu of the Yawuru and Bunuba, Kimberley Land Council, talks about Indigenous relationship to land and the High Court decision in Mabo v Queensland (No 2) (1992) ...

A country’s shame from the documentary After Mabo (PG)
It is 1993. Dr John Hewson exclaims to the Parliament that the passing of the ‘Mabo Bill’ will be a day of shame for Australia. Titles on the screen summarise the key ...

Law stick from the documentary After Mabo (PG)
John Howard responds to the High Court’s decision on the native title of the Wik and Thayorre peoples in Wik Peoples v Queensland (1996) 141 ALR 129. News footage shows ...
**Language and identity**

Swamp canoes from the documentary *The Balanda and the Bark Canoes* (PG)
Rolf de Heer oversees the construction of swamp canoes that will be used in the film *Ten Canoes* (2006).

For the future from the documentary *The Balanda and the Bark Canoes* (PG)
Against a backdrop of images of the Ramingining community, director Rolf de Heer talks about the unexpected problems in casting *Ten Canoes* (2006). The kinship laws are so complex that the final ...

**Policies and related issues**

‘Pretty frocks’ from the documentary *Lousy Little Sixpence* (G)
Flo Caldwell, born 1910, from Ulgundarhi Reserve and Violet Shea, born 1912, talk of their experience of schooling on the reserve and being selected by the Protection Board inspector for cheap labour.

‘Send a petition to the King’ from the documentary *Lousy Little Sixpence* (PG)
The clip begins with historical footage of King Burraga who speaks about equal rights and justice for Aboriginal people. William Cooper, an Aboriginal elder, begins the fight for rights by having a ...

‘I’m a black Australian’ from the short film *Green Bush* (PG)
Kenny puts on a cassette tape. He moves through the radio station to the sound of the music. It is a speech by Gary Foley with music playing in the background. Kenny ...

‘My father’s country’ from the documentary *Gulpilil: One Red Blood* (PG)
Footage of David, Robyn – David’s traditional law wife – and their children in Ramingining. Sweeping aerial views of the ever-widening river that David needs to cross to reach David’s father’s country ...

**Washing feet from the short film Night Cries: A Rural Tragedy** (PG)
A pair of frail, gnarled feet. The Aboriginal daughter (Marcia Langton) on her hands and knees, gently washes her white mother’s arthritic feet. The Aboriginal woman begins to remember another time, when ...
The stealing of children from the feature film *Rabbit-Proof Fence* (PG)
As Constable Riggs (Jason Clarke) arrives, Maude (Ningali Lawford) realises he has come to take the children. They run, but Riggs cuts off their escape route and seizes the children one by ...

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Mr Neville (Kenneth Branagh) tells the police inspector (Roy Billing) that the three escaped girls must be following the rabbit-proof fence north, to their home. He devises a plan to catch them ...

Reunited from the documentary *Rosie* (PG)
Rosie is packing her bag to move out of the welfare house, and a young woman who is to take over her room is introduced to her. The young girl has the ...

Dreams of whiteness from the documentary *Stolen Generations* (PG)
Historical news footage of Aboriginal girls removed from their families and being adopted by a white family as a result of the assimilation policies. Henry Reynolds tells us why Aboriginal children were ...

Never the same again from the documentary *Stolen Generations* (PG)
Footage of Beagle Bay Mission. Historical black-and-white footage of Aboriginal children. Daisy Howard tells us of her experience of being removed, and being robbed of the opportunity of having a strong relationship ...

‘Wild things should be free’ from the feature film *Storm Boy* (G)
Mike (Greg Rowe) is overjoyed when Mr Percival, his pet pelican, returns after being set free.

‘Does this country belong to him?’ from the feature film *Storm Boy* (G)
Mike (Greg Rowe) and his father (Peter Cummins) go to warn Fingerbone Bill (David Gulpilil) that trouble is brewing. Bill is not supposed to be living on a state reserve, and the ...
Politics

Law stick from the documentary After Mabo (PG)
John Howard responds to the High Court’s decision on the native title of the Wik and Thayorre peoples in Wik Peoples v Queensland (1996) 141 ALR 129. News footage shows ...

‘Send a petition to the King’ from the documentary Lousy Little Sixpence (PG)
The clip begins with historical footage of King Burraga who speaks about equal rights and justice for Aboriginal people. William Cooper, an Aboriginal elder, begins the fight for rights by having a ...

Representation in the media

Swamp canoes from the documentary The Balanda and the Bark Canoes (PG)
Rolf de Heer oversees the construction of swamp canoes that will be used in the film Ten Canoes (2006).

For the future from the documentary The Balanda and the Bark Canoes (PG)
Against a backdrop of images of the Ramingining community, director Rolf de Heer talks about the unexpected problems in casting Ten Canoes (2006). The kinship laws are so complex that the final ...

‘I’m a black Australian’ from the short film Green Bush (PG)
Kenny puts on a cassette tape. He moves through the radio station to the sound of the music. It is a speech by Gary Foley with music playing in the background. Kenny ...

Walkabout from the documentary Gulpilil: One Red Blood (PG)
After a screening of Walkabout in a cinema, David is speaking to fans at the cinema. Interviews with Justine Saunders, Gary Foley, Professor Marcia Langton and David Stratton give background information to ...

Jedda dreaming again from the feature film Jedda (PG)
Jedda (Ngarla Kunoth), sitting by an open window, gazes out dreamily. Her adoptive mother (Betty Suttor), eventually comes to stand by her side. Jedda tells her of her desire to go walkabout ...
Long-grassers from the television program *Message Stick*
Archival images of long-grassers are juxtaposed with contemporary images of homeless Aboriginal people. We also meet an Aboriginal man from Bathurst Island who, for his own reasons, lives as a long-grasser in Darwin.

**Significant people**

'My father's country' from the documentary *Gulpilil: One Red Blood* (PG)
Footage of David, Robyn – David’s traditional law wife – and their children in Ramingining. Sweeping aerial views of the ever-widening river that David needs to cross to reach David’s father’s country ...

'I’m going to cross the river' from the feature film *Mad Dog Morgan* (PG)
Morgan (Dennis Hopper) has been shot while stealing a horse. He is rescued by an outcast Aborigine, Billy (David Gulpilil), who nurses him back to health in the mountains. They decide to ...

Go away from the documentary *My Survival as an Aboriginal* (G)
Essie Coffey gives the children lessons on Aboriginal culture. She speaks of the importance of teaching these kids about their traditions. Aboriginal kids are forgetting about their Aboriginal heritage because they are ...

Turtle from the feature film *Radiance* (M)
The sisters carry a turtle into the kitchen. They talk about killing it and making turtle curry. Stones hit the roof of the house. Young boys yell 'witch, witch'. Nona confronts the ...

'You run like a blackfella!' from the feature film *Storm Boy* (G)
While his father takes a catch of fish to sell in town, Mike (Greg Rowe) discovers some illegal hunters shooting birds. An Aboriginal stranger, Fingerbone Bill (David Gulpilil), drives them away with ...

**The arts**

Investing in the unknown from the short film *Mimi* (PG)
An art auction. A woman is purchasing two pieces of art – a Mimi statue and a painting of a barramundi fish.
Do you know any ‘real Aborigines’? from the short film *Mimi (PG)*
Thornton not only pokes fun at the ignorance of conservative white purchasers of Indigenous art, but also exploits the paradigm of ‘authentic Aboriginality’. The same ignorance Catherine (Sophie Lee) displays in relation ...

In central western New South Wales in the 1890s, a young half-caste Aboriginal man raised by missionaries kills most of a family of white farmers, after ...

**Crocodile Dundee (feature film – 1985)**
A glamorous American reporter, Sue Charlton (Linda Kozlowski), goes to the Northern Territory to interview a man who survived a crocodile attack.

**Crocodile Dundee II (feature film – 1988)**
Mick Dundee (Paul Hogan) is living in New York with his new girlfriend, Sue Charlton (Linda Kozlowski). He misses the Northern Territory but keeps occupied ...

**The Last Wave (feature film – 1977)**
David Burton (Richard Chamberlain) is a successful Sydney tax lawyer who takes on the defence of five Aboriginal men charged with killing another Aboriginal man ...

**Lousy Little Sixpence (documentary – 1983)**
A documentary using historical footage and interviews with Indigenous people who belonged to the generation that were forced into unpaid servitude by the Australian government ...

**Mad Dog Morgan (feature film – 1976)**
Daniel Morgan (Dennis Hopper) becomes a bushranger after hard times in prison and the Victorian goldfields. Saved by Billy, an Aboriginal outcast (David Gulpilil) ...
ONLINE RESOURCES

Aboriginal and Torres Strait Islander organisations

Victorian Aboriginal Corporation for Languages
The Victorian Aboriginal Corporation for Languages was established in 1994 to address the issues of language loss. It is the state body responsible for coordinating Community Language Programs throughout Victoria.

Koorie Heritage Trust
http://www.koorieheritagetrust.com
The Koorie Heritage Trust is a not-for-profit Aboriginal community organisation that aims to protect, preserve and promote the living culture of the Aboriginal people of south-eastern Australia.

Indij Readers
http://www.indijreaders.com.au
Indij Readers for Big Fullas and Little Fullas is a collection of literacy acquisition classroom stories, accompanying teachers’ guides and other support materials. The collection features stories from urban and rural communities in New South Wales and Victoria.

Moorditj
http://moorditj.sponsored.uwa.edu.au
Moorditj, which means ‘strong’ or ‘excellent’, is a multi-award-winning interactive CD-ROM celebrating the depth and diversity of the cultural expressions of Indigenous Australian artists. Moorditj explores 300 artworks from 110 Aboriginal and Torres Strait Islander artists, including Sally Morgan, Yothu Yindi, Neville T Bonner and the Bangarra Dance Theatre.

For a list of resources related to Aboriginal dreaming stories go to:

Cultural institutions

Australian Centre for the Moving Image
http://www.acmi.net.au
Stories that transport you. Ideas that transform you. Immerse yourself in the world of film, television and digital culture at the Australian Centre for the Moving Image.
http://www.acmi.net.au/memorygrid_mapcollection.htm
http://www.acmi.net.au/education.htm
South Australian Museum
The South Australian Museum’s exhibitions and displays are sourced from its extensive Australian Aboriginal and Pacific collections.

Melbourne Museum
Melbourne Museum’s website provides a list of its permanent and upcoming exhibitions at Bunjilaka, the museum’s Aboriginal Cultural Centre. Aboriginal Culture: Our Shared History is a program at Melbourne Museum that has online teacher resources and learning activities for years 5-8. Download the teacher resource package at:

Australian National Museum

Collaborating for Indigenous Rights
http://indigenousrights.net.au/default.asp
Collaborating for Indigenous Rights is an extensive website that chronicles the collaboration between Aboriginal and non-Aboriginal activists during the period from the late 1950s to the early 1970s. The website looks at key Aboriginal activists and the issues of the time, including the referendum of 1967, civil rights, land rights and more. For teacher resources and learning materials, including interactive maps and oral histories, go to:
http://indigenousrights.net.au/archive.asp

National Gallery of Australia
For contemporary Aboriginal and Torres Strait Islander photography, go to:

This National Gallery of Australia website, Re-take, focuses on Aboriginal and Torres Strait Islander photographers. It includes interviews with artists such as Michael Riley, Leah King-Smith, Destiny Deacon, Rea and Brook Andrew along with an online gallery displaying their work. The introduction to Re-take explains its aims:

Aboriginal people have been photographed since the invention of the camera. These early images were viewed as records of ‘a curious people’, photographs of a supposedly dying race, who were also ‘captured’ or ‘shot’ by the camera for ‘scientific’ purposes. Much of the work in Re-take responds to this ethnographic tradition by questioning the nature of photographic representation. In ‘taking on’ the photographic medium, the works in Re-take not only counteract denigrating and stereotypical representations of Aborigines, but highlight the vastly different voices (and concerns) encompassed by this label.
Screen-based organisations

Australian Screen Online
http://australianscreen.com.au
For online video clips and education materials on Indigenous Australia, go to:

Screen Australia
http://www.screenaustralia.gov.au
For Screen Australia’s Indigenous branch, go to:

Screen Australia Digital Learning
This is an extensive website covering not only the moving image materials available on the Screen Australia site but also curriculum links to national and state curricula. The site makes clips available for viewing and provides teaching and learning materials for application in the classroom.

National Film and Sound Archive of Australia
http://www.nfsa.gov.au
The National Film and Sound Archive’s Black Screen program provides Indigenous communities and the broader Australian public with access to Indigenous films.

For Indigenous content go to:

Madman
http://www.madman.com.au

Ronin Films
http://www.roninfilms.com.au

Government

Culture Victoria
From the moving image to photographs to text, explore stories about family, land and spirit, art and artefacts, war and invasion, and much more at Culture Victoria’s website.

Australian Government Cultural Portal
http://www.cultureandrecreation.gov.au
This national cultural portal looks at the diversity of arts and culture in Australia.
Activism

The Koori History Website
http://www.kooriweb.org/foley/indexb.html

National Sorry Day Committee
http://www.nsdc.org.au

…the NSDC has continued through the commitment, dedication and involvement of both Indigenous and non-Indigenous Australians. The NSDC is unique because its networks and voluntary memberships comprises of First Nations Peoples of Australia, including Stolen Generations and members of the broader Australian community. It operates on a reconciliatory basis that upholds a positive partnership between First Nations Peoples of Australia and the broader Australian community.

Institutes

Australian Institute of Aboriginal and Torres Strait Islander Studies
http://www.aiatsis.gov.au
The Australian Institute of Aboriginal and Torres Strait Islander Studies website houses information and research about the cultures and lifestyles of Aboriginal and Torres Strait Islander peoples, past and present. The institute undertakes and encourages scholarly, ethical, community-based research and it has its own publishing house. It holds a priceless collection of films, photographs and video and audio recordings, along with a large collection of printed and other resource materials for Indigenous Studies. It aims to raise awareness among all Australians, and people of other nations, of the richness and diversity of Australian Indigenous cultures and histories.

Libraries

Australian Film Institute library
http://www.afiresearch.rmit.edu.au

State Library of Western Australia
http://www.slwa.wa.gov.au

For Indigenous content go to:

State Library of New South Wales
http://www.sl.nsw.gov.au
For Indigenous content go to:

State Library of New South Wales

State Library of Victoria
http://www.slv.vic.gov.au

National Library of Australia
http://www.nla.gov.au

National Archives of Australia
http://www.naa.gov.au

Indigenous Australian media organisations

Central Australian Media Association
http://caama.com.au

Warlpiri Media
http://www.warlpiri.com.au

The Black Book
The Black Book comprises two main sections: the Black Book Directory and the Black Book Library. The directory includes more than 2700 listings of Indigenous organisations and individuals working across 95 professions in the arts, media and cultural industries. Each listing provides contact information as well as a history of individual professional experience and organisational profiles.

Dictionary of Australian Artists Online
http://www.daaonline.org.au
The Dictionary of Australian Artists Online is an open-access scholarly reference site on which thousands of Aboriginal and Torres Strait Islander and other artists are listed.

Filmmakers and artists

Australian Screen Online:
http://www.aso.gov.au

Heide Museum of Modern Art’s study guide to the exhibition Power & Beauty, Indigenous Art Now, featuring contemporary urban Indigenous artists:

International Movie Database
www.imdb.com
Screen Australia
http://www.screenaustralia.gov.au

Brook Andrew
http://www.brookandrew.com

For Andrew’s series The Island and Gun-Metal Grey go to:
http://brookandrew.wordpress.com/category/exhibitions-news

Beck Cole
http://www.samsonanddelilah.com.au
http://www.nativenetworks.si.edu/eng/rose/cole_beck.html

Destiny Deacon

Richard J Frankland

David Gulpilil
http://www.gulpilil.com

Rolf De Heer
http://www.vertigoproductions.com.au

Darlene Johnson

Tracey Moffatt

Rachel Perkins
http://www.blackfellafilms.com.au

Michael Riley

Ivan Sen
newspage_284.aspx

Kimba Thomson

Warwick Thornton
http://www.samsonanddelilah.com.au
holy holy holy

skin kin
http://www.clc.org.au/People_Culture/kinship/kinship.html

Music

Activism

Gary Foley’s history of Indigenous Australia
http://www.kooriweb.org/foley/indexb.html

The Long Walk
http://www.thelongwalk.com.au
The Long Walk is a charity inspired by Michael Long’s walk to Canberra to get the lives and issues of Indigenous people back on the national agenda.

Teaching Heritage
http://www.teachingheritage.nsw.edu.au
Teaching Heritage is a site where both Aboriginal and Torres Strait Islanders and the wider Australian public can explore diverse ideas about identity and heritage. It features historical timelines, teaching resources, visual aides and much more.

Reconciliation Australia
http://www.reconciliation.org.au
Reconciliation Australia is an independent, not-for-profit organisation that was established in 2000 by the former Council for Aboriginal Reconciliation. It is the peak national organisation building and promoting reconciliation between Indigenous and non-Indigenous Australians for the wellbeing of the nation.

ANTaR (Australians for Native Title and Reconciliation)
http://www.antar.org.au
ANTaR works towards justice, rights and reconciliation for Aboriginal and Torres Strait Islander peoples.

The 1967 referendum
This site explores the history of the 1967 referendum, which was a vote to end discrimination against Indigenous Australians in the Australian Constitution. The vote was overwhelmingly ‘yes’ across the country, and the referendum represented a landmark in relations between Indigenous and non-Indigenous Australia. The site includes learning activities and in-depth historical information.
To view online clips from the ABC documentary The Day of the Aboriginal, which was made one week before the referendum was held, go to:

To find out about Indigenous citizenship, go to:

Discovering Democracy Units
The Discovering Democracy Units were developed with funding from the Department of Education, Science and Training as part of the Discovering Democracy Program. The Discovering Democracy Units are an online version of the Discovering Democracy Units first published in book form and distributed with the Discovering Democracy Kits to all primary and secondary schools in 1998. The topics covered are:

- The Australian Nation
- Who Rules?
- Law and Rights
- Citizens and Public Life

For units that cover the struggle of Aboriginal people for full citizenship status, go to:
http://www1.curriculum.edu.au/ddunits/units/ls3fq5acts.htm

Victorian Essential Learning Standards: the 1967 Referendum

To download the PDF, go to:

Australian Joint Council of Professional Teaching Associations
The Australian Joint Council of Professional Teaching Associations is a federation of state and territory joint councils of teacher professional associations. It represents over 120,000 teachers.

The Freedom Ride

Freedom Ride
http://www.freedomride.net/
This website tells the story of the Freedom Ride in New South Wales from the perspective of one of the students who went on it.

Message Stick
http://www.abc.net.au/messageclub/duknow/stories/s888118.htm

National Museum of Australia
http://www.indigenousrights.net.au/section.asp?slID=33
Filmmaking

Dreaming in Motion – Celebrating Australia’s Indigenous Filmmakers
Dreaming in Motion celebrates both the achievements of Australian Indigenous filmmakers and the role played by the AFC’s Indigenous Branch in mentoring and supporting these filmmakers. It contains three essays, profiles of 26 Indigenous directors, producers and cinematographers, and a DVD highlighting some of the key films of the last decade made by Indigenous directors. Hard copies (including the DVD) are available free of charge by emailing publications@screenaustralia.gov.au.

To download the PDF, go to:

Cultural and intellectual property rights

‘Our Culture: Our Future’ (report on Australian Indigenous Cultural and Intellectual Property Rights)

Publications
The following publications are useful and relevant reading material for extended research. This selection represents a diverse range of scholarly works that look at both the history of Australia and the moving image.

‘Picturing the real’ J Dougal and R Lucas, Metro, August 1988, p 21

‘Well, I heard it on the radio and I saw it on the television’: an essay for the Australian Film Commission on the politics and aesthetics of filmmaking by and about Aboriginal people and things’
M Langton, Australian Film Commission, 1993

Aboriginal Victorians: A History Since 1800, R Broome, Allen & Unwin, 2005

Aboriginality: Contemporary Aboriginal Paintings and Prints, J Isaacs, University of Queensland Press, 1989

The Anthropology of Media: A Reader, K Askew and R Wilk (eds), Blackwell, 2008

Art, History, Place, C Nicholls, 2003, Working Title Press

Art, Land, Story, C Nicholls, 2003, Working Title Press

Australian Cinema after Mabo, F Collins and T Davis, Cambridge University Press, 2005

Back of Beyond: Discovering Australian Film and Television
S Murray (ed), Australian Film Commission, 1988
The Chant of Jimmie Blacksmith (Australian Screen Classics), H Reynolds, National Sound and Film Archive, 2008

Coercive Reconciliation: Stabilise, Normalise, Exist Aboriginal Australia, J Altman and M Hickson (eds), Arena, 2007


Donald Thomson in Arnhem Land, D Thomson, Miegunyah Press, 2006

Dreaming the Global Colour Line, M Lake and H Reynolds, Melbourne University Press, 2008

Eye Contact: Photographing Indigenous Australians, J Lydon, Duke University Press, 2005


Hidden Pictures: An Indigenous Touring Film Festival, Australian Film Commission, 1995.

History on/and/in Film, T O'Regan and B Shoesmith (eds), History and Film Association of Australia, 1987


Papunya, a Place Made After the Story: The Beginnings of the Western Desert Painting Movement, G Bardon and J Bardon, The Miegunyah Press, 2007


Sites of Difference: Cinematic Representations of Aboriginality and Gender, K Jennings, Australian Film Institute, 1993

The Other Side of the Frontier, H Reynolds, University of NSW Press, 1981


The Stolen Children: Their Stories, C Bird (ed), Random House, 1998

Why Weren’t We Told? A Personal Search for the Truth About Our History, H Reynolds, Penguin, 1999

National Aboriginal and Torres Strait Islander education website http://www.natsiew.nexus.edu.au/lens/filmtimeline/index.html
DREAMING IN COLOUR – ACKNOWLEDGMENTS

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- Estate of Charles Chauvel
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- National Library of Australia
- National Sound and Film Archive
- Newspix
- State Library of Victoria
- State Library of Western Australia/Battye Library

Writers

Jirra Lulla Harvey, Nation Yorta Yorta/Wiradjuri
Jirra Lulla Harvey is a freelance curator and writer. She undertook her studies at the University of Melbourne, focusing on representations of ethnicity in popular culture. She has been a member of a number of national and international committees, always promoting the importance of Indigenous arts and media in the fostering of cultural pride and healing of national race relations.

Brian McKinnon, Nation Wongai/Yamatji
Brian McKinnon is a Wongai man who has a rich Yamatji history, who grew up in Blood Alley, on the outskirts of Geraldton (W.A). He is a former of director of the Wathaurong Aboriginal Cooperative Ltd in Geelong. Brian holds a Masters in Visual Arts, from the Victorian College of The Arts and holds formal adult training qualifications (cert 4 in training and assessment – current). He has won multiple awards and has had his work added to significant art collections here in Australia. Today Brian McKinnon is widely recognised as one of Australia’s leading contemporary visual artists, having exhibited his work widely across Australia and internationally – most extensively in Italy. His contemporary arts practice makes a significant contribution to the Australian narrative, focusing on the politics of people, place, race and Australian identity. Brian is a writer, curator, academic, and practicing visual artist.

Vyvyan Stranier
Vyvyan Stranieri is a filmmaker and educator at the Australian Centre for the Moving Image. As a researcher for ACMI’s Screen Worlds she worked with Gournditjmara elder Walter Saunders and the Koorie Heritage Trust to devise the exhibition Strangers with Cameras, an exploration of the role ethnographic footage has played in codifying Indigenous Australians and the impact this has had on the history of representation of Aboriginal and Torres Strait Islander peoples in film and television.
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