



AIATSIS
Australian Institute of Aboriginal
and Torres Strait Islander Studies

Finding aid

AIAS_75

**Sound recordings collected by
Stephen Wild, 1984**

Prepared April 2018 by BS
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ACCESS

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SCOPE AND CONTENT NOTE

Date: May, 1984

Extent: 8 audiocassettes (approximately 120 min. each)
13 audiocassettes (approximately 90 min. each)

Production history

This collection contains presentations of papers and discussion from the 1984 AIAS Biennial conference, "Aboriginal Arts in Contemporary Australia." Featured speakers: Hon. Clyde Holding; Margaret Clunies-Ross; Carole Johnson; Graham Pont; Catherine Berndt; Bob Randall; Howard Morphy; John Bradley; Luke Taylor; Peter Carroll; Vincent Megaw; Françoise Dussart; Terry Smith; Joan Kerr; Ann Stephen; Ian Burn; Christine Dixon; Bruce Adams; Vic Forrest; Anthony Forge; Keiko Tamura; Margaret West; Jennifer Hoff; Chips Mackinolty; John Mundine; John Altman; Chicka Dixon; Gary Foley; Bob Maza; Peter McKenzie; Jim Everett; Jack Davis; Merv Donovan; Fay Nelson; Peter Yu; Charlie Godjuwa; Minburra; Peter Yates; Steve Fox; Daphne Williams; Steve Anderson; Athol Dixon; Gabriella Roy; Ace Bourke; Bradley Ives; Justine Saunders; Mike Shegog.

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RELATED MATERIAL

AIATSIS Collections hold photographic, moving image and print material directly related to this audio collection.

- *Aboriginal arts in contemporary Australia : innovation in Western Arnhem Land traditional art* / by Peter J. Carroll, (PMS 5530)
- *Papers presented at the Australian Institute of Aboriginal Studies Biennial Conference Aboriginal Arts in Contemporary Australia 7-9 May 1984*, Australian Institute of Aboriginal Studies. Biennial Conference (1984 : Canberra), (MS 4834)

For a complete listing of related material held by AIATSIS, consult our [online catalogue](#), Mura®. To conduct a search of available audio finding aids, please [click here](#).

ARCHIVIST'S NOTE

Tapes 1-14 originally labelled AIAS_71 but altered to AIAS_75 as AIAS_71 is part of AIAS_26 and was recorded in a different year.

This finding aid was compiled from information provided by Stephen Wild and audition sheets prepared by AIATSIS staff. Timing points may be slightly out depending on the technologies and procedures in place at the time the recordings were auditioned.

ITEM LIST

Archive number	Field recording number	Description
AIAS 75 036163	FT 1, Side A	AIAS 1984 Biennial conference and meeting, papers and discussion on 'Aboriginal Arts in Contemporary Australia.' Speaker: Clive Holding and Margaret Clunies-Ross.
AIAS 75 036164	FT 2, Side A	AIAS 1984 Biennial conference and meeting, papers and discussion on 'Aboriginal Arts in Contemporary Australia.' Speaker: Carole Johnson.
AIAS 75 036165	FT 2, Side B	AIAS 1984 Biennial conference and meeting, papers and discussion on 'Aboriginal Arts in Contemporary Australia.' Speaker: Graham Pont.
AIAS 75 036166	FT 3, Side A	AIAS 1984 Biennial conference and meeting, papers and discussion on 'Aboriginal Arts in Contemporary Australia.' Speaker: Catherine Berndt.
AIAS 75 036167	FT 3, Side B	AIAS 1984 Biennial conference and meeting, papers and discussion on 'Aboriginal Arts in Contemporary Australia.' Speaker: Bob Randall
AIAS 75 036168	FT 4, Side B	AIAS 1984 Biennial conference and meeting, papers and discussion on 'Aboriginal Arts in Contemporary Australia.' Speaker: Luke Taylor
AIAS 75 036169	FT 5, Side A	AIAS 1984 Biennial conference and meeting, papers and discussion on 'Aboriginal Arts in Contemporary Australia.' Speakers: Peter Carroll and Vincent Megaw.
AIAS 75 036170	FT 5, Side B	AIAS 1984 Biennial conference and meeting, papers and discussion on 'Aboriginal Arts in Contemporary Australia.' Speakers: Vincent Megaw and Francoise Dussart.
AIAS 75 036171	FT 6, Side A	AIAS 1984 Biennial conference and meeting, papers and discussion on 'Aboriginal Arts in Contemporary Australia.' Speakers: Joan Kerr and Terry Smith.
AIAS 75 036172	FT 6, Side B	AIAS 1984 Biennial conference and meeting, papers and discussion on 'Aboriginal Arts in Contemporary Australia.' Speakers: Terry Smith.
AIAS 75 036173	FT 7, Side A	AIAS 1984 Biennial conference and meeting, papers and discussion on 'Aboriginal Arts in Contemporary Australia.' Speakers: Christine Dixon and Bruce Adams.
AIAS 75 036174	FT 7, Side B	AIAS 1984 Biennial conference and meeting, papers and discussion on 'Aboriginal Arts in Contemporary Australia.' Speakers: Bruce Adams.
AIAS 75 036175	FT 8, Side A	AIAS 1984 Biennial conference and meeting, papers and discussion on 'Aboriginal Arts in Contemporary Australia.' Speaker: Keiko Tamura and Margaret West.

Archive number	Field recording number	Description
AIAS 75 036176	FT 8, Side B	AIAS 1984 Biennial conference and meeting, papers and discussion on 'Aboriginal Arts in Contemporary Australia.' Speaker: Margaret West.
AIAS 75 036177	FT 9, Side A	AIAS 1984 Biennial conference and meeting, papers and discussion on 'Aboriginal Arts in Contemporary Australia.' Speakers: Jennifer Hoff and Chips Mackinolty
AIAS 75 036178	FT 9, Side B	AIAS 1984 Biennial conference and meeting, papers and discussion on 'Aboriginal Arts in Contemporary Australia.' Speakers: Chips Mackinolty and John Mundine.
AIAS 75 036179	FT 10, Side A	AIAS 1984 Biennial conference and meeting, papers and discussion on 'Aboriginal Arts in Contemporary Australia.' Speaker: J. C. Altman.
AIAS 75 036180	FT 11, Side A	AIAS 1984 Biennial conference and meeting, papers and discussion on 'Aboriginal Arts in Contemporary Australia.' Speakers: Merv Donovan and Jim Everett.
AIAS 75 036181	FT 11, Side B	AIAS 1984 Biennial conference and meeting, papers and discussion on 'Aboriginal Arts in Contemporary Australia.' Speakers: Jim Everett and Chicka Dixon.
AIAS 75 036182	FT 12, Side A	AIAS 1984 Biennial conference and meeting, papers and discussion on 'Aboriginal Arts in Contemporary Australia.' Speakers: Gary Foley and Bob Maza.
AIAS 75 036183	FT 12, Side B	AIAS 1984 Biennial conference and meeting, papers and discussion on 'Aboriginal Arts in Contemporary Australia.' Speakers: Bob Maza, Peter MacKenzie and Jack Davis.
AIAS 75 036184	FT 13, Side A	AIAS 1984 Biennial conference and meeting, papers and discussion on 'Aboriginal Arts in Contemporary Australia.' Speaker: Fay Nelson.
AIAS 75 036185	FT 13, Side B	AIAS 1984 Biennial conference and meeting, papers and discussion on 'Aboriginal Arts in Contemporary Australia.' Speakers: Fay Nelson and John Altman.
AIAS 75 036186	FT 14, Side A	AIAS 1984 Biennial conference and meeting, papers and discussion on 'Aboriginal Arts in Contemporary Australia.' Speaker: John Altman.
AIAS 75 036187	FT 14, Side B	AIAS 1984 Biennial conference and meeting, papers and discussion on 'Aboriginal Arts in Contemporary Australia.' Speaker: John Altman.
AIAS 75 036188	FT 15, Side A	AIAS 1984 Biennial conference and meeting, papers and discussion on 'Aboriginal Arts in Contemporary Australia.' AIAS annual general meeting.
AIAS 75 036189	FT 16, Side A	AIAS 1984 Biennial conference and meeting, papers and discussion on 'Aboriginal Arts in Contemporary Australia.'

Archive number	Field recording number	Description
		AIAS annual general meeting.
AIAS 75 036190	FT 17, Side A	AIAS 1984 Biennial conference and meeting, papers and discussion on 'Aboriginal Arts in Contemporary Australia.' AIAS annual general meeting.
AIAS 75 036191	FT 18, Side A	AIAS 1984 Biennial conference and meeting, papers and discussion on 'Aboriginal Arts in Contemporary Australia.' AIAS annual general meeting.
AIAS 75 036192	FT 19, Side A	AIAS 1984 Biennial conference and meeting, papers and discussion on 'Aboriginal Arts in Contemporary Australia.' AIAS annual general meeting.
AIAS 75 036193	FT 20, Side A	AIAS 1984 Biennial conference and meeting, papers and discussion on 'Aboriginal Arts in Contemporary Australia.' AIAS annual general meeting.
AIAS 75 036194	FT 21, Side A	AIAS 1984 Biennial conference and meeting, papers and discussion on 'Aboriginal Arts in Contemporary Australia.' AIAS annual general meeting.

ITEM DESCRIPTIONS

036163; Field tape 1/side A

Performer/speaker(s):	Clyde Holding, Margaret Clunies-Ross
Personal subject(s):	Elsie Russey [?], Philip Langley, Chicka Dixon, Edward John Eyre, Adolphus Peter Elkin, Kenneth Maddock
Subject keywords:	Government policy – Commonwealth, Education – Language, Language – Maintenance, Cultural heritage - Repatriation - Human remains, Art, Prehistoric (LCSH), Cultural heritage - Protection - Museums and keeping places – Conservation, Performing arts - Dance companies, Music – Musicology, Religion - Rites – Fertility, Art, Technology
Language/people:	English
Places:	Australia, Europe, Tasmania (Tas), Maningrida (Central Arnhem Land SD53-02),
Recording quality:	Fair

	<u>AIAS 1984 Biennial conference and meeting, papers and discussion on ‘Aboriginal Arts in Contemporary Australia.’ Opening address from Clyde Holding and first paper presented by Margaret Clunies-Ross <i>Aboriginal Performance Arts Past and Present: the durability of the product.</i></u>
00:00	Archive announcement
00:21	Opening address talks about the great depth of Aboriginal culture. Mention of an address to the Unesco Indigenous Culture Conference in 1978.
02:52	Mention of Clyde Holding’s parliamentary resolution of December 8, 1983.
03:21	Discussion of a key element of the resolution that seeks to promote and protect Aboriginal identity. Measures include: <ul style="list-style-type: none"> - Codifying Aboriginal languages - Preservation and protection of Aboriginal sites and objects - Restoration to Aboriginal people of objects relevant to their history, tradition and culture. - Enhancement of tradition and/or contemporary art forms.
04:10	Proposal of the bicentennial in 1988 as a date by which time these resolutions should be enacted.
04:40	Quote from Elsie Russey’s speech to a senate committee on education and the arts. Russey asserts that “Aborigines and Europeans should be equal. This would lead to one of the greatest Australian renewals of life.”
05:10	Strategies to increase Australian awareness of Aboriginality, stressing the need for Aboriginal languages to be accorded the same level of recognition as other languages spoken in Australia.
05:51	Philip Langley quoted - “Aboriginal people study white culture so white people should try to learn Aboriginal culture.”
06:00	Discussion about the importance of preserving Aboriginal languages – reference to current preservation strategies and educative programs.
06:39	Discussion about the importance of balancing the dominant European account of

	Australian history with Aboriginal perspectives.
07:48	Discussion about sacred sites and objects and how Aboriginal people have been forced to disclose the location of sacred sites (that would otherwise remain secret), due to the encroachment caused by mining and other development.
08:20	Discussion of Australian Government intervention, to ensure Aboriginal objects are protected. Specific example given of the Federal Government's intervention to repatriate ancestral remains from the Tasmanian Museum to their Aboriginal descendants.
09:14	Discussion about Federal Government legislation to enshrine these protections in law, and how this is essential in providing the Aboriginal custodians of sacred materials with a legal framework to protect their culture.
10:55	Discussion of Aboriginal art as the finest prehistoric art collection in the world.
11:20	Discussion about traditional and contemporary Aboriginal art as a continuum - a living uninterrupted tradition spanning 40, 000 years.
12:53	Discussion about the need for museums and conservators to change their approach in dealing with Aboriginal cultural heritage and where possible to employ and engage directly with Aboriginal people.
14:55	Discussion about the responsibility of conservators, museums and cultural institutions to be more active and effective in bringing Aboriginal cultural heritage to the attention of the Australian public.
18:01	Clyde Holding expresses his support for the determination of the Aboriginal Arts Board (mention of its chair Chicka Dixon); that the future direction of Aboriginal art and cultural practice should be decided by Aboriginal people themselves.
18:32	Mention of the transfer of the responsibilities of Aboriginal arts and craft from the Ministry of Home Affairs and Environment to Clyde Holding's portfolio of Aboriginal Affairs.
18:43	Mention of the transfer of the responsibilities from the Aboriginal Arts Board to the Aboriginal Development Commission.
21:59	Clyde Holding officially declares the opening of the conference.
22:23	The convenor gives thanks to Clyde Holding for his opening address.
22:54	Margaret Clunies-Ross addresses the audience to point out that whilst the conference has an overall emphasis on the visual arts the opening morning presents five papers focused on the performing arts.
25:01	Margaret Clunies-Ross – <i>The Aboriginal Performance Arts Past and Present: the Durability of the Product</i> . Margaret Clunies-Ross talks about the Aboriginal Islander Dance Theatre as a case study of the 'combinability' of European and traditional Aboriginal modes of expression.
27:43	Discussion about the contrasts between European and traditional Aboriginal performative art forms. Particular consideration given to performative contexts.
29:00	Discussion about the different notions of access, ownership and permissions associated with European and traditional Aboriginal performative art forms.
31:08	Discussion about how the performative arts are embedded into Aboriginal belief systems.
32:12	Discussion about the age and gender restrictions in Aboriginal culture and how these restrictions affect the understanding of participants.
33:23	Discussion about how Aboriginal performance arts are adapting to allow greater participation for women and young people.
34:50	Attempt to define the characteristics of traditional Aboriginal Performance Arts. Explorer Edward John Eyre quoted.

38:39	Extended discussion and analysis of the performative aspects of a “rite of exclusion” – the Yabaduwra ceremony of South West Arnhem land. Mention of A. P. Elkin and reference and citation of Kenneth Maddock’s scholarship in this area.
44:05	Further discussion of context and form in traditional Aboriginal performance arts.
47:18	Reference to a performance at AIAS in November 1982, of a ROM (ritual of traditional diplomacy) ceremony by an Aboriginal group from Maningrida.
48:01	Reference to musicological research focusing on the role of musical structures as an aid to memorising the large amounts of text embedded in the song forms of ceremonial performances that span many days or nights.
49:51	Discussion of the 3 types or categories of Aboriginal ceremonies - fertility, initiatory, and mortuary rites.
51:44	Discussion about the context in which Aboriginal initiation ritual takes place and how the climate of fear and physical deprivation associated with these rites is conducive to memorisation and retention.
52:15	Discussion about the ‘labelling’ of Aboriginal art as traditional or contemporary leading to a consideration of form, content and performance context.
55:34	Discussion in which Margaret Clunies-Ross refutes the notion that traditional Aboriginal arts are unchanging.
56:00	Discussion of the role of technology in making traditional Aboriginal art more available to traditional Aboriginal communities.
56:37	Applause
56:42	End of 036163

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036164; Field tape 2/side A

Performer/speaker(s):	Carole Johnson
Personal subject(s):	Margaret Clunies-Ross, David Gulpilil, Jack Childs, Martha Graham, Harold Blair
Subject keywords:	Dance – Analysis, Race relations – Racism, Race relations - Violent – Genocide
Language/people:	English
Places:	Europe, England, Africa, Australia, United States (USA), Japan, China
Recording quality:	Fair

	<u>AIAS 1984 Biennial conference and meeting, papers and discussion on ‘Aboriginal Arts in Contemporary Australia.’ Carole Johnson presents <i>Finding Truth Through Dance</i>.</u>
00:00	Archive announcement
00:14	Carole Johnson opens her address by responding to the previous paper presented by Margaret Clunies-Ross. Johnson finds exception with the proposition that European art forms are able to harvest freely from indigenous culture but when Indigenous artists draw from European or western art traditions it’s still classified as European or western. Johnson’s essential objection is that the cultural appropriation is one way, not reciprocal.
02:15	Discussion about the exclusion of Afro-American and Aboriginal people from Ballet and other classical European dance cultures.
04:45	Carole Johnson speaks about a theatrical collaboration with David Gulpilil and Jack Childs based on the Aboriginal historical figure Bennelong. Johnson talks about the symbolism of baths and bathing and how this was used by the English to distinguish themselves from Aboriginal people.
07:00	Discussion about the nature of dance as compared to the other arts and more particularly about its role in maintaining identity.
09:30	Carole Johnson points to the fact that we have a higher level of familiarity with a whole range of European dance forms as opposed to Aboriginal or African dance. Johnson asserts that this amounts to a form of societal ‘racism.’
11:23	Discussion about dance in the context of cultural genocide. Carole Johnson asserts that the attempt to eradicate the traditional dance of an indigenous group usually precedes the degradation of language.
13:43	Discussion about how the establishment of dance groups and activities are one of the first initiatives of immigrant populations on arrival in multi- cultural countries like Australia and the United States.
16:11	Carole Johnson talks about the Aboriginal Islander Skills Development scheme and how beneficial it’s been for Aboriginal people who’ve participated.
18:13	Discussion about how modern European dance forms and techniques have very consciously borrowed and appropriated traditional Hindu, Japanese, Chinese and African dance forms.
19:06	Carole Johnson speaks about a Chinese dancer who performed in Europe and drew comparison with Martha Graham. Johnson explains that Martha Graham drew much of her style from traditional Asian dance practices.
20:00	Discussion of Carole Johnson’s dance work “Nullarbor Prayer.”

21:13	Dramatic drop in audio level – inaudible.
23:43	Recording levels corrected - Carole Johnson is talking about “creativity and adaptation” in Aboriginal dance. Johnson speaks about a collaboration with the Aboriginal tenor Harold Blair in which he drew on an Aboriginal language for the libretto of the piece. Johnson talks about the misapprehension of an audience member that the language featured in the piece was Swahili.
29:21	Discussion about “After the Dreaming” a dance piece created by Wayne Nicol and the success of this piece in Europe.
31:40	Carole Johnson calls for questions from the audience but time constraints don’t allow it.
32:04	Margaret Clunies-Ross calls a break to proceedings and nominates 11:10 as the time to reconvene.
33:09	End of 036164

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036165; Field tape 2/side B

Performer/speaker(s):	Graham Pont
Personal subject(s):	Margaret Clunies-Ross, Carole Johnson, Richard Wagner, Zoltan Kodaly, Clyde Holding, Plato, Isaac Nathan, John Antill
Subject keywords:	Performing arts - Musical drama and theatre, Dance - Recreational – Corroboree, Education - Early childhood
Language/people:	English
Places:	Greece, Europe, Australia, Germany
Recording quality:	Fair

	<u>AIAS 1984 Biennial conference and meeting, papers and discussion on ‘Aboriginal Arts in Contemporary Australia.’ Graham Pont presents <i>The Corroboree as Indigenous Australian Opera: its significance for contemporary culture.</i></u>
00:00	Archive announcement
00:10	Margaret Clunies-Ross introduces Graham Pont.
00:16	Graham Pont talks about his interest in Aboriginal music and the motivation behind his study into the musical aspects of the Corroboree.
02:16	Graham Pont introduces the central premise of his research that the Corroboree is “the indigenous Australian Opera.”
02:37	Graham Pont makes reference to Margaret Clunies-Ross’ earlier paper as “setting the framework” for his presentation.
02:55	Discussion in which Graham Pont seeks to define Opera from the viewpoint of its origins in Europe in the early 17 th century and to draw comparisons between this tradition and the tradition of the Aboriginal Corroboree. Pont perceives not just an analogy but an “identity of function” between these two traditions.
03:50	Discussion about how analysis of the Corroboree has tended to ‘carve up’ the subject into constituent elements. Graham Pont traces this analytical tendency back to Ancient Greece where “the musical arts broke up under the impact of literacy.”
05:11	Graham Pont reflects upon the parlous state of the western operatic tradition as represented by the Australian Opera and Ballet and invokes Carol Johnson’s earlier presentation as analogous of the approach needed to rejuvenate and resynthesis the Western Operatic tradition.
06:07	Discussion about the necessity in the lead up to the Bicentennial in 1988 to reconcile “the tremendous cultural gaps in this country.” Graham Pont draws an analogy between this cultural crisis in Australia and a condition in Ancient Greece during which Athens was transitioning into an imperial city.
07:43	Discussion about the necessity to change the culture at the Australian Opera and Ballet which perpetuates the European tradition at the expense of a “specifically Australian” culture.
08:24	Graham Pont talks about how through education and early childhood exposure in particular, the Corroboree could have a positive transformative effect on mainstream contemporary Australian culture.
10:13	Graham Pont cites Richard Wagner and Zoltan Kodaly as figures who transformed the musical cultures of their time.
10:34	Discussion about the conservatism of musical educators in Australia.

11:02	Discussion about how music in pre-literate cultures had a much broader, more integrated societal function.
11:27	Graham Pont expresses his disappointment that Clyde Holding's opening address to the conference emphasised the government's commitment to "the preservation of physical culture – graphic arts and material artefacts" without a similar commitment to music and the performative arts.
12:25	Graham Pont asks the rhetorical question. Why are the performing arts important in a modern society like Australia? In considering this question he reflects upon Plato's ideas around early childhood music education as a means of shaping society and the application of these ideas in Nazi Germany.
13:31	Graham Pont talks about the shortcomings of the accepted language used to describe traditional Aboriginal musical practices – For example the description of the Corroboree as a 'dance' falls well short of capturing the complexity and scope of this form. Pont proposes the word 'corroboree' itself, as an Australian equivalent of Richard Wagner's term Gesamtkunstwerk or 'total artwork.'
14:45	Graham Pont stresses the need for equal representation of both the European and Aboriginal musical traditions as taught in schools.
16:28	Discussion about the need to reduce the funding of the Australian Opera and Ballet and allocate money directly toward fostering a genuinely Australian culture.
17:22	Graham Pont talks about the 'ethos' of the Corroboree and gives examples of two Australian composers Isaac Nathan (1790-1864) and John Antill (1904-1986), who wrote music in direct response to this 'ethos.'
19:10	Applause
19:15	Margaret Clunies-Ross thanks Graham Pont for his address.
19:30	End of 036165.

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036166; Field tape 3/side A

Performer/speaker(s):	Catherine Berndt
Personal subject(s):	Bishop Rosendo Salvado, Margaret Clunies-Ross, Kenneth Maddock, Diane Bell, Jane Goodale, Maria Brandl, Phyl Wallace, Noel Wallace
Subject keywords:	Art - Artists – Women, Gender relations, Ceremonies – Women, Music - Vocal - Group – Female, Social organisation – Kinship, Communications - Sand drawing, Music - Church music - Hymns, Choruses and Carols
Language/people:	English, Tiwi people (N20) (NT SC52-16)
Places:	Australia, Tiwi Islands (NT SC52-15, SC52-16), Bathurst (SW NSW SI55-08), Yermalner / Melville Island (NT SC52-16), Victoria River (North NT SD52, SE52), East Kimberley area (North NT SD52-15), Western Desert (WA SF51, SF52, SG51, SG52), Arnhem Land (NT), Balgo / Wirrimanu (Central WA Tanami Desert SF52-02), Milingimbi (Central Arnhem Land NT SD53-02), Gunbalanya / Oenpelli (West Arnhem Land NT SD53-01)
Recording quality:	Fair

	<u>AIAS 1984 Biennial conference and meeting, papers and discussion on 'Aboriginal Arts in Contemporary Australia.'</u> Catherine Berndt presents <i>Aboriginal Women and the Traditional Arts: the Aesthetic Dimension</i> .
00:00	Archive announcement
00:17	Catherine Berndt lays out the framework for her paper. Her focus is on the participation of women in Aboriginal traditional arts practices. Berndt sees her investigation as two pronged. Firstly a consideration of the range of artistic engagement of Aboriginal women in traditional contexts and secondly gender relations between Aboriginal men and women.
01:26	Catherine Berndt speaks about the male domination Aboriginal traditional art and the tendency of Europeans to regard Aboriginal women as “art objects,” – mention of Bishop Rosendo Salvado in relation to this.
02:27	Catherine Berndt speaks about the aesthetic appreciation of physical beauty within traditional Aboriginal culture.
04:03	Catherine Berndt identifies two principle reasons for the exclusion and ignorance of Aboriginal women in the arts. Firstly, men are more prolific and conspicuous as ‘art makers.’ Secondly, the work of women is more likely to be categorised as craft rather than art.
06:18	Catherine Berndt stresses the need to view traditional Aboriginal art in the “context of the entire community” from which it comes.
07:03	Catherine Berndt speaks about the ‘complementarity’ of men’s and women’s participation in ritual performance. Mention of Margaret Clunies-Ross’ earlier quotation of Kenneth Maddock.
07:50	Discussion about “women – only” rituals and more generally the details of ritual activities (singing, dancing, painting etc.) for which women are responsible.
09:11	Catherine Berndt restates her pledge not to discuss women’s only affairs and explains that the secrecy associated with women’s business is more truly intact than the male equivalent. Mention of the anthropologist Diane Bell’s writings on the subject.
10:39	Catherine Berndt speaks about “flexibility” in the Aboriginal arts generally and

	specifically in relation to women – a circumstance where the form is set but there’s a degree of freedom with regard to content.
11:51	Catherine Berndt speaks about the Tiwi women’s songs from Bathurst and Melville Island in relation to this discussion of flexibility. Mention of Jane Goodale and Maria Brandl’s contributions to this field of study and an article Berndt wrote for the <i>Oceania</i> magazine. Key points include age qualification (about 30) to compose songs, the transmission of songs in dreams or “dream-versions of song and ritual complexes,” (the Victoria River district, the East Kimberley and the Western Desert mentioned in relation to this), the transmission of cultural material (in song form) from mythic beings.
13:58	Discussion about the two levels of engagement for Aboriginal women with song in ritual – exposure (listening, learning) or transmission (performance).
14:21	Discussion in relation to song about the distinction between repeating or replicating and innovation in relation to sacred content received from non-human (mythic) sources.
15:37	Catherine Berndt speaks about her first trip to Arnhem land in 1946 and her introduction to the regional style of singing (Manigai) – Berndt distinguishes this from the western notion of song describing it as rather a “constellation of words-plus-nonverbal-setting.”
18:10	Catherine Berndt speaks about “Ngadi” - song/vocal tradition of north-eastern Arnhem land specific to women. Berndt describes this form as “a framework of weeping” into which the manigai song sequences are integrated.
18:37	Catherine Berndt breaks the Ngadi down into three key elements: <ul style="list-style-type: none"> • a personal response from the singer • kinship references to the subject • faithful replication of relevant material from the Manigai
20:12	Catherine Berndt points out that the men of North East Arnhem land have no equivalent of the Ngadi and their weeping was merely a simple expression of grief.
20:23	Catherine Berndt speaks about the difficulty of identifying or understanding the words of the Ngadi due to the extreme emotion involved for the performer.
21:46	Catherine Berndt discusses the social/cultural context in which the Ngadi takes place pointing out that men and children were often present. Reference to the male form of the Manigai - the Bragbragdun style (clapping-sticks), and the contribution of women in these ceremonies to mimic through movement and gesture the “creatures and characters” referred to in the songs.
23:54	Catherine Berndt speaks about the storytelling traditions of the Western Desert in which women draw patterns in the sand to augment the verbal dimension. Mention of traditions specific to the Balgo area. Mention of the induction of young girls into these traditions of storytelling, with reference to the Phyl and Noel Wallace book <i>Children of the Desert</i> (1968).
25:05	Catherine Berndt speaks about the ‘pre-recording’ days of field work and expresses regret that the material from these “magnificent women storytellers,” wasn’t able to be captured in the form of audio or video recordings.
25:50	Catherine Berndt speaks about an Aboriginal woman she’d met at Milingimbi, who claimed that her capacity for traditional singing and storytelling was “blocked” after hearing singing from the Christian churches. Mention of Oenpelli.
27:25	Catherine Berndt speaks broadly about the dispersal of traditional knowledge and the specific role of women within Aboriginal ritual and religious life.
28:50	Catherine Berndt speaks about the difficulty associated with differentiating

	between 'similarity' and 'equality' in relation to gender in traditional Aboriginal religion and art practice.
31:44	Audience applause
31:53	The convenor Margaret Clunies-Ross thanks Catherine Berndt for her presentation.
31:56	Tape cuts out.
31:59	End of 036166

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036167; Field tape 3/side B

Performer/speaker(s):	Bob Randall
Personal subject(s):	Margaret Clunies Ross, Stephen Wild
Subject keywords:	Music – Vocal, Music - Church music - Hymns, Choruses and Carols, Music - Instruments - String – Guitar, Colonisation,
Language/people:	English, Tiwi people (N20) (NT SC52-16), Arrernte / Aranda people (C8) (NT SG53-02), Warlpiri people (C15) (NT SF52-04)
Places:	Mparntwe / Alice Springs (South Central NT SF53-14), Croker Island (West Arnhem Land NT SC53-13), Fiji, Tonga, Darwin (NT Top End SD52-04)
Recording quality:	Fair

	<u>AIAS 1984 Biennial conference and meeting, papers and discussion on ‘Aboriginal Arts in Contemporary Australia.’ Bob Randall presents <i>Reflection</i>.</u>
00:00:00	Archive announcement
00:24	Bob Randall explains that his presentation is based around a recording project of his songs for commercial cassette (and possibly LP) release.
00:48	Bob Randall explains that his songs are autobiographical, often written in response to Aboriginal people from the Pindarra(?), Arrernte and Warlpiri tribes. Mention of the ‘Bungalow’ home in Alice Springs, in connection to the stolen generations and also Croker Island mission to which Bob himself was displaced.
02:17	Bob Randall explains how life at Croker Island mission informed his development as a songwriter and musician.
02:46	Bob Randall speaks about “Bungles” – large scale social ceremonies at the Aboriginal settlements on Croker Island.
03:42	Bob Randall speaks about how the family unit and early education has a formative effect of the development of a young composer.
04:34	Bob Randall speaks about his exposure to church organ music and hymns following his institutionalisation.
05:21	Bob Randall speaks about the musical influences he absorbed through the missionaries from pacific islands (Fiji and Tonga mentioned) that he came into contact with on Croker Island.
05:52	Bob Randall speaks about the influence of country music and building guitars out of scrap materials found on Croker Island. Mention of twenty children receiving guitar tuition at the Croker Island reserve.
07:08	Bob Randall speaks about song as a medium for storytelling and education.
08:40	Bob Randall sets up to perform “the Aboriginal experience in song” for the conference.
08:55	Audience applause
09:01	Bob Randall, Margaret Clunies Ross and the technicians trouble shoot a P.A. problem.
09:44	Bob Randall speaks a little about his instrument and then introduces his first song <i>Red Sun Black Moon</i> which deals with the colonisation period and the impact upon Aboriginal people.
10:07	Song item 1 – <i>Red Sun Black Moon</i>
12:19	End of song item 1 – audience applause.
12:26	Bob Randall introduces the next song <i>Black Velvet</i> – which he describes as a

	reflection on the experience of his mother, aunts and many Aboriginal women in central Australia. Mention of an alternative title for the song – <i>The Ringers Girl</i> .
12:58	Song item 2 – <i>Black Velvet</i>
16:52	Song item 3 – <i>Brown Skin Baby</i>
20:06	End of song item 3 – audience applause.
20:16	Bob Randall introduces the next song <i>Mix Up Man</i> which deals with the sense of confusion associated with the transition from the freedom of camp life to institutional life and also the shock of living in a city like Darwin after Croker Island.
21:11	Song item 4 – <i>Mix Up Man</i>
23:30	End of song item 4 – audience applause.
23:35	Bob Randall introduces his last song <i>Mix Up Man</i> which attempts to answer the age old question “Where did I come from?”
21:11	Song item 5 – <i>Mix Up Man</i>
27:00	End of song item 5 – audience applause.
27:09	The convenor Margaret Clunies Ross thanks Bob Randall and asks people to remain for a word from Stephen Wild.
27:31	Stephen Wild provides directions to the gallery café.
27:44	Tape cuts out
27:58	End of 036167

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036168; Field tape 4/side B

Performer/speaker(s):	Luke Taylor
Personal subject(s):	Peter Marralwanga, Franz Boas, Frances Morphy, Howard Morphy, Nganjmira family, Ronald Berndt, Catherine Berndt, Kenneth Maddock, Maria Brandl, John Bradley, Margaret Clunies Ross, Jenny Isaac, Stephen Wild
Subject keywords:	Art - Painting – Bark, Religion - Dreaming - Ancestor spirits, Art - Subjects - Ancestral / totemic beings, Religion - Dreaming - Rainbow Serpent, Stories and motifs - Creation / Cosmology, Art - Rock art, Art - Body art, Stories and motifs – Brolga, Animals - Reptiles - Snakes
Language/people:	English, Gunwinggu / Gunwinygu / Kunwinjku people (N65) (NT SD53-02), Yanyuwa / Yanuwa language (N153) (NT SE53-04)
Places:	Arnhem Land (NT), Maningrida (Central Arnhem Land SD53-02), United States (USA), Sir Edward Pellew Islands (NT Gulf Islands SD53-16)
Recording quality:	Fair

	<u>AIAS 1984 Biennial conference and meeting, papers and discussion on ‘Aboriginal Arts in Contemporary Australia.’ Luke Taylor presents <i>Dreaming Transformations in Kunwinjku Bark Paintings</i>.</u>
00:00:00	Archive announcement
00:12	Luke Taylor introduces his paper explaining that his focus is on the anthropomorphic and mythological hybrids found in Kunwinjku figurative bark painting.
00:55	Luke Taylor identifies these paintings as a crucial cultural tool through which older artists relay images of Dreaming ancestors.
01:42	Luke Taylor speaks about the emphasis on “correctness” in figurative representation in the bark painting of Western Arnhem Land with reference to the kangaroo, wallaroo and antilopine kangaroo. Mention of the technique of crosshatching.
02:24	Discussion about how younger artists learn and the ritual and totemic significance of figurative forms. Mention of an older artist Peter Marralwanga and his two sons.
04:00	Discussion about the mythological and ritual underpinnings of the Kunwinjku bark paintings of Western Arnhem Land with specific reference to the representation of internal animal features – heart, liver, fatty sections, backbone and gut.
04:51	Discussion about the frill necked dragon in relation to “Dreaming sites” and “x-ray” representations.
05:28	Discussion about how representations of parts of an animal’s body serve as signifiers. Luke Taylor refers to a slide of a Kangaroo tail carving from the Maningrida craft shop.
06:21	Discussion about how human animal hybrids in Kunwinjku figurative bark paintings are often representations of Dreamtime totemic ancestors.
07:08	Luke Taylor draws a structural comparison between the art of Western Arnhem land and that of Northwest coast Native American art (with citation from Franz Boas).
08:14	Discussion about the contribution of Frances Morphy to the study of Northwest coast Native American Art in particular distinguishing between realistic or

	naturalistic representation and the “crest” style of symbolic art connected to the representation of supernatural beings.
09:14	Luke Taylor examines the totemic similarity between Western Arnhem Land paintings and the Northwest Coast Native American Art described by Franz Boas with specific reference to the depiction of Ancestral figures.
10:00	Discussion of Howard Morphy’s analysis of East Arnhem Land paintings in terms of a background grid or ‘template.’
11:22	Luke Taylor speaks about the <i>Yawke Yawke</i> or Young Girls Dreaming story and the Djalama artists from the Nganjmira family who are the custodians of the <i>Yawke Yawke</i> sacred sites.
12:21	Explanation of the <i>Yawke Yawke</i> Dreaming story with reference to the Rainbow Serpent and “mermaid-like” depictions in the Kunwinjku paintings associated with this story.
14:18	Discussion about the role of the bark paintings of Western Arnhem Land in the transfer of ritual knowledge to the young.
15:03	Luke Taylor discusses the Kunwinjku bark paintings of Ngalyod (the Rainbow Serpent) and the contribution of Ronald and Catherine Berndt, Kenneth Maddock and Maria Brandl to the documentation of this tradition.
16:15	Discussion about Western Arnhem Land ceremonies relating to Ngalyod with particular focus on ceremonies connected to the initiation of young men into “secret male ritual.”
16:46	Luke Taylor provides a comprehensive survey of the many and varied depictions of the Ngalyod creation story.
17:09	Discussion of Ngalyod as a symbol of unity within the disparity of totemic and clan groups.
19:39	Luke Taylor explains that whilst the serpent is strongly identified with Ngalyod many other animals feature in the Ngalyod myth. These animal depictions assist children to begin to absorb the Ngalyod myth before they are old enough to understand “the full totemic significance” of the creation story.
20:04	Luke Taylor explains that paintings of Ngalyod often command special consideration and more money such is the “Dreaming power” of this myth.
20:27	Luke Taylor concludes his paper.
21:50	Audience applause
21:59	The convenor Howard Morphy invites the audience to direct questions to John Bradley and Luke Taylor. As previously, the audio level of questions/comments is so low as to be inaudible.
25:00	Luke Taylor speaks about the process of instruction in relation to rock and bark painting.
26:17	Luke Taylor in response to a question speaks about the symbolism of cross - hatching in bark paintings.
27:09	Howard Morphy asks John Bradley about the “time depth” of the Yanyuwa body painting tradition and whether there is an antecedent for this tradition in rock art.
27:50	John Bradley speaks about a recent field trip to the Pellew islands and the discovery of a rock art constellation directly connected to the Yanyuwa body designs. Borroloola elders believe these rock art paintings were the work of “spirit beings.”
29:31	John Bradley in response to a question/comment from Margaret Clunies Ross speaks about the figurative approaches and stylisation associated with the depiction of the Brolga and the serpent.
31:52	Luke Taylor in response to a question/comment from Jenny Isaac speaks about

	the context in which Kunwinjku bark paintings are produced and explains that access (in terms of viewing) of these paintings is unrestricted but there are ritual protocols around how much detail can be included in paintings based on clan and totemic connection to the type of painting produced.
33:11	Howard Morphy introduces Stephen Wild who has smoking-related housekeeping information to relay.
34:17	End of 036168

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036169; Field tape 5/side A

Performer/speaker(s):	Peter Carroll, Vincent Megaw
Personal subject(s):	Luke Taylor, Mungo Dja, Ronald Berndt, Howard Morphy, Margaret Clunies Ross, Geoff Bardon, Graeme Sturgeon, Ian Burn, Andrew Crocker, Vivien Johnson, Tim Johnson, Janet Holmes a Court, Turkey Tulson Tjupurrula, Clifford Possum Tjapaltjarri, Uta Uta Tjangala, Paddy Carroll Tjungurrayi, Walter Baldwin Spencer, Francis Gillen, Titian (Tiziano Vecelli), Anthony Van Dyck, Henry Moore, David Baradas, Charlie Tjaruru Tjungurrayi (Old Watumu), Tahitian Omai, Joseph Banks, Charles Duguid, Daphne Williams, Clifford Possum Tjapaltjarri, Daniel Tjapaltjarri, Lionel Tjapaltjarri, Dick Kimber
Subject keywords:	Art - Rock art, Art - Painting – Bark, Art - Subjects – Mimi, Animals - Mammals – Buffaloes, Religion - Dreaming - Rainbow Serpent, Animals - Reptiles - Lizards / Goannas, Mining industry – Uranium, Magic and sorcery, Health - Infectious diseases – Leprosy, Art - Painting - Acrylic – Dot, Research - Collections - Ownership and repatriation issues, Art - Rock art, Art - Body art, Enterprises – Mining, Art - Subjects - Dreamtime story, Indians of North America (LCSH)
Language/people:	English, Gunwinggu / Gunwinygu / Kunwinjku people (N65) (NT SD53-02), Warlpiri people (C15) (NT SF52-04), Pintupi people (C10) (NT SF52-11), Arrernte / Aranda people (C8) (NT SG53-02),
Places:	Oenpelli (West Arnhem Land NT SD53-01), Arnhem Land (NT), Gunbalanya hill (NT22426), West Arnhem Land (NT SD53, SC53), Western Desert (WA SF51, SF52, SG51, SG52), Sydney (NSW SI56-05), Paris, France, Adelaide (SE SA SI54-09), Papunya (South Central NT SF52-16), Sandy Blight Junction (South Central NT SF52-15), Walangkura / Kintore (South Central NT SF52-15)
Recording quality:	Fair

	<u>AIAS 1984 Biennial conference and meeting, papers and discussion on ‘Aboriginal Arts in Contemporary Australia.’ Peter Carroll presents <i>Innovation in Western Arnhem Land traditional art</i>. Vincent Megaw presents <i>The acrylics of the Western Desert: Changing Aboriginal art for a changing art market?</i></u>
00:00:00	Archive announcement
00:10	Tape cuts in on Peter Carroll speaking about his time as craft advisor at Oenpelli in Western Arnhem Land and the language recordings he made with Gunwinggu elders during this time.
01:13	Discussion about the Aboriginal history of the region including water supply, rock art galleries and important places such as Gunbalanya hill. Mention also of the Mengerrdji tribe.
02:12	Mention of Luke Taylor’s earlier paper in relation to the “x-ray” style of Aboriginal figurative painting and the connection between rock art and bark art.
02:37	Peter Carroll refers to a paper that he presented at a previous AIAS conference that focused upon the Mimi Spirit traditions of Northern Australia.
02:54	Discussion about the willingness of Aboriginal artists to bring modern western methods into their art practice. Saws, pens and pencils referred to by way of example.

04:20	Discussion about the introduction of the water buffalo into Western Arnhem Land and the danger these animals represent to Aboriginal people. Mention of Luke Taylor's earlier discussion of Aboriginal paintings featuring depictions of water buffalo connected to the Rainbow Serpent or Ngalyod creation story.
06:19	Peter Carroll presents a painting featuring a depiction of Namarrkon or <i>the lightning spirit</i> . Further discussion explains the feature of Aboriginal tradition whereby 'Clever people' were believed to be able to harness the power of Namarrkon and deploy lightning at will.
07:32	Peter Carroll offers further insight into the Aboriginal mythology associated with Namarrkon, associated with a particular painting in which the water buffalo and goanna are also featured.
11:20	Discussion about the period when uranium mining first began in Oenpelli.
12:20	Peter Carroll speaks about a "sorcery" painting by Mungo Dja (an informant for Professor Ronald Berndt). Discussion also about the Chinese migration into Arnhem Land in the late 19 th century and the introduction of leprosy into Australia
14:42	Discussion about "arranged marriage" as an integral part of Aboriginal kinship lore and a painting based on a cultural practice whereby men would threaten unwilling brides and subject them to a form of sorcery that included leprosy as a form of punishment.
17:31	Peter Carroll concludes his paper, touching on some of the main points discussed and reflecting broadly on the constancy that runs through Aboriginal society in transition.
20:30	Audience applause
20:39	The convenor Howard Morphy thanks Peter Carroll.
20:57	Tape cuts to Vincent Megaw and the beginning of his paper on <i>The Acrylics of the Western Desert: Changing Aboriginal Art for a changing art market?</i>
21:20	Vincent Megaw refers to Margaret Clunies Ross and provides some historical perspective on the beginnings of the Western Desert Acrylic 'school' including the foundational role of Geoff Bardon.
22:27	Vincent Megaw refers to a slide of Old Mick Walankari Tjakamarra's <i>Honey Ant Dreaming</i> painting and discusses the Australian art establishment's failure to recognise 'contemporary' Aboriginal Art – references to Perspecta, the Sydney Biennale and the Australian National Gallery. Graeme Sturgeon and Ian Burn both cited in the context of this discussion.
24:20	Further discussion about the resistance in Australia and overseas to the idea of indigenous artists absorbing influences from other societies into their work – reference to Andrew Crocker the former manager of the Aboriginal artists' cooperative. Reference also to the Warlpiri performance at the 1983 Paris Festival and the outstation movement.
25:04	Citation of a catalogue entry about Papunya Tula art written by Vivien Johnson; reference to her artist husband Tim Johnson.
25:38	Discussion about the repatriation of Aboriginal cultural property.
26:56	Discussion about the lack of an institution dedicated to indigenous arts – reference to the Institute of American Indian Arts in Santa Fe, New Mexico as a model of what is required here in Australia.
27:37	Discussion about ethnographic exhibitions including the Seneca Arts Project at the Rochester Municipal Museum in New York, the Holmes a Court collection of Western Desert acrylics at the Museum of Mankind in London. Reference to the earlier mounting of this exhibition at the Adelaide Festival in 1984 and a painting by Pintupi artist Turkey Tulson Tjupurrula <i>Snake Dreaming</i> .

28:44	Discussion about three Western Desert paintings by Clifford Possum Tjapaltjarri, Uta Uta Tjangala and Paddy Carroll Tjungurrayi exhibited at the 1984 Adelaide Festival.
29:24	Vincent Megaw speaks about the Pintupi tribes move in 1982 from Papunya back to their ancestral homelands near Sandy Blight Junction north east of the Kintore Range.
30:51	Discussion about how Papunya paintings are deeply expressive of connection to land and how The Commonwealth government has used the paintings to publicise issues relating to land rights.
31:25	Vincent Megaw speaks about the aerial view of the Papunya area and it's relation with the Honey Ant Dreaming Hill.
31:49	Discussion about a mural painted by elders between 1971 and 1973 on an exterior wall of Papunya School. Mention of the anthropologists Walter Baldwin Spencer and Francis Gillen and their documentation of Aranda ceremonies.
33:02	Discussion of the shared iconography of Aboriginal ground designs, body painting, rock art and acrylics. Vincent Megaw also speaks about the collaborative approach between the principle artist and their immediate family in producing the paintings. Megaw draws a comparison between this approach and that of great historical figures such as Titian (Tiziano Vecelli), Anthony Van Dyck and Henry Moore.
33:43	Discussion about the specific economic and social factors at play in the Western Desert communities. Comparison between the different tribal groups – Pintupi, Warlpiri and Aranda and consideration of factors including mineral exploration and the out-station movement.
34:38	Discussion about the friction between Warlpiri, Aranda and Pintupi tribes following the arrival of the Pintupi in Papunya in the 1960s. Further discussion about the return of the Pintupi to their traditional homelands at Kintore (see this item 29 minutes 24 seconds), and the critical role of painting as a revenue source for the community alongside welfare and grants. Citation from David Baradas former Director of the Museum of Philippine Life. Reference to the Department of Aboriginal Affairs and Lyappa Congress in the context of this discussion.
36:54	Discussion about how the traditional knowledge of the Western Desert peoples has become commodified in a similar way to the indigenous cultures of Africa, Papua New Guinea and North America.
37:28	Vincent Megaw expresses the view that Aboriginal art should be given more weight in art curricula in Australia.
38:22	Discussion about the international market for Western Desert Acrylics and the economic model that leads to a 400 % mark up of paintings. Mention of Charlie Tjaruru Tjungurrayi (also known as 'Old Watuma') and his visit to England with Andrew Crocker. Vincent Megaw draws a comparison between this and the Tahitian Omai who accompanied Joseph Banks to England in 1774. Mention also of the legendary Aboriginal rights activist and campaigner Dr Charles Duguid.
40:13	Vincent Megaw speaks about Pintupi artist Uta Uta Tjangala's depiction of the Pangkalanka Dreamtime figure. Discussion focuses on the collaboration involved and the eventual purchase of the painting by the Australia Council and its exhibition at the 1983 San Paulo Biennale.
41:14	Discussion about exploitation and the perception of "profligacy" in the Western Desert art market with reference to the Canadian government's imposition of a ban on the potlatch ceremonies of the Northwest Coast Native Americans. Mention of the current manager of Papunya Tula Arts, Daphne Williams.

42:42	Discussion about the aboriginal artist Clifford Possum Tjapaltjarri (Chairman of Papunya Tula Artists) and his representation at the 1984 Adelaide festival and in the private collection of the Chisholm family. Mention of Clifford's sons Daniel and Lionel.
43:23	Discussion about the continuation of the 'Papunya painting' tradition with reference to a new generation of artists and greater acknowledgement of women in art production. Mention of a 1983 report <i>The Artist in Australia Today</i> .
44:02	Discussion about the potential impacts for community, resulting from the burgeoning Western Desert art market and the commensurate increase in interest and possible encroachment that comes with that. Mention and citation of Dick Kimber and Andrew Crocker in the context of this discussion.
46:12	Vincent Megaw concludes his paper asserting that the Western Desert painting movement will continue to be dependent on "European aid" for the foreseeable future.
46:22	Tape cuts out
46:47	End of 036169

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036170; Field tape 5/side B

Performer/speaker(s):	Vincent Megaw, Francoise Dussart
Personal subject(s):	Ken Hale, Howard Morphy, Ian Dunlop
Subject keywords:	Art - Body art, Ceremonies - Performance and performance practice, Social organisation – Kinship, Religion – Dreaming, Religion - Dreaming - Ancestor spirits, Ceremonies – Women, Ceremonies – Men, Religions - Christianity – Theology, Magic and sorcery - Love magic
Language/people:	English, Warlpiri people (C15) (NT SF52-04)
Places:	Europe, Yuendumu (South Central NT SF52-12), Western Desert (WA SF51, SF52, SG51, SG52)
Recording quality:	Fair

	<u>AIAS 1984 Biennial conference and meeting, papers and discussion on ‘Aboriginal Arts in Contemporary Australia.’ Continuation of Vincent Megaw’s presentation <i>The acrylics of the Western Desert: Changing Aboriginal art for a changing art market?</i> Francoise Dussart presents <i>Some Aspects of Warlbiri Art.</i></u>
00:00:00	Archive announcement
00:15	Vincent Megaw concludes his paper asserting that the Western Desert painting movement will continue to be dependent on “European aid” for the foreseeable future.
01:01	Audience applause
01:13	The convener thanks Vincent Megaw for his paper.
01:17	Tape cuts in on Francoise Dussart giving an introductory overview of Walbiri art, describing its main features – symmetricality, media and materials used. Body painting discussed in some detail.
02:50	Discussion about the Walbiri use of body painting for “ritual purposes” relating to a celebration of country and how body painting is integrated into ritual structures along with performative elements such as song and dance.
05:00	Explanation of how the body painting subjects are usually those that have special custodial responsibilities to the land.
05:49	Discussion of how kinship determines custodial responsibilities to the land.
06:44	Francoise Dussart explains the way in which body painting “literally maps” country onto a person’s body and how the designs featured are encoded references to particular sites and or dreaming narratives.
09:55	Francoise Dussart explains how Walpiri ceremonies often take place over days and involve tracing the journeys of heroic ancestral beings through country. Mention of the American linguist Ken Hale.
10:32	Francoise Dussart speaks about Yawulyu (women’s ceremonies) that she witnessed in Yuendumu, Panpa (men’s ceremonies) and Aboriginal interpretations of Christian theology. Yilpinji (love magic ceremonies) also mentioned.
16:02	Discussion about how ceremonies are now more often performed close to camps, away from traditional sites due to a range of factors including transport, work commitments etc.
17:29	Francoise Dussart presents a series of slides of a Yawulyu ceremony based on a “Fire Dreaming” creation story. Slides feature women applying fat and red ochre to the bodies of performers.

28:05	Audience applause
28:16	The convener Howard Morphy thanks Francoise Dussart and reflects upon how her paper offers a reminder of how the visual and performance arts are integrated within the context of Aboriginal ceremonies.
29:06	Howard Morphy announces that Vincent Megaw will be screening his video for the next 17 minutes. The film relates to his earlier paper on the emergence of Western Desert acrylic painting.
29:17	Vincent Megaw invites the disinterested to leave as the technician sets up equipment for the screening.
29:51	Vincent Megaw invites the remaining audience to move down the front.
30:20	Vincent Megaw notices the celebrated ethnographic film maker Ian Dunlop has stayed for the screening and qualifies his film explaining it was not made “for commercial distribution.”
32:11	The film begins and we hear Vincent Megaw’s narration.
32:43	Vincent Megaw speaks about the Aboriginal “homeland” movement.
41:50	Tape cuts out – break in recording
41:54	Tape resumes
42:06	Tape cuts out
42:36	End of 036170

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036171; Field tape 6/side A

Performer/speaker(s):	Joan Kerr, Terry Smith
Personal subject(s):	Richard Neville, George Frankland (Surveyor General), William Buelow Gould, John Glover, Miss Legg (?), Thomas Bock, Benjamin Law, George Augustus Robinson (Protector of Aborigines), Truganini, Governor Franklin, Lady Franklin, Reverend Henry Darling, Benjamin Duterrau, Mathinna, Augustus Earle, Joseph Lycett, Thomas Watling, Charles Rodius, John Camichael, George French Angas, Martha Snell Berkeley, George Hamilton, John Michael Skipper, S. T. Gill, Charles Hill, Alexander Schramm, John James, John Crossland, Ann Stephen, Ian Burn, Margaret Preston, Albert Namatjira, Virginia Spate, Alistair Morrison, Peter Carroll, Ian North, Humphrey McQueen, Rex Battarbee, B. E. Minns
Subject keywords:	Art - Non-Indigenous, Settlement and contacts – Settlers, Settlement and contacts - Penal colonies / Convicts, Art – Authenticity, Art - Subjects - Contact
Language/people:	English, Luritja / Loritja language (C7.1) (NT SG52-04)
Places:	Tasmania (Tas), New South Wales (NSW), South Australia (SA), Warrane / Sydney Cove (NSW SI56-05), Sydney (NSW SI56-05), Adelaide (SE SA SI54-09), Paris, France, Northern Territory (NT), London, England
Recording quality:	Fair

	<u>AIAS 1984 Biennial conference and meeting, papers and discussion on ‘Aboriginal Arts in Contemporary Australia.’</u> Joan Kerr presents <i>Early Colonial Images of Aborigines in Tasmania (Van Diemen’s Land), New South Wales and South Australia.</i> Terry Smith presents a summary of Ann Stephen and Ian Burn’s paper <i>Margaret Preston and Albert Namatjira.</i>
00:00	Archive announcement
00:17	Joan Kerr explains an error in the program. Terry Smith mistakenly listed her paper <i>Prints of Aborigines in the 1830s and 1840s</i> . This is in fact the title of an honours thesis by Kerr’s student Richard Neville. Kerr explains that her paper is titled <i>Early Colonial Images of Aborigines in Tasmania (Van Diemen’s Land), New South Wales and South Australia.</i>
01:44	Joan Kerr speaks about <i>Governor Arthur’s Proclamation to the Aboriginal People</i> (1830) and how it stands apart from the majority of the art of the period from Van Diemen’s Land that represented Aboriginal people in “imaginary pre contact” scenarios. Mention of the Surveyor General George Frankland as the probable creator of the work.
02:26	Joan Kerr speaks about the social use of this image at the time and offers an alternative interpretation based on a ‘bottom to top,’ ‘right to left’ reading of the painting which consists of a series of images arranged in tiers and panels.
04:10	Joan Kerr presents slides of artworks from the early 1830s by the convict William Buelow Gould as an example of a more truthful representation of early contact and acculturation between Aboriginal people and the colonial settlers.
04:39	Discussion of other Van Diemen’s Land settler artists including John Glover, Miss Legg (?), Thomas Bock and Benjamin Law. Mention of George Augustus Robinson the Protector of Aborigines. The Aboriginal woman Truganini is also discussed as a subject for a number of artists.

06:37	Joan Kerr speaks about the popularity of Aboriginal portraits in the local art market of the 1830s – mention of Lady Franklin (2 nd wife to the governor of Van Diemen’s Land) and the Reverend Henry Darling who were active in commissioning these portraits.
07:16	Joan Kerr speaks about the colonial painter Benjamin Duterrau and his painting <i>The Conciliation</i> and other related works.
08:44	Joan Kerr discusses John Glover’s painting <i>Aborigines Dancing at Brighton, Tasmania</i> with a particular focus on Glover’s stylisation of Eucalypt trees.
11:01	Joan Kerr speaks about the paucity of images portraying Aboriginal people within the European settler society.
11:22	Discussion about Thomas Bock’s portrait of the young Aboriginal girl Mathinna, Governor and Lady Franklin’s adoption of her in 1841 and their subsequent abandonment of her on their return to England.
12:39	Joan Kerr turns her attention to New South Wales and depictions of Aboriginal people such as Augustus Earle’s <i>A Native Camp of Australian Savages</i> (1826), Joseph Lycett’s <i>Native Family</i> (1819) and Thomas Watling’s <i>A Direct North View of Sydney Cove</i> (1794).
15:04	Further discussion/interpretation of Augustus Earle’s work with particular reference to his lithograph – <i>Natives of N.S. Wales, as Seen in the Streets</i> . Joan Kerr goes on to discuss later works inspired by Earle’s image including two works by Charles Rodius’ <i>Uncle’s Intended</i> and <i>Natives Fighting in the Streets of Sydney</i> .
18:16	Joan Kerr speaks about the engraver John Carmichael’s treatment of the same subject.
19:09	Joan Kerr discusses watercolour portraits of Sydney Aboriginal people from 1845 painted by the South Australian artist George French Angas.
20:30	Joan Kerr speaks about the market for comedic portraits of Aboriginal people on the streets of Sydney and explains this false narrative was a means to “paper over” the “reality of Sydney as a penal settlement.”
21:29	Discussion about how in contrast to Tasmania many convicts rose through the social ranks in NSW, acquired wealth and came to be consumers of art.
21:46	Discussion about the labour force dynamics in colonial New South Wales and how the abundance of free convict labour excluded Aboriginal people from this role.
22:05	Discussion about the free settlement of South Australia and the social factors that were more conducive to Aboriginal assimilation.
22:38	Joan Kerr speaks about the South Australian artist Martha Snell Berkeley and her painting <i>The First Dinner Given to the Aborigines</i> (1838).
24:37	Joan Kerr speaks about Augustus Earle and compares his work to that of Martha Snell Berkeley.
25:54	Joan Kerr discusses George Hamilton’s drawings <i>Natives Spearing the Overlanders Cattle</i> and <i>Overlanders Attacking the Natives</i> , 1846.
26:55	Joan Kerr speaks about the representation of Corroborees by 18 th century South Australian painters such as John Michael Skipper and S. T. Gill. Kerr compares the approach of these artists to that of Joseph Lycett (discussed earlier – see reference at 12 minutes 39 seconds).
28:19	Joan Kerr discusses the representation of Aboriginal people by South Australian artists more generally, with reference to the works of Charles Hill and S.T.Gill’s <i>Native Dignity</i> 1866.
29:24	Joan Kerr discusses a painting by the Adelaide based German artist Alexander Schramm. Mention also of the art historian John James and the artist John Crossland.

30:24	Discussion about S.T. Gill's painting <i>Sturt's Overland Expedition Leaving Adelaide</i> 1844.
31:38	Joan Kerr discusses two works by Alexander Schramm. A lithograph of 1850 [sic] <i>Civilisation Versus Nature</i> and a black ink illustration from 1859 <i>Natives on the Tramp</i> .
32:42	Joan Kerr concludes her paper reflecting on the popularity of Aboriginal depictions in early Australian colonial art.
33:34	Audience applause.
33:47	The convener Terry Smith explains that the next scheduled speakers Ann Stephen and Ian Burn were unable to attend the conference and that he will "present a summary of their views" on the subject <i>Margaret Preston and Albert Namatjira</i> .
34:36	Terry Smith refers to articles by Ann Stephen and Ian Burn in the quarterly publication <i>Art Network</i> and acknowledges Professor Virginia Spate for her assistance in preparing this presentation.
36:15	Terry Smith discusses the unorthodox approach of Ann Stephen and Ian Burn and their focus on the "unequal exchanges" between Aboriginal artists and "White" Australia.
37:04	Terry Smith compares Alistair Morrison's cover design for the <i>Art of Australia 1788 -1941</i> exhibition with the cover image of Albert Namatjira's <i>Souvenir Portfolio</i> .
38:25	Terry Smith discusses the reception of the <i>Art of Australia</i> exhibition in New York in 1942 and how the inclusion of traditional Aboriginal art was key in creating a distinctive identity for the exhibition. Mention also of the 1983 Paris Biennale.
39:17	Further discussion of the Albert Namatjira image and the associated symbolism in the context of this exhibition, i.e. Australia's foremost Aboriginal painter being used to project the Landscape School as a form of nationalist art.
40:48	Terry Smith refers to Peter Carroll's earlier presentation and a slide that he presented featuring a lush green pastoral map of the Northern Territory.
41:11	Terry Smith discusses how the post war dominance of modernism led to Albert Namatjira and the Landscape school being critically devalued. Mention of the "Gum-tree School" as a term of derision used at that time.
41:42	Terry Smith discusses Margaret Preston's <i>Aboriginal Still Life</i> 1940 with reference and citation of the <i>Art of Australia</i> catalogue (1942). Smith also presents a photograph from 1953 of Preston combining Aboriginal elements with native Australian flora.
42:29	Terry Smith speaks about the perception of "antipodean" painters in London in the 1960's as being "White Primitives."
42:51	Terry Smith speaks about the revival of Margaret Preston's reputation and the role of Ian North (Foundation Curator of The National Gallery) in this. Mention also of the characterisation of Margaret Preston in Humphrey McQueen's book <i>The Black Swan of Trespass: Emergence of Modernist Painting in Australia to 1944</i> .
43:23	Terry Smith discusses "the heart" of Ann Stephen and Ian Burn's thesis which regards Margaret Preston and Albert Namatjira as 'equivalent opposites' in the way their art engaged across the cultural divide. Mention of Albert Namatjira's teacher and biographer Rex Battarbee.
45:37	Terry Smith presents an image of an illustration by B. E. Minns <i>Close up, marry me mine tinkit</i> (1901)
45:52	Recording interrupted
46:03	End of 036171

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036172; Field tape 6/side B

Performer/speaker(s):	Terry Smith
Personal subject(s):	Margaret Preston, Albert Namatjira, B. E. Minns, Marjorie Barnard, A. P. Elkin, Pablo Picasso, Humphrey McQueen, Walter Ebatarinja, Rex Battarbee, Hans Heysen, Otto Pareroultja, Ewald Namatjira, Enos Namatjira, Richard Mocketarinja, Duke of Gloucester, Duchess of Gloucester, Joan Kerr
Subject keywords:	Art - Artists - Non-Indigenous, Art – Modernism, Art – Authenticity,
Language/people:	English, Luritja / Loritja language (C7.1) (NT SG52-04)
Places:	Africa, Blue Mountains (W Sydney NSW SI56-05), Europe, Ntaria / Hermannsburg (South Central NT SF53-13), Ormiston Gorge (South Central NT SF53-13), Macdonnell Ranges (South Central NT SF53-13, SF53-14), James Ranges (South Central NT SG53-01, SG53-02), Mparntwe / Alice Springs (South Central NT SF53-14), Melbourne (Vic SJ55-05)
Recording quality:	Fair

	<u>AIAS 1984 Biennial conference and meeting, papers and discussion on ‘Aboriginal Arts in Contemporary Australia.’ Terry Smith presents: Margaret Preston / Albert Namatjira: An Unequal Exchange</u>
00:00	Archive announcement
00:19	Tape cuts in on the continuation of Terry Smith’s discussion of the B. E. Minns Bulletin illustration <i>Close up, marry me mine tinkit</i> (1901).
00:49	Terry Smith quotes a text from the exhibition written by Marjorie Barnard that presents the Aboriginal people as a ‘failed race’ in evolutionary terms. Smith contrasts the extraordinary racism and scientific representation of this text with the more progressive views of the time, such as those of A. P. Elkin.
02:08	Discussion about Margaret Preston’s artistic commitment to formalist modernism and how through this commitment the presence of Aboriginal motifs in her art and designs were, in her own view, stripped of their spiritual or religious significance and reduced to a graphical decorative functionality.
02:30	Terry Smith refers to Margaret Preston’s writings in the journals “Art in Australia” and “The Home,” in which she denigrates traditional Aboriginal visual art practices as primitive, simple and therefore incorporated into designs for home furnishings such as curtains.
03:18	Discussion about how Margaret Preston’s approach to formal analysis and her embrace of cubism led her to incorporate elements from Aboriginal art and culture into her art and designs. Terry Smith examines her painting “Eucalyptus” as a case in point.
05:41	Terry Smith draws the comparison between Pablo Picasso’s use of African and Iberian art with Preston’s “plundering” of Aboriginal art not just for colour, shape and form but also for its “signification of otherness.” Smith examines “Flying Over the Shoalhaven,” “Aboriginal Landscape” and “Blue Mountains Theme” to illustrate this development in Preston’s work.
08:24	Terry Smith quotes from a text in an exhibition catalogue from 1941 in which Margaret Preston professes a deep reverence for Aboriginal art. Smith notes the sharp contrast between this and her earlier views and sees it as evidence for the evolution in her thinking with regard to Aboriginal art.

09:53	Discussion about the notion of hybridisation in Margaret Preston's art. Terry Smith contests Humphrey McQueen's view that Preston's art was immune from hybridisation. He claims "Preston did produce a hybrid, a dynamic one to be sure."
10:12	Discussion about how modernism was able, through abstraction to mobilise universal imagery and permit the representation of distinctive national cultures only in their pre modern or 'primitive' form.
11:59	Terry Smith asserts that artificial hybrids are an almost unavoidable consequence of modernism and the works under discussion of Picasso and Margaret Preston exemplify this principle.
12:25	Broader discussion about the 'Aboriginality' of Margaret Preston's art, including a scathing critique of Preston's painting, <i>Adam and Eve in the Garden of Eden</i> (1950).
14:12	Terry Smith turns his attention to "the other side of the coin," (Aboriginal artists working within established European artistic traditions). He begins by considering <i>Corroboree Men with Tjurunjas</i> (1945) a painting by Walter Ebatarinja.
15:34	Terry Smith compares two works relevant to this discussion – Rex Battarbee's <i>Decorous Ghost Gum</i> and Albert Namatjira's <i>Ghost Gum at Palm Paddock</i> .
16:03	Discussion in which Terry Smith examines ways Albert Namatjira built upon Battarbee's modernising of the landscape tradition. Smith also considers how Namatjira's work may be distinguished from the non-aboriginal Australian landscape painters of the period. Namatjira's <i>The Ancient Gum of Temple Bar</i> (1943), <i>Hermannsburg Mission</i> and Hans Heysen's <i>White Gums in Morning Light</i> (1961) are all considered in the context of this discussion.
17:10	Discussion about how the work of Albert Namatjira's sons and other members of the clan further modernised the tradition of Australian landscape painting. Smith considers the following works in the context of this discussion: <i>Ghost Gums at Mangaraka Gorge</i> (1950) Enos Namatjira <i>Palm Valley, James Range</i> (1948) Richard Mocketarinja <i>Land of the Oratunga</i> (1932) Hans Heysen <i>Ormiston Gorge, MacDonnell Range</i> (1946) Otto Pareroultja <i>James Range</i> (1949) Ewald Namatjira
20:00	Terry Smith compares the experimentalism of members of the 'Namatjira school' with Margaret Preston and sees "two tendencies not meeting as they pass each other heading in opposite directions."
20:38	Terry Smith discusses the Australian National Gallery's approach to hanging Aboriginal art. Smith notes the exclusion of Namatjira's work and ponders how Aboriginal art is incongruous with the "masterpiece fantasy that structures that space," (the entrance to Gallery One at the ANG).
22:33	Terry Smith warns that market forces will pressure Aboriginal artists into producing ever larger more abstract works with sacred content "screened out."
23:24	Terry Smith concludes with a warning about the potential cultural loss. Smith presents two photographs – one featuring Albert painting at Stanley Chasm in the 1940s with the Duke and Duchess of Gloucester, the other shows Albert's incarceration at Alice Springs gaol as a consequence of his clan obligations coming into conflict with the racist policy of the time regarding the provision of alcohol to Aboriginal people. Smith equates the fate of Albert Namatjira with the transience of the market for contemporary Aboriginal art.
24:10	Audience applause
24:18	Terry Smith is joined by the previous speaker Joan Kerr and calls for questions from the audience.
29:29	Joan Kerr speaks about the dichotomy between light and darkness in the pictorial

	conventions of 18 th and 19 th century art and how this presents a subtext for the colonial assault on Aboriginal culture.
33:00	Terry Smith, in response to an audience member, insists his thesis questions Margaret Preston's process, which he describes as "universalising abstraction," in relation to Aboriginal imagery and visual culture.
37:24	Terry Smith repeats the comment of an audience member, for the benefit of the entire audience, that Albert Namatjira and his sons were producing paintings at the rate of about one a day mainly for the tourist market. Smith looks forward to a major retrospective of Albert Namatjira's work to be held at the Araluen Centre in Alice Springs.
38:35	Terry Smith again relaying the contribution of an audience member explains that the Margaret Preston, Albert Namatjira debate dates back to the 1940s, when Adrian Lawler a champion of modernism from the Melbourne art world raised these concerns in a radio broadcast.
40:56	Terry Smith again conveys a contribution from the audience explaining that Margaret Preston's paintings of Aboriginal landscapes were almost all produced in 1941 and they are exceptional within her body of work.
42:20	Terry Smith calls for a morning tea recess. The tape rolls on and distant conversation can be heard
46:11	End of 036172

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036173; Field tape 7/side A

Performer/speaker(s):	Christine Dixon, Bruce Adams
Personal subject(s):	Noel Counihan, Russell Drysdale, Arthur Boyd, Yosl Bergner, Sidney Nolan Margaret Preston, Sam Fullbrook, Ray Crook , Donald Friend, David Boyd, Truganini, Jacqueline Hick, Albert Namatjira, William Dargie, George Hurrell Johnny Weismuller, Bernard Smith, Stephen Mueke, David Jones, Imants Tillers, Richard Long, Jenny Kee, Byram Mansell, Douglas Annand, William Constable, Norah Breedan, D. H. Lawrence, Nigel Helyer, Brian Blanchflower, Mike Parr
Subject keywords:	Art - Artists - Non-Indigenous, Colonisation – Theory, Culture - Theory and criticism, Art - Art motifs
Language/people:	English
Places:	Wupipi / Broome (WA West Kimberley SE51-06), Kata Tjuta / Olgas (South Central NT SG52-08), Yermalner / Melville Island (NT SC52-16), Tasmania (Tas), Europe, Western Australia (WA), Coolgardie (SE WA Goldfields SH51-09), Canberra (ACT SI55-16), Busselton / Geographe Bay (SW WA SI50-05), Lake Moore (SW WA SH50-07)
Recording quality:	Fair

	<u>AIAS 1984 Biennial conference and meeting, papers and discussion on ‘Aboriginal Arts in Contemporary Australia.’ Christine Dixon presents: <i>The image of the Aborigine in paintings of the 1940s and 1950s</i>; Bruce Adams presents <i>Current Contacts, Current Concerns</i>.</u>
00:00	Archive announcement
00:16	Christine Dixon outlines the scope of her paper which focuses on the depiction of Aboriginal people by non-Aboriginal artists from the early 1940s through to the early 1960s.
01:18	Discussion about how these works say as much about the artists as they do about the subjects.
01:55	Christine Dixon explains that she has organised the paintings into three categories – the social, “outbackery,” and the allegorical. Dixon lists Noel Counihan, Russell Drysdale and Arthur Boyd respectively as exemplifying (non-exclusively) each of these three categories.
02:51	Christine Dixon discusses the first category explaining that these artists emerged out of the “social realist” school in Australia in the late 1930s and early 1940s. Mention of Yosl Bergner with reference to his painting <i>Aborigines in Fitzroy</i> (1941).
05:27	Christine Dixon points out that the social realist painters were one of the few groups to offer images of Aboriginal people as city dwellers. Mention of Noel Counihan’s Swan Hill series.
06:20	Discussion about how these sympathetic social realist depictions of Aboriginal people reflected the changing attitudes in non-Aboriginal Australia at the time – a kind of pre – awareness of racism and colonialism.
06:41	Christine Dixon moves on to consider the second category ‘outbackery,’ discussing Russell Drysdale’s trip to northern Australia in 1950 and his reflections on the Aboriginal connection to country and the ‘white’ Australian influx.
09:28	Discussion based around two paintings - Sidney Nolan’s <i>Outhouses</i> (1949) and

	Russell Drysdale's <i>Station Blacks, Cape York</i> (1953).
10:30	Discussion of a set of Russell Drysdale paintings <i>Youth at Broome</i> (1958), <i>Native Dogger at Mount Olga</i> (also late 1950s), <i>Mangula</i> (1961) and <i>The Pukumani of Melville Island</i> (19 Christine Dixon perceives a gravitation toward the formal and the Romantic and draws a comparison between this trajectory in Drysdale's work and the earlier discussion of the shortcomings of Margaret Preston's 'Aboriginal' works.
12:15	Discussion about the representation of Aboriginal people in Russell Drysdale's paintings. Christine Dixon claims Drysdale represents Aboriginal people as an extension of the natural world, as "pure unconscious beings."
12:45	Christine Dixon reflects upon the popularity of Drysdale's paintings (mention Sam Fullbrook) and how this reinforced the misconception that Aboriginal people lived only in the desert or in the tropical paradise of Ray Crook and Donald Friend's depictions.
13:12	Christine Dixon goes on to discuss the third category – the allegorical.
13:22	Detailed discussion of Arthur Boyd's work. In particular his series <i>Birth Marriage and Death of a Half Caste</i> (1957-59).
15:46	Discussion of David Boyd's series of paintings <i>The Tasmanians</i> (1959) including narrative works based on the oral histories of Truganini.
17:17	Christine Dixon contrasts the Boyd's mythologising of Australian history with Margaret Preston's adaption of European myth to local circumstance - Preston's painting <i>The Expulsion</i> (1952) comes in for consideration.
18:29	Discussion about the work of two lesser known artists - Jacqueline Hick <i>Darker People</i> (1962) and James Wiggle's <i>McCloud and his Mob</i> (undated). These works share the theme of exclusion common to the other works discussed in this paper.
19:28	Discussion of Albert Namatjira as a subject of portraiture and a living symbol of Aboriginal exclusion. William Dargie's Archibald prize winning portrait of Namatjira is examined along with Noel Counihan's wood cut portrait – made in reaction to Namatjira's incarceration and tragic death.
21:19	Christine Dixon reflects on the passivity of the characterisation of Aboriginal people in the artworks discussed. Dixon regards the "tender and dignified representations of Noel Counihan as an exception to this.
22:37	Applause
22:43	The convenor Terry Smith introduces the next speaker Bruce Adams – curator of paintings at the Art Gallery of Western Australia.
23:27	Music – Corroboree Rock (1957) – winner of the Young Sun Lyric Writing Contest.
24:45	Bruce Adams explains how <i>Corroboree Rock</i> exemplifies a trend in the 1950s in Australia where the surface elements of Aboriginal culture were co-opted into the popular mainstream to bolster an eroded sense of national identity.
25:56	Bruce Adams discusses the George Hurrell photograph from 1932 of Johnny Weismuller as Tarzan in relation to the concept of the "Aboriginalien" – "the cultural absorption and appropriation that occurs at the frontier, between dominant western and local minority cultures."
26:43	Discussion with reference to Bernard Smith and Stephen Mueke of the concept of cultural frontiers. Coolgardie and Broome mentioned in the context of this discussion.
27:19	Bruce Adams uses the term "convergence" to describe the absorption of Aboriginal cultural motifs into the Australian Mainstream and presents Parliament House in Canberra, the Australia Council headquarters and Australian

	representation at international exhibitions as examples.
28:17	Further discussion of this notion of convergence, in relation to Australian contemporary art. David Jones, Imants Tillers, Albert Namatjira and the English ritualist Richard Long feature in this discussion in which Bruce Adams quoting Tillers explains “more and more contemporary advantages are extracted from an association with ‘Aboriginality.’”
29:47	Bruce Adams cites Tillers’ division of this ‘convergence’ into two forms. The first being the inclusion of Aboriginal artists and cultural practitioners into contemporary art events. The second form, which Adams’ regards as problematic is the emergence of “White Aboriginality,” in which non Aboriginal artists present “the authentic appearance of somebody else’s culture ... appropriated to legitimise and enrich our [their] own.”
30:59	Further discussion of ‘White Aboriginality’ in relation to photography and the Australian fashion industry – mention of Stiletto magazine and the fashion designer Jenny Kee.
32:40	Bruce Adams shifts focus back to the 1950s and referring to Roman Black’s <i>Old and New Australian Aboriginal Art</i> (1964) asserts that this “White Aboriginality” was already emergent – mention of Margaret Preston, Byram Mansell, Douglas Annand and William Constable, the latter discussed in relation to the premiere of the ballet <i>Corroboree</i> for the Queen’s 1 st Royal tour in 1954.
34:17	Discussion about art historian Bernard Smith’s campaign for convergence. Bruce Adams detects inequity in this cultural exchange, pointing to examples including the Australian rock band Goanna’s 1983 LP release <i>Spirit of Place</i> and the Commonwealth bank’s “Build your wealth upon the rock” advertising campaign.
36:57	Further discussion about the 1954 Royal tour and Norah Breedan’s triumphal arches in Busselton – another example of a “constructed image of place” designed for the visitor. Bruce Adams relates this to the pictorial conventions of the ‘noble savage’ with specific reference to a photograph from 1895 of a desert Aboriginal in Coolgardie in Western Australia.
39:13	Discussion about how the conflation between Aboriginality and landscape leads to the exclusion of Aboriginal people from these images. Bruce Adams quotes art critic Suzi Gablik’s “Report from Australia” in which she invokes D. H. Lawrence’s well documented encounter with the Australian bush.
40:58	Discussion about how contemporary artists particularly since the late 1970s have identified with the Australian landscape as a terrifyingly alien space. Specific reference to David Jones, Nigel Helyer, Brian Blanchflower and Mike Parr.
43:31	Discussion of a sacred Aboriginal site at Lake Moore in Western Australia and how the photographs of non-Aboriginal artists David Jones and Brian Blanchflower represent a transposition from the culturally specific to the aesthetic.
46:12	Bruce Adams begins a discussion about Aboriginal – initiated convergences.
46:34	End of 036173

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036174; Field tape 7/side B

Performer/speaker(s):	Bruce Adams
Personal subject(s):	Albert Namatjira, Imants Tillers, Rex Battarbee, Christine Dixon, Jill Bradshaw, Terry Smith, Russell Drysdale, Vincent Megaw, Bernice (?), Tim Johnson, Brian Blanchflower, David Jones, Turkey Tolson, Margaret Clunies Ross, Chips Mackinolty, Stephen Wild, Charles Perkins , Joe Croft
Subject keywords:	Art – Modernism, Art - Artists - Non-Indigenous,
Language/people:	English
Places:	Papunya (South Central NT SF52-16), Mowanjum (WA West Kimberley SE51-07), Perth (SW WA SH50-14), Sydney (NSW SI56-05), Europe, Paris, France
Recording quality:	Fair

	<u>AIAS 1984 Biennial conference and meeting, papers and discussion on 'Aboriginal Arts in Contemporary Australia.'</u> Continuation of Bruce Adams' presentation <u><i>Current Contacts, Current Concerns.</i></u>
00:00	Archive announcement
00:13	Bruce Adams speaks about the contradictions and hypocrisy that underpins the mainstream critique of Aboriginal art as opposed to its western modernist equivalent. Albert Namatjira and Imants Tillers (with reference to his painting the <i>Great Metaphysical Interior</i>) discussed in this context. Mention also of Rex Battarbee's survey of modern Australian Aboriginal art from 1951.
03:52	Discussion about the line between convergence and appropriation with specific reference to Tim Johnson and his collaboration with Aboriginal painters including Turkey Tolson from Papunya. Bruce Adams presents slides of the following paintings, <i>Bandicoot Porcupine and Emu Story</i> (1983), <i>Men's Story</i> (1983) and <i>Portrait of Freddy West and George Yapa Yapa</i> (1981).
05:55	Bruce Adams speaks about the visual elements of a dance performance by members of the Mowanjum community at the Aboriginal Arts in Perth festival in 1983, citing it as another positive example of convergence.
06:57	Bruce Adams examines the performance of the Walpiri people at the Sydney Biennale in 1982 in the context of this discussion about convergence.
07:55	Discussion about the destructive role of commodification in relation to Aboriginal cultural practice and the social implications of European aestheticisation of Aboriginal culture.
09:35	Audience applause
09:45	Bruce Adams is joined by the previous speaker Christine Dixon and the convenor Terry Smith calls for questions from the audience. As before audio levels from the audience are so low as to be for the most part unintelligible.
11:20	Bruce Adams talks about the 1983 Paris exhibition of Australian art with reference to an article by Jill Bradshaw in <i>Art and Text</i> .
12:44	Terry Smith repeats the question for the benefit of the audience and the recording. The questioner ponders whether a sense of "vicarious guilt undermines some of the art that has been featured."
13:02	Both Christine Dixon and Bruce Adams agree with the proposition.
14:55	Christine Dixon talks about Russell Drysdale and the impact of this guilt and

	introspection on his later work. <i>Mangula</i> (1961) mentioned by way of example.
18:06	An audience member points out that the Aboriginal component of the Paris exhibition was a condition imposed by the French. Further discussion about the awareness of Aboriginal artists of the political implications of placing their work into western and European contexts – the Sydney Biennale and Aboriginal Papunya artists mentioned by way of example.
23:00	Terry Smith agrees with these observations with one small qualification.
26:10	Vincent Megaw thanks the previous questioner Bernice (?) for her contribution and asks Bruce Adams about Tim Johnson's work.
28:37	Bruce Adams responds to the question with reference to Brian Blanchflower, David Jones, and Tim Johnson's collaboration with Turkey Tolson.
30:08	Terry Smith calls for one last question.
30:12	Margaret Clunies Ross questions Bruce Adams' critique of Tim Johnson's work and Adams seeks to clarify his position.
31:16	Question about why the mainstream art establishment and institutions favour and celebrate particular forms of traditional Aboriginal art. Chips Mackinolty responds to this issue.
34:16	Terry Smith thanks the speakers and the audience and introduces Stephen Wild who passes on information about an afternoon reception and an evening reception hosted by Charles Perkins and Joe Croft.
36:20	Tape rolls on capturing the murmuring of voices and milling of bodies.
46:37	End of 036174

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036175; Field tape 8/side A

Performer/speaker(s):	Keiko Tamura, Margaret West
Personal subject(s):	Mrs M. M. Bennett, Leo Benton, Jon Altman, Anthony Forge, Bede Tungatalum, Giovanni Tipungwuti, Jenny Kee, Linda Jackson, Robert Burton Roy Sieber, Kenneth Coutts-Smith, C.W.M.Hart, Arnold Pilling, Jane Goodale Andrée Grau, Catherine Berndt
Subject keywords:	Indigenous knowledge - World view – Ethnotaxonomy, Religions - Christianity – Missions, Art - Textiles – Batik
Language/people:	English, Tiwi people (N20) (NT SC52-16)
Places:	Pukatja / Ernabella (SA Central Australia SG53-09), Kalgoorlie map area (SE WA Goldfields SH51-09), Bathurst Island (NT SC52-15)
Recording quality:	Fair

	<u>AIAS 1984 Biennial conference and meeting, papers and discussion on ‘Aboriginal Arts in Contemporary Australia.’ Keiko Tamura presents <i>Economics of Ernabella Batik Industry</i>. Margaret West presents <i>Tivi Designs</i>.</u>
00:00	Archive announcement
00:09	Keiko Tamura speaks about the lack of existing research on the Ernabella Batik industry and posits three explanations for this. Firstly this art/craft practice doesn’t strictly conform to the category of “traditional” Aboriginal art. Secondly materials are not locally sourced and thirdly women’s activities are more likely to be overlooked in Aboriginal ethnography.
01:13	Keiko Tamura speaks about the primacy of this industry in the economic lives of Ernabella women. Mention of the Community Development Employment scheme.
02:24	Keiko Tamura speaks about Ernabella’s transition from a Presbyterian mission to a self-governing community and it’s current (June 1983) population mix. Tamura provides detailed information about how the Community Development Employment Project (C.D.E.P.) scheme and the Aboriginal Arts Board support the Ernabella Batik industry.
04:12	Keiko Tamura speaks about the origins of the craft industry in Ernabella with discussion of key figures including Mrs M. M. Bennett of Kalgoorlie, the incorporation of Ernabella designs and the transition from wool to batik products due to economic pressures.
05:18	Keiko Tamura traces the development of Batik at Ernabella from its origins in 1971 with the visit of Leo Benton, to the trip of three Ernabella women to Indonesia in 1975. The women extended their knowledge of Batik production techniques. They learnt canting which had a particularly strong influence on the designs of Ernabella batiks.
05:43	Keiko Tamura provides statistics and background to the economic development of the industry from 1972 through to 1981-82.
06:26	Keiko Tamura provides a detailed description of ‘canting’ and speaks more generally about working conditions and wage structures and the administration of the Ernabella Batik industry. The hierarchy in the work place reflects Aboriginal social structures where age and experience carry greater authority.
09:57	Keiko Tamura presents a detailed employment analysis of the Ernabella Batik

	industry from data recorded over a period of thirty months. Information includes highest, lowest and mean incomes of workers and reveals a stable regular workforce and a decline in numbers among casual staff. Other trends include a decline in profitability over the period and a 20 % wage increase in 1983.
16:42	Keiko Tamura outlines her study of the ratio between wage expenditure and pre sale assets at Ernabella arts, revealing the unprofitability of the Ernabella business model. Tamura also reports dissatisfaction from workers about their wage rates. Many women felt they were not adequately remunerated for what is highly skilled and physically demanding work.
20:53	Keiko Tamura reports disputes over wages where Ernabella women accuse the craft adviser of “cheating the hours.” Lack of financial reward for more experienced workers is identified as a source of workplace dissatisfaction.
22:49	Keiko Tamura draws a number of conclusions from her study. Dissatisfaction of workers over wages reflects “anger at their economic status within Australian society.” Tamura compares the C.D.E.P. wage rates and entitlements at Ernabella and with Federal awards and the national minimum wage to explore this argument. Lack of sick pay entitlements compounds the sense of injustice for the Aboriginal women at Ernabella.
25:01	Keiko Tamura moves on to examine how the remoteness of Ernabella affects the industry, particularly with regard to marketing.
26:07	Discussion of how products are priced and the indifferent attitude of most workers to this aspect of the industry (with the exception of wooden artefacts). In spite of this Tamura discerns great interest from workers in how their work is sold and exhibited.
28:17	Keiko Tamura compares the economic return from Batik production to other available employment in Ernabella. Tamura also considers the less tangible benefits for workers in the industry, from exhibitions both in Australia and overseas and the travel opportunities associated with these exhibitions.
29:14	Keiko Tamura compares the wage conditions of Ernabella workers to Aboriginal crafts workers in Arnhem land - particular reference to Jon Altman’s study of Momega outstation.
30:28	Keiko Tamura concludes that the Ernabella Batik industry is only economically viable in the short to medium term with continued subsidy from government or other sources. The administration of the industry also requires outside support at this stage.
32:03	Audience applause.
32:11	The convenor Anthony Forge thanks Keiko Tamura and introduces the next speaker Margaret West.
32:57	Margaret West begins her talk by introducing Bede Tungatalum and Giovanni Tipungwuti the founders of Tiwi Designs who present a series of slides to the audience of the Tiwi Designs studio and designs.
33:53	Description of the printing method and the products produced
35:41	Bede Tungatalum presents a slide of a snake design that he believes has been copied and used overseas in Bali without attribution.
38:35	Bede Tungatalum introduces Giovanni Tipungwuti who talks about the evolution of the studio from the early days through to the present.
40:09	Audience applause.
40:16	Margaret West thanks Bede Tungatalum and Giovanni Tipungwuti for the slide presentation and gives further information about Tiwi Designs including its beginnings in 1969 on Bathurst Island.

40:56	Margaret West describes the format of Tiwi Designs silk screen products – silk screen and hand painted canvasses, fabrics for fashion and furnishings, table cloths, place mats, wall hangings and T - Shirts.
41:13	Discussion about the marketing of Tiwi Designs through art galleries and magazines such as Cleo, Vogue and Poll – designers Jenny Kee, Linda Jackson and Robert Burton also mentioned.
41:46	Discussion about the mainstream popularity of Tiwi Designs and the impact of this on Tiwi culture and whether this has resulted in a debasement or corruption of Tiwi traditional art practices. Margaret West quotes Roy Sieber and Kenneth Coutts-Smith in relation to this discussion.
43:12	Margaret West talks about how the history of the Tiwi Islands and contact from outside has affected the evolution of their designs - the British establishing Fort Dundas in 1824 on Melville Island and a catholic mission on Bathurst Island in 1911, reference also to the visits of Japanese Malay fisherman.
43:52	Discussion, with reference to the anthropological research of C.W.M.Hart and Arnold Pilling, about the competitive nature of Tiwi society, wherein status is connected to polygamy and excellence in the expressive arts.
44:19	Discussion of traditional modes of expression in Tiwi society including mortuary rites (Pukumani) and Kulama rituals. Burial poles discussed in some detail, reference to the research of C.W.M.Hart, Arnold Pilling, Jane Goodale and Andrée Grau in relation to this.
45:25	Margaret West stresses the scope for innovation and individual expression that exists within Tiwi Island traditional cultural practice. West cites the song and dance elements of the Kulama ceremony by way of example and refers to Catherine Berndt's earlier paper. Historical events such as the bombing of Darwin and the introduction of beer are chronicled in some performances of the Kulama. With regard to the material arts (carving in particular) West posits that access to tools was a factor in this process of innovation.
46:48	Tape cuts out.
46:58	End of 036175

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036176; Field tape 8/side B

Performer/speaker(s):	Margaret West
Personal subject(s):	C. P. Mountford, Madelaine Claire, Diana Controy, Jenny Kee, Linda Jackson, Ben Amos, Jane Goodale, Anthony Forge, Teiko Tamura
Subject keywords:	Art - Carving and engraving, Religions - Christianity - Catholic Church, Gender relations - Polygamy
Language/people:	English, Tiwi people (N20) (NT SC52-16),
Places:	Yermalner / Melville Island (NT SC52-16), Bathurst Island (NT SC52-15), Tiwi Islands (NT SC52-15, SC52-16)
Recording quality:	Fair

	<u>AIAS 1984 Biennial conference and meeting, papers and discussion on 'Aboriginal Arts in Contemporary Australia.'</u> Continuation of Margaret West's presentation <u>Tiwi Designs.</u>
00:00	Archive announcement
00:14	Tape cuts in on Margaret West speaking about the carvings of an artist named Kardu from the 1940s and C. P. Mountford's description in the 1950s of small carved figures at burial sites in the Tiwi Islands. Discussion also of Mountford's documentation of traditional bark paintings from Melville and Bathurst Islands.
01:06	Discussion of the "two parallel artistic systems" that exist in Tiwi culture – totemic design and individual design which represents an artist's personal response. Margaret West supports her argument with reference to C.P. Mountford's documentation of Tiwi art and artefacts.
01:35	Margaret West outlines the same distinction as it applies to dance and song and goes on to consider whether differences between mainland and Tiwi Aboriginal cultures can explain the elevated position of individual creativity within Tiwi Island cultural practices.
02:47	Margaret West speaks about contemporary Tiwi Island economic, social and ritual life, reflecting upon the impact of Catholicism and the incorporation of traditional song and dance into new contexts.
04:11	Margaret West presents an overview of art and craft outlets in the Tiwi Islands and discusses the influence of Madelaine Claire and Diana Controy on Tiwi Designs.
05:25	Margaret West presents an overview of Tiwi Designs (about 150 in total) and explains the process of creation and payment structure.
07:13	Margaret West discusses Tiwi designs in the context of traditional Tiwi art and mortuary rites.
08:16	Margaret West speaks about the commercial aspect of Tiwi Designs and their relationship with other businesses including Bima Ware, Tiwi Tours and Cooee Emporium.
09:16	Discussion about how magazine coverage and the emergence of the "ethnic fashion look" (with reference to designers Jenny Kee and Linda Jackson), have impacted positively on Tiwi Designs' sales (\$70, 000 annually and rising). Mention of other businesses, Utopia Batik and Jumbana Designs who have also risen to prominence.
10:35	Discussion about how this surge in popularity has had little effect on the production methods of Tiwi Designs.

11:40	Margaret West concludes her paper asserting that Tiwi Designs represents a strong continuity with traditional Tiwi Island culture and the adaption from a ritual to a commercial context has been successfully achieved without seriously compromising artistic integrity. Mention of the prohibition of polygamy and of Ben Amos and Jane Goodale in the context of this discussion.
12:58	Audience applause
13:05	The convenor Anthony Forge invites Teiko Tamura to the stage and calls for questions from the audience.
13:31	As no questions are forthcoming Anthony Forge directs audience members to the coffee lounge downstairs.
14:25	Tape rolls as the audience filters out of the auditorium.
15:59	Blank – no content
18:05	End of 036176

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036177; Field tape 9/side A

Performer/speaker(s):	Jennifer Hoff, Chips Mackinolty
Personal subject(s):	Albert Namatjira, Rex Battarbee, Otto Pareroultja, Edwin Pareroultja, Arthur Murch, Frances Derham, John Gardner, Michael Leigh, Keith Namatjira, C. P. Mountford, Anthony Forge, Johnny Cummins, Steve Fox, Margaret Preston, Elizabeth Durack, Harold Thomas
Subject keywords:	Art - Painting – Watercolour, Religions - Christianity – Missions, Art - Childrens art
Language/people:	English, Luritja / Loritja language (C7.1) (NT SG52-04)
Places:	Ntaria / Hermannsburg (South Central NT SF53-13), Mount Liebig / Watiyawanu (South Central NT SF52-16), Finke River (South Central NT SF53-13, SG53-01, SG53-06), Palm Valley (South Central NT SG53-01), Macdonnell Ranges (South Central NT SF53-13, SF53-14), Arnhem Land (NT), Palm Island (NE Qld SE55-10), Queensland (Qld), Musgrave Park (Brisbane SE Qld SG56-15), Uluru / Ayers Rock (South Central NT SG52-08)
Recording quality:	Fair

	<u>AIAS 1984 Biennial conference and meeting, papers and discussion on ‘Aboriginal Arts in Contemporary Australia.’ Jennifer Hoff presents <i>Children’s Art at Hermannsburg: Emergence of the Transitional Style</i> and Chips Mackinolty presents <i>Uses and users of Aboriginal designs.</i></u>
00:00	Archive announcement
00:18	Jennifer Hoff begins by presenting three artworks by Henry, Edwin and Alan
00:45	Discussion about the origin of the Hermannsburg watercolour style with reference to Albert Namatjira, Rex Battarbee, Otto and Edwin Pareroultja. Mention of Arthur Murch and Frances Derham’s documentation of this art movement.
02:00	Discussion about the involvement of white Australian artists such as Rex Battarbee, John Gardner and Arthur Murch at Hermannsburg mission in the 1930s.
03:49	Discussion about the contrast between the artistic method of children from Hermannsburg mission and Mt Liebig Camp as revealed in the footage of Arthur Murch.
04:24	Jennifer Hoff screens some of Arthur Murch’s Hermannsburg footage after acknowledging Michael Leigh from AIAS for making it available. The audience watches for the most part in silence.
07:35	Jennifer Hoff points out an anomaly to do with an animal’s tail.
09:30	Discussion about how the Finke river Lutheran mission established in 1877 influenced the artistic development of Aboriginal children. Mention of the Aranda language in the context of junior schooling.
11:35	Discussion about the three stages in the evolution of the Hermannsburg style Including the transition from plan to elevation view and the development of watercolour technique. Jennifer Hoff regards Albert Namatjira as crucial in this phase and cites C. P. Mountford’s account of Rex Battarbee’s tutelage of Namatjira. Mention also of Frances Derham’s expeditions to Palm Valley.
14:14	Discussion of an exhibition held in 1934 that helped to forge the identity of the Hermannsburg school.

14:41	Discussion of how the children's drawings in Frances Derham's 1938 collection divide clearly along gender lines and Derham's explanation for this, i.e. that Aboriginal girls assumed they were producing art for "white women" and therefore reproduced the floral images from Semco embroidery patterns.
16:21	Discussion about the interplay between indigenous (reference made to the Aranda style) and European elements, in the artwork of the children of Hermannsburg mission including plan and elevation perspectives, symbolism, the rendering of space, the use of a high view point. The coexistence of schematisation and "carefully realised perspective views" is also discussed. Mention of the MacDonnell Ranges northwest of Hermannsburg. Discussion about how representations of the Finke river were an indigenous equivalent of the horizon line in western compositions.
20:05	Jennifer Hoff presents slides of paintings including works by Keith Namatjira, Otto Pareroutja.
20:22	Jennifer Hoff considers the Hermannsburg water-colourists more broadly in relation to the indigenous art of Central Australia. Aspects such as range of colour, landscape conventions, and atmospheric effects are discussed. Mention of C. P. Mountford and Albert Namatjira.
22:41	Jennifer Hoff reflects upon the current unfashionability of the Hermannsburg school and traces some of the causes of this including the way it has become tainted by association with the intensely commercialised forms of watercolour landscape painting. Hoff concludes by calling for a re-evaluation of the Hermannsburg school.
24:25	Audience applause
24:35	The convenor Anthony Forge introduces the next speaker Chips Mackinolty.
25:05	Chips Mackinolty begins by quoting from the Throsby enquiry into visual artists to make the point that the per capita ratio of Aboriginal arts practitioners is much higher than that of non - Aboriginal Australia.
25:49	This comparison furnishes a discussion about the fundamental differences between the two cultures in which art and culture is central to one and peripheral to the other.
	Discussion about the interpretation of traditional Aboriginal Art. The idea that this art is produced without regard for contemporary social context and colonial history is misleading.
28:19	Reference to two Aboriginal Art dealers who recently declared the "virtual death of traditional Art." Chips Mackinolty talks about the need to view Aboriginal Art as part of a continuing tradition.
28:55	Chips Mackinolty explains that Aboriginal art is produced in reaction to the dominant culture whether from an economic or political point of view or cultural pride – the desire of Aboriginal people to educate others about the value of their culture.
29:27	Chips Mackinolty discusses how the disproportionate focus on traditional art practice denigrates contemporary Aboriginal Art. Reference to the "high art" of Arnhem land and central Australia.
30:07	Chips Mackinolty refers to the conference and the lack of papers focused on contemporary Aboriginal art practice as indicative of this problem.
31:00	Chips Mackinolty explains that his paper is not concerned with providing detailed analysis of specific art objects but rather providing insight into the social function of Aboriginal artistic practice and who benefits from it.
	Discussion about how much Aboriginal art by its nature defines itself as a political

	statement. Examples cited include the Aboriginal rock band No Fixed Address and the visual artist Johnny Cummins and his work on Palm Island. Mention of the writer and art adviser Steve Fox.
35:30	Discussion of how the production and consumption of Aboriginal art and design reflects the dynamic of dominance and dependence that exists between Aboriginal society and the Australian mainstream.
36:00	Reference to the Queensland government's launch of Expo 88, the logo (featuring boomerangs) and the exclusion of the politically charged Musgrave park. The use of the logo is an example of the widespread practice of plundering Aboriginal culture to bolster national identity. Chips Mackinolty refers to other examples of this including Margaret Preston's work, the paintings of Elizabeth Durack, TAA airlines interior décor, the use of Uluru by the rock band Goanna and the Commonwealth Bank, the Australia Council logo, the Australian Made logo
43:30	Discussion about the stereotyping of Aboriginal people by the Australian mainstream. Examples given include the ABC's misuse of didgeridoo music. The Queensland government's active encouragement of forgery of bark paintings by Aboriginal people of Southern Queensland.
44:40	Discussion about the response of "White" Australia to contentious Aboriginal artistic statements such as the Harold Thomas design for the Aboriginal flag. Mention of Hugh Morgan in the context of this discussion
45:37	Discussion about how the 'message' of Aboriginal art is under threat from non - Aboriginal interests.
46:28	End of 036177

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036178; Field tape 9/side B

Performer/speaker(s):	Chips Mackinolty, John Mundine
Personal subject(s):	Chicka Dixon, Anthony Forge, John Mundine, David Malangi, Les Hiatt, Betty Meehan, Peter Cook, Don Gundinga, Jimmy Moduk, Paddy Dhathanga, Johnny Bulunbulun, George Milpurruru, Stephen Fox, Djardie Ashley, Phillip Gudday Gudday
Subject keywords:	Law - Intellectual property, Religion - Rites - Djankawu creation, Ceremonies, Gathering – Honey, Social organisation – Kinship, Stories and motifs - Planets – Venus, Sites - Sacred sites, Art - Subjects – Animals, Stories and motifs - Creation / Cosmology, Religion - Dreaming - Rainbow Serpent,
Language/people:	English, Marrangu people (N116.Q) (NT SD53-02)
Places:	Ramingining (Central Arnhem Land SD53-02), Arnhem Land (NT), Glyde River (Central Arnhem Land SD53-02), Canberra (ACT SI55-16), Maningrida (Central Arnhem Land SD53-02), Hutchison Strait (NT13689)
Recording quality:	Fair

	<u>AIAS 1984 Biennial conference and meeting, papers and discussion on ‘Aboriginal Arts in Contemporary Australia.’ Continuation of Chips Mackinolty’s presentation <i>Uses and users of Aboriginal designs</i>; John Mundine presents <i>Art in Central Arnhem Land</i>.</u>
00:00:00	Archive announcement.
00:14	Chips Mackinolty talks about the prospect of legislative reform to address the problem of cultural appropriation and goes on to suggest that change at a social level is required.
01:19	Discussion about the need for greater support for the full gamut of Aboriginal artistic and cultural practice – from the traditional to the contemporary. Reference to the newly established Aboriginal Arts board and its chairman Chicka Dixon.
01:56	Audience applause
02:05	The convenor Anthony Forge introduces John Mundine
02:51	John Mundine the craft advisor at Ramingining introduces his paper which focuses on the traditional Aboriginal art of the Milingimbi region in central Arnhem Land.
04:36	Slide projector issues.
04:54	John Mundine presents slides and speaks about Ramingining in central Arnhem land and the characteristic artistic style associated with the area.
06:24	John Mundine presents a slide of David Malangi’s work and speaks about his life and status as an elder of the Ramingining region of Arnhem Land.
07:43	Discussion about the David Malangi painting that adorned the Australian dollar bill, how treasury had the painting adapted by a white artist and the story of how David Malangi was eventually paid for the use of his image.
10:54	Discussion about the creation story connected to the Glyde river that informed the painting.
12:36	Discussion about David Malangi’s land at the mouth of the Glyde river and his paintings of this land. Mention of the Gurmiringu and Djan’kawu sisters creation story.
14:34	Discussion about a conical mat made by one of David Malangi’s wives.
15:11	Discussion about events and exhibitions where ritual and performative elements

	are included. John Mundine refers, by way of example, to the Rom ceremony held at AIAS in Canberra in 1982, featuring Aboriginal dancers from Corpunga(?) in central Arnhem Land. Mention of Les Hiatt and Betty Meehan and their involvement in the ceremony.
16:41	John Mundine speaks about the difficulties associated with providing descriptions and context for ceremonial paintings - reference to Peter Cook with regard to this.
17:49	Discussion about an exhibition of paintings at Burton Hall in Canberra. John Mundine presents paintings by Don Gundinga from the Marrangu Djinung group that depict the Yolngu Sugarbag totem. He also discusses the four types of honey that occur across the two kinship groups - Dhuwa and Yirritja, in central Arnhem Land. Mention of the <i>Perspecta</i> exhibition.
18:52	Discussion of other artists who contributed to the Dhuwa Sugarbag series including Jimmy Moduk and artists (unnamed) from Milingimbi who painted Niwuda – the honey native to the Yirritja kinship region.
19:27	John Mundine speaks about the objects, all associated with harvesting the honey, that also form part of the exhibition including – dili bags, a mop, a stone axe.
20:07	John Mundine speaks about the Morning Star ceremony and an exhibit comprising objects and artefacts associated with this ceremony. Mundine presents examples including a carving of an Ibis and paintings by artists from the Djambarrpuynyu group.
21:28	John Mundine talks more specifically about the Marungun Morning Star ceremony and artist's depictions of associated totems such as the Banyon tree, the Brolga, the ibis and yams.
22:57	Discussion about a painting from the Rembarnga group depicting a Morning Star ceremony that took place in Maningrida in 1982.
24:38	John Mundine speaks about the representation at the exhibition of Aboriginal artists who are successful in their own right including Paddy Dhathanga, Johnny Bulunbulun, and George Milpurruru.
25:22	Discussion of work by Paddy Dhathanga and others that relate specifically to the Wagilag Sisters creation story and ritual cycle.
26:16	Discussion about the “secret / sacred” nature of the Wagilag Sisters story and the challenge this posed in terms of how the exhibition was documented. Mention of Stephen Fox and his approach to documenting restricted material.
28:33	John Mundine shows slides of Paddy Dhathanga's Wagilag Sisters series and explains something of the artist's process.
29:12	Discussion of Miritcha's (?) morning star paintings and his idiosyncratic style.
31:27	John Mundine speaks about Djardie Ashley's paintings of stone spearheads from Ngilipidji.
32:51	John Mundine talks about the emergence of female Aboriginal artists in Arnhem Land and presents an example of a painting (artist unnamed) of a sacred site related to the rainbow serpent at Hutchison Strait.
35:10	John Mundine talks about entering the painting in the Canberra Times National Art award.
36:21	John Mundine talks about a little known Aboriginal artist Phillip Gudday Gudday and presents slides of a series of paintings. Mention of Phillip and Paddy Dhathanga belonging to a common ceremonial group.
38:28	John Mundine talks about the inclusion of Phillip Gudday Gudday's work in an exhibition in Sydney that led to his work being acquired by the National Gallery.
39:07	John Mundine concludes by reflecting on the innovation in bark painting.
39:56	Audience applause.

40:05	The convenor Anthony Forge begins to introduce the next speaker as the tape cuts off.
40:21	No content.
40:54	End of 036178

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036179; Field tape 10/side A

Performer/speaker(s):	J. C. Altman
Personal subject(s):	Howard Morphy, Ronald Berndt, Betty Meehan, Anthony Forge, John Mundine
Subject keywords:	Technology, Outstations / Homelands movement, Anthropology - Theory and criticism, Social welfare, Art - Economic aspects - Markets – Marketing, Employment - Unemployment - Services and agencies, Religions - Christianity
Language/people:	English, Gunwinggu / Gunwinygu / Kunwinjku people (N65) (NT SD53-02),
Places:	Arnhem Land (NT), Maningrida (Central Arnhem Land SD53-02), Yirrkala (East Arnhem Land SD53-04), Momega / Mumeka (Central Arnhem Land SD53-02), Queensland (Qld), Nabarlek (West Arnhem Land NT SD53-01)
Recording quality:	Fair

	<u>AIAS 1984 Biennial conference and meeting, papers and discussion on 'Aboriginal Arts in Contemporary Australia.'</u> J. C. Altman presents <i>The Significance of Artefact Production for Market Exchange in an Arnhem Land Outstation Economy</i>
00:00:00	Archive announcement
00:21	J. C. Altman lays out the scope of his paper – to present a micro economic study of artefact manufacture at an Aboriginal outstation called Momega in the Maningrida region of Arnhem Land. Mention of the Yirrkala region as another prolific producer of Aboriginal artefacts.
01:02	Discussion about the historical connection between the outstation movement which began in the early 1970s, and the current “renaissance” in Aboriginal artefact production.
02:35	Discussion about the increased demand for Aboriginal artefacts with reference to the anthropologists Howard Morphy and Ronald Berndt.
02:58	J. C. Altman discusses the role of government in Aboriginal art and craft industries and its failure to come to terms with the “complexities of the outstation economies.”
03:44	J. C. Altman discusses a previous paper that he delivered in Darwin in which he identified a healthy sustainable supply side to the north-central Arnhem land Aboriginal art and craft industry. Conversely Altman concluded the demand side of the equation to be unfavourable.
04:48	Returning to his current paper Altman concludes the supply side of the industry is now also in crisis due principally to lack of sufficient remuneration for producers.
05:47	J. C. Altman speaks about the demographics of the Momega outstation with reference to the Gunwinggu people and outlines details of his connection to the station between 1979 and 1983.
06:36	Discussion about comparative studies of other outstations in the Maningrida region with reference to the work of anthropologist Betty Meehan.
07:03	J. C. Altman qualifies his study, explaining his data was collected from the “wet season’s camp” at Momega outstation. He goes on to explain the complexities of the outstation economy dividing it into three sectors subsistence, market exchange and social security.
09:00	J. C. Altman provides a financial breakdown of these sectors of the economy in terms of income and time allocation.

10:02	J. C. Altman analyses the Momega outstation economy in terms of the wage breakdown across these three sectors for both men and women.
11:02	Examination of the impact of white settlement on efficiency and productivity in the traditional Aboriginal subsistence economy and the gender specific aspects of this impact. J. C. Altman goes on to explain that data supports a similar inequity between wages for men and women in the market exchange sector due to a range of factors.
13:32	Discussion about the introduction of unemployment benefits in 1979 and the impact of this on the arts workers at Momega outstation and women in particular.
15:10	J. C. Altman discusses the intersection between government policy, the market and the art / craft industry at Momega outstation. Other motivations for artists are also discussed including the “accumulation of social and ritual status.”
16:42	Discussion about the art / craft industry at Momega outstation in the context of the wider capitalist economy and comparative analysis of the Aboriginal arts workers at Momega with non - Aboriginal arts workers in the wider Australian community.
17:57	Discussion about the impact of market exchange on the traditionally egalitarian structure of Gunwinggu society. J. C. Altman concludes that whilst particular Aboriginal artists earn more they are still subject to the dominant culture that favours sharing and their surplus income is distributed amongst their kin and co-residents.
19:24	J. C. Altman discusses the changes in the Momega economy between 1981 and 1984 including a decline in the market exchange, a significant increase in income from social security and the emergence of mining royalties.
20:50	Discussion about how mining royalties have reduced the need for the Gunwinggu community to save and to produce art and artefacts for sale. Particular reference to the Queensland Mines uranium development at Nabarlek.
22:03	Discussion about the range of economic factors that have led to a significant decline in the rate of return for art and artefact producers at Momega outstation including static demand and reduction in the subsidy from the Department of Aboriginal Affairs.
24:09	J. C. Altman examines the consequences of this decline in income from market exchange at Momega outstation. Consequences include: <ul style="list-style-type: none"> • a reluctance on the part of once prolific Aboriginal artists to work • a decline in the quality of the work produced due to resentment over wage conditions. <p>Altman also points out that whilst in 1983/84 the Department of Aboriginal Affairs has restored funding to previous levels, production levels are still down.</p>
26:06	J. C. Altman concludes his paper by making a number of recommendations (based upon six reasonable assumptions), to improve the long term viability of the Momega market exchange economy.
30:06	Audience applause
30:11	The convenor Anthony Forge invites the earlier speakers to the stage to participate in the Q&A
30:40	Question for J. C. Altman about the impact of Christianity on the Momega outstation community. Altman sees the effect as being minimal.
31:46	Question for J. C. Altman about the slump in the market for Aboriginal art and artefacts and how these industries can take advantage of an upswing in the wider economy. Altman speaks about the potential for investment in Aboriginal art from institutions (the National Gallery mentioned by way of example) and private

	collectors.
35:02	John Mundine speaks in response to a question about the difficulties of motivating Aboriginal artists at the top end to produce work when they're increasingly aware of being exploited by metropolitan galleries and agents.
36:15	The convenor Anthony Forge concludes the session and provides details of a reception.
36:51	End of 036179

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036180; Field tape 11/side A

Performer/speaker(s):	Merv Donovan, Jim Everett
Personal subject(s):	Chicka Dixon, Clyde Holding, Bob Maza, Peter MacKenzie, Jim Stockton, Joh Bjelke Peterson, Gary Foley
Subject keywords:	Art - Artists - Education / training, Music – Education, History, Indigenous knowledge, History - Oral history, Cultural heritage - Repatriation - Human remains, Art - Economic aspects - Markets - Marketing
Language/people:	English
Places:	Mornington Island (Qld Gulf Wellesley Islands SE54-01), Adelaide (SE SA SI54-09), Iwantja / Indulkana / Granite Downs (SA Central Australia SG53-09), Tasmania (Tas), Djarindjini / Lombadina (WA West Kimberley SE51-02)
Recording quality:	Fair

	<u>AIAS 1984 Biennial conference and meeting, papers and discussion on 'Aboriginal Arts in Contemporary Australia.'</u> Merv Donovan presents <i>The Role of the Aboriginal Arts Board</i> ; Jim Everett presents <i>Aboriginal Cultural Society and the White Problem</i> .
00:00:00	Archive announcement.
00:15	Merv Donovan speaks about the role of the Aboriginal Arts Board in funding arts projects and educative programs.
01:41	Merv Donovan speaks about the role of the board in helping to develop and bolster Aboriginal cultural identity. Furthermore he explains the critical role that art can play in this process, particularly as mainstream schooling has a “culturally shattering” effect upon many Aboriginal people.
03:30	Discussion about the role of the board in supporting the integration of Aboriginal traditional art teaching practices into regional schools, as a means of fostering cultural diversity. Mornington Island mentioned by way of example.
04:15	Merv Donovan speaks about the relative lack of support for these programs from education authorities and sees the Aboriginal Arts Board taking an activist role in an effort to lobby the mainstream to come on board and support these initiatives.
05:34	Merv Donovan speaks about a current program that funds the “Australian Aborigines Woomera” a group touring schools across Australia presenting traditional Mornington Island culture.
07:12	Discussion about the role of the Aboriginal Arts Board in developing opportunities for “non-tribal” Aboriginal people. Mention of the Aboriginal and Islander Skills Development Scheme and the Centre for Aboriginal Studies in Music in relation to this. Merv Donovan speaks about the success of these institutions in producing professional arts workers but also speaks of the need to reserve places for Aboriginal people at mainstream arts training institutions such as the National Institute of Dramatic Art.
09:14	More detailed discussion about the Centre for Aboriginal Studies in Music at the University of Adelaide and the pivotal role of Indulka community musicians in the program.
10:21	Merv Donovan concludes his paper by reflecting upon the Australian mainstream’s disregard for Aboriginal art and culture.

11:02	The convenor Chicka Dixon introduces the next speaker Jim Everett.
12:06	Audience applause.
12:12	Jim Everett begins by speaking about the Minister for Aboriginal Affairs Clyde Holding's earlier remarks in which he lamented the lack of attribution and acknowledgement (financial and otherwise) given to Aboriginal people by non – Aboriginal people working in the indigenous sector.
14:05	Jim Everett discusses the disparity between the mainstream and the Aboriginal view of Australian history and contemporary life. Everett rejects the classification of Aboriginal people by the academic establishment (including AIAS) on the grounds that it's based upon a false concept of the erosion of Aboriginal culture.
15:51	Jim Everett invokes Bob Maza's earlier paper on Aboriginal theatre to stress the importance of communicating Aboriginal concerns beyond local community to the mainstream Australian society. Mention also of Peter MacKenzie's earlier address.
17:25	Jim Everett reflects on the "white" institutions that control Aboriginal culture such as the Christian church and then offers a scathing critique of AIAS, suggesting a complete withdrawal by Aboriginal people and comparing the Institute to ASIO in the way that it gathers information about Aboriginal people. Reference to the Archaeologist Jim Stockton and his work in Tasmania.
19:38	Jim Everett asserts that Aboriginal people are their own "experts" and have ultimate knowledge of their own culture and religion. Similarly Everett believes Aboriginal people alone, have the right to determine someone is Aboriginal or not.
22:20	Jim Everett stresses the need to educate white people about Aboriginal culture and for this to become a part of the education system. Mention of Lombadina and Le Grange missions as examples of the destructive impact of white paternalism.
23:10	Jim Everett contrasts the support given to ethnic and religiously specific schools in Australia with the lack of support for "Black School," as indicating the hypocrisy and injustice of the government position on this issue.
25:01	Jim Everett speaks about oral history, urging that recording oral history must not replace the traditional transmission of stories and knowledge by word of mouth through the kinship system.
26:14	Jim Everett talks about consultation and how Aboriginal people have become so distrustful of that term.
27:34	Jim Everett talks about the Aboriginal remains held by the Tasmanian museum and his efforts along with others to repatriate them. Reference to the Tasmanian state government as "Joh Bjelke [Peterson]" like.
30:52	Jim Everett cites the South Australian museum's recent decision to repatriate over two thousand pieces of Aboriginal human remains along with their collection of Aboriginal art and artefacts as a positive step.
31:59	Jim Everett poses a powerful rhetorical question to the non – Aboriginal employees of the Institute asking if they are prepared to earn their absolution by working genuinely for Aboriginal people, not merely for themselves and most importantly ceding power back to Aboriginal people for the administration of their own affairs.
34:12	Audience applause.
34:21	The convenor Chicka Dixon asks for questions from the audience. Audio levels

	are so low as to be unintelligible for the most part.
40:09	In response to a question Gary Foley speaks about the need to protect Aboriginal artists from commercial exploitation and for the Aboriginal Arts board to take direction from Aboriginal people themselves. Reference to requests from Aboriginal groups to stage “weird and wonderful pagan Christian festivals.”
46:05	Jim Everett in answer to a question speaks about the need to provide information and support for individual Aboriginal artists and art producing communities with respect to the commercial and administrative aspects of the Australian art market. Everett feels this should be a priority for the Aboriginal Arts board.
47:09	Tape cuts out.
47:22	End of 036180

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036181; Field tape 11/side B

Performer/speaker(s):	Jim Everett, Chicka Dixon
Subject keywords:	Anthropology, Archaeology, Human biology - Physical anthropology
Language/people:	English
Places:	Sydney (NSW SI56-05)
Recording quality:	Fair

	<u>AIAS 1984 Biennial conference and meeting, papers and discussion on 'Aboriginal Arts in Contemporary Australia.'</u> Continuation of the Q & A featuring <u>Jim Everett and Chicka Dixon.</u>
00:00:00	Archive announcement.
	Chicka Dixon in answer to a question talks about the need for Aboriginal people to take up academic roles in relevant fields such as anthropology and archaeology. Chicka goes on to outline a plan to dig up Botany cemetery in Sydney and make a phrenological study of the "white man."
02:03	Audience laughter and applause.
02:17	Jim Everett contributes to the discussion about Aboriginal people in academia and perceives a conflict between the indoctrination of institutional learning and the rights and best interests of Aboriginal people. He concludes that Aboriginal people need to become educated in the anthropological field if only to be able to defend themselves.
03:31	Chicka Dixon invites the audience to show their appreciation for the speakers.
03:38	Audience applause.
03:49	Tape roles on – voices, movement.
04:17	Blank – no content.
04:44	End of 036181.

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036182; Field tape 12/side A

Performer/speaker(s):	Gary Foley, Bob Maza (aka Robert Lewis)
Personal subject(s):	Chicka Dixon, Hugh Morgan, Lang Hancock, Joh Bjelke Peterson, Frank Trainor, Margaret Roadnight, Sonia Ball, Jack Charles, Bill Onus, Eric Onus, Sir Pastor Doug Nicholas, Jimmy Sharmann, John Bell, Carole Johnson, Gerry Bostock, Robert Lovejoy
Subject keywords:	Art - Grants and finance, Employment, Media - Broadcast media – Television, Religions – Christianity, Performing arts - Theatre and drama, Politics and Government - Political action – Activism, Mining industry - Uranium, Social organisation - Kinship
Language/people:	English
Places:	South Australia (SA), Melbourne (Vic SJ55-05), Papua New Guinea (PNG), Cairns (NE Qld SE55-02), Victoria (Vic), Sydney (NSW SI56-05), Redfern (Inner Sydney NSW SI56-05), Canberra (ACT SI55-16)
Recording quality:	Fair

	<u>AIAS 1984 Biennial conference and meeting, papers and discussion on ‘Aboriginal Arts in Contemporary Australia.’ Gary Foley outlines new directions at the Aboriginal Arts Board; Bob Maza presents <i>Aboriginals in Theatre</i>.</u>
00:00:00	Archive announcement.
00:14	Chicka Dixon talks about the history of the Aboriginal Arts Board from its inception in 1973, to a reduction from 15 to 10 members under the Frazer Government.
01:31	Chicka Dixon introduces the first of the speakers for the <i>Creating Contemporary Aboriginal Art</i> section of the conference Gary Foley.
02:46	Gary Foley prefaces his presentation warning that his remarks might reflect critically on previous incarnations of the Aboriginal Arts Board and on the Australia Council.
04:20	Gary Foley points out that for a ten year period the administration of the Aboriginal Arts Board was comprised largely of non-Aboriginal people. Therefore there was insufficient motivation to raise money or to train Aboriginal people in the administrative skills needed to be able to take up these positions themselves.
05:33	Gary Foley speaks about the rapid changes since his appointment as chairman including a doubling of the boards operating budget (from 1.9 to 3.8 million dollars) and a significant shift in the staffing mix at the AAB toward the employment of Aboriginal people.
08:22	Gary Foley speaks about the exploitation of Aboriginal artists and performers, giving examples of parasitic behaviour. Foley speaks of “Aboriginalising” indigenous art in Australia such that Aboriginal people have complete control of the art that is produced in their communities.
11:00	Gary Foley speaks about applications to the board by non – Aboriginal people and the criteria they are required to meet including: <ul style="list-style-type: none"> • Support from the Aboriginal community who are the focus of the project. • Monitoring and control for the project must lie with the host Aboriginal community.
11:55	Gary Foley speaks about the board’s commitment to expand the resources and funding allocated to Aboriginal arts and culture in Australia. This commitment involves lobbying other organisations to increase their contribution. Foley describes

	recent “intense negotiations” with the South Australian Department for the Arts.
13:39	Gary Foley speaks about the Department of Aboriginal Affairs and the necessity for consultation between them and the Aboriginal Arts Board, particularly with regard to the allocation of the department’s own budget for cultural projects.
14:16	Gary Foley speaks about the misuse of Aboriginal Arts Board funds in the five years prior to his appointment and the current board’s plans to redress this.
15:08	Gary Foley speaks about the role of art in Aboriginal society, and the intention of the board to foster and promote Aboriginal art in all its forms – not just the more iconic traditional forms. Foley also speaks about the role of Aboriginal art and culture in conveying the essential values of Aboriginal society.
17:41	Gary Foley presents a critique of “White Australia,” in which he points to materialism as the dominant impulse and reflects upon the destruction of environment and Aboriginal people and their culture. Mention of Hugh Morgan, Lang Hancock and Joh Bjelke Peterson as current exemplars.
18:50	Gary Foley analyses the perception of Aboriginal authenticity in the context of the North and South divide and speaks about the need for collaboration and exchange.
19:53	Gary Foley speaks about the need to foster understanding of Aboriginal culture within White Australia but also identifies the importance of bolstering the dignity and self-esteem of Aboriginal people. Reference to the ABC television program <i>Nationwide’s</i> story about the pilgrimage of a group of tribespeople from Papua New Guinea to see the Pope, leading to a discussion about the incursion of American fundamentalist Christianity into Aboriginal communities in Australia and their collusion with the mining sector.
23:59	Gary Foley speaks about his personal understanding of the teachings of Jesus Christ and asserts that Aboriginal society is much more closely aligned to these teachings than institutional Christianity in Australia. j
25:04	Gary Foley speaks of his high regard for the current Chairman and the membership of the Aboriginal Arts board.
25:26	Gary Foley concludes his presentation foreseeing a significant contribution from the Aboriginal Arts Board not only to Aboriginal artists and people but also more generally to the “egalitarian Socialist Republic of Australia.”
26:05	Audience applause.
26:13	Chicka Dixon introduces the next presenter Robert Lewis (Bob) Maza.
27:06	Audience applause.
27:11	Bob Maza outlines the scope of his paper and the exposure of his generation of Aboriginal children to radio in Australia (mention of iconic programs <i>Dad and Dave</i> and <i>Blue Hills</i>) and the Saturday afternoon movie matinee. Maza speaks about the Aboriginal gift for mimicry and how a “theatre at home” evolved at least in part due to a lack of access to television.
29:30	Bob Maza speaks about his early adult life travelling around Australia and the work he was doing at this time including fencing, well-sinking, work on the railways.
30:53	Bob Maza speaks about his arrival in Melbourne and his first job in entertainment, playing guitar at Frank Trainor’s Jazz club – Margaret Roadnight mentioned in relation to this.
31:30	Bob Maza speaks about his entrée into acting following a meeting with Sonia Ball at the White Horse club in Melbourne, a role in <i>Bellbird</i> and other Crawford Productions TV series.
33:04	Bob Maza speaks about how his return visits to Cairns (his mother’s home) at the height of his success, and his reception by the local Aboriginal community there served as a catalyst for his transition into activism. A Pan-African conference Maza

	attended in Atlanta Georgia in 1970 also influenced his move into “Black Theatre” in Australia.
34:30	Bob Maza goes on to explain the formation of the Nindethana Theatre in Victoria with Jack Charles in 1971 and the company’s first production <i>Jack Charles Up and Fighting</i> . Mention also of a tradition of Aboriginal performance (Bill and Eric Onus and Sir Pastor Doug Nicholas mentioned by way of example) that fed into this movement.
36:04	Bob Maza speaks about his falling out with Jack Charles (due to artistic differences) and the subsequent period of study in Sydney (made possible by an Aboriginal Arts Board scholarship) with leading theatrical figures including Jimmy Sharmann and John Bell.
36:47	Bob Maza speaks about the formation of the National Black Theatre and its headquarters at 117 Botany Street Redfern. Maza explains the role of the NBT at demonstrations. Mention of the Tent Embassy in Canberra (est. 1972) and the great flowering of Aboriginal activism through artistic expression with reference to key figures including Carole Johnson and Gerry Bostock. Reference also to theatre as a tool to thwart the uranium mining lobby.
38:56	Discussion about the philosophy behind Black Theatre in the Australian context with reference to colonisation and its impacts and the need to deprogram the wider Australian society of the corrupted image of Aboriginal people that exists not just in the minds of the non – Aboriginal mainstream but Aboriginal people themselves, such is the legacy of the “white holocaust.”
40:03	Bob Maza offers further reflection on his theatrical ‘apprenticeship’ – mention of long sessions with Jim Sharmann and linguistic analysis with Robert Lovejoy.
42:02	Bob Maza speaks about the National Playwrights Conference and the relative lack of representation of Aboriginal writers.
43:40	Discussion about the problems and false perceptions created by the dissonance between inherited Aboriginal kinship and contemporary Australian society.
46:08	Discussion about the distinction between traditional and urban theatre and the White Australian ignorance of urban Aboriginal life and the perception of it as being somehow illegitimate.
47:12	Tape cuts out.
47:16	End of 0361782.

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036183; Field tape 12/side B

Performer/speaker(s):	Bob Maza (aka Robert Lewis), Peter MacKenzie, Jack Davis
Personal subject(s):	Betty Fisher, Stella Adler, Chicka Dixon, Geoffrey Samuels, Ray Meeks, Gary Foley, David Yunapon, Luke Taylor, Archie Weller, Kevin Gilbert, Faith Bandler, Gerry Bostock, Kath Walker, Merv Donovan
Subject keywords:	Performing arts - Theatre and drama, Art – Artists, Art - Textiles – Batik, Art – Textiles, Art – Photography, Literature and stories – Fiction, Employment - Conditions - Slavery and indentured labour, Religions - Christianity – Missions, Art - Painting – Bark, Art – Film, Government policy - Integration
Language/people:	English, Gunwinggu / Gunwinygu / Kunwinjku people (N65) (NT SD53-02)
Places:	Europe, La Perouse (S Sydney NSW SI56-05), Sydney (NSW SI56-05), Mparntwe / Alice Springs (South Central NT SF53-14), Western Australia (WA)
Recording quality:	Fair

	<u>AIAS 1984 Biennial conference and meeting, papers and discussion on ‘Aboriginal Arts in Contemporary Australia. Continuation of Bob Maza’s presentation <i>Aboriginals in Theatre</i>; Peter MacKenzie presents <i>Urban Aboriginal Art: a personal account</i>; Jack Davis presents <i>Aboriginal Writing</i>.</u>
00:00:00	Archive announcement.
00:12	Continuation of the previous discussion about Aboriginal theatre with mention of Betty Fisher and Stella Adler.
00:51	Bob Maza speaks about positive discrimination in Black Theatre.
02:10	Bob Maza speaks about the language of Black Theatre both in terms of spoken forms and body language. Maza sees it as a language universally understood by Aboriginal Australians and asserts that the “whitefellow” will come to know it in time “... he’ll learn quick. We’ll teach him.”
04:09	Audience applause.
04:18	The convenor Chicka Dixon calls a break to the session.
04:40	Tape rolls on as people depart the hall.
05:21	The convenor Chicka Dixon introduces Peter MacKenzie.
05:43	Peter MacKenzie introduces his paper and talks about his work as a commercial artist, his training in the European tradition and the lack of exposure to “traditional or continuing modes of Aboriginal art,” growing up in La Perouse in Sydney.
07:48	Peter MacKenzie speaks about issues that “Aboriginal contemporary artists” face in trying to establish careers for themselves.
08:44	Peter Mackenzie speaks about Geoffrey Samuels and Ray Meeks as examples of two artists who’ve achieved success but MacKenzie questions the validity of their work wondering to what extent “it is embellished with obvious Aboriginality.”
09:16	Peter MacKenzie talks about a commission from the Aboriginal Lands Trust to produce a calendar in which he was given the brief to incorporate visual elements from the traditional Aboriginal art of his area (La Perouse).
12:04	Peter MacKenzie discusses the dilemma faced by urban Aboriginal artists who are compelled, due to the lack of a continuing tradition in Southern Australia to incorporate recognisable design elements from Northern and Central Australia as a

	way of establishing Aboriginality in their work.
13:30	Peter MacKenzie discusses this further and poses the question of whether “urban Blacks” copying tribal designs from areas with which they have little or no connection is any better than non - Aboriginal people doing the same.
14:18	Peter MacKenzie discusses the lack of Aboriginal commercial artists in the Australian marketplace.
15:02	Peter MacKenzie broadens the discussion to a consideration of what qualifies as “contemporary Aboriginal art.” The following groups and categories discussed: <ul style="list-style-type: none"> • Aboriginal people producing articles for the tourist market • urban Aboriginal artists working individualistically, driven by a personal vision • Aboriginal people working in non-traditional media such as Batik, pottery, cloth weaving, film-making, writing, silk screen printing, photography etc. come in for consideration.
16:26	Peter MacKenzie concludes by inviting the audience to consider his work on display, in light of his paper just delivered.
16:42	Audience applause.
16:53	The Convenor Chicka Dixon introduces the next speaker Jack Davis, with reference to a recent performance in Sydney by Davis, in a play called <i>The Dreamers</i> .
17:53	Audience applause.
18:01	Jack Davis speaks about attending (along with Gary Foley and Bob Maza), the Pan-African Conference in America in 1972 and compares the first recorded writing of a Negro slave in the early 18 th century to the first recorded instance of Aboriginal writing by David Yunapon in 1924. Mention also of Yunapon having invented the hand shearing piece.
20:32	Jack Davis takes the time to consider what constitutes ‘Aboriginal writing,’ and speaks about some of his chosen mediums including short stories, films, plays and poetry. Mention also of Bob Randall and his autobiographical accounts (in song form) of his removal from his tribal parents and placement in the Bungalow mission in Alice Springs.
23:00	Jack Davis speaks about the potential difficulty for white audiences trying to interpret Aboriginal writing and theatre. Mention of Luke Taylor’s earlier paper on dreaming transformation in Kuminjku bark paintings.
23:49	Jack Davis speaks about the Western Australian Aboriginal writer Archie Weller and his novel <i>Day of the Dog</i> .
24:43	Jack Davis apologises for not having time to discuss the work of Kevin Gilbert, Faith Bandler, Gerry Bostock and Kath Walker.
24:58	Jack Davis speaks about his play <i>The Dreamers</i> and compares it to Kevin Gilbert’s <i>Cherry Pickers</i> and Archie Weller’s <i>Day of the Dog</i> .
25:42	Jack Davis talks about the key elements of theatre and compares its potential impact to that of film.
26:33	Jack Davis discusses the properties of the different literary mediums – novels, short stories, plays and poetry.
28:49	Jack Davis reads his poem <i>The Boomerang</i> .
29:22	Jack Davis speaks about the “Christ-like” capacity of Aboriginal people for forgiveness but his personal resolve not to forget.
30:20	Jack Davis reads his poem <i>Aboriginal Australia to the Others</i> .
	Jack Davis introduces his poem <i>Integration</i> with an apology for the title which is a loaded term referencing a cultural policy that had by this time been firmly rejected

	by both Aboriginal people and the progressive Australian political mainstream.
32:08	Jack Davis reads his poem <i>Integration</i> .
32:50	Audience applause.
33:01	The convenor Chicka Dixon introduces the next speaker Merv Donovan.
33:20	Audience applause.
33:48	Blank - no content.
35:46	End of 036183.

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036184; Field tape 13/side A

Performer/speaker(s):	Fay Nelson
Personal subject(s):	John Altman, Charles Perkins, Theodore Tremblay, Johnny Bullen-Bullen, Avril Quail, Johnny Cummins, Chips Mackinolty, Gary Foley, Bob Maza (aka Robert Lewis), Steve Fox, Dorothy Bennett, Howard Morphy, Gordon Briscoe, Peter Dawson, John Mundine, Michael Shegog, Kevin Martin
Subject keywords:	Art – Crafts, Art - Crafts - Advertising and marketing, Art - Artists - Education / training, Art - Souvenir / Curio, Employment, Race relations – Racism, Art - Print and printmaking, Art - Artists - Attribution and authenticity, Religions - Christianity - Aboriginal Evangelical Fellowship, Cultural heritage,
Language/people:	English
Places:	Sydney (NSW SI56-05), Mparntwe / Alice Springs (South Central NT SF53-14), Darwin (NT Top End SD52-04), Melbourne (Vic SJ55-05), Adelaide (SE SA SI54-09), Taiwan, Maningrida (Central Arnhem Land SD53-02), Yirrkala (East Arnhem Land SD53-04), Ernabella (SA Central Australia SG53-09), Palm Island (NE Qld SE55-10), Bathurst Island (NT SC52-15), Gunbalanya / Oenpelli (West Arnhem Land NT SD53-01), Arnhem Land (NT)
Recording quality:	Fair

	<u>AIAS 1984 Biennial conference and meeting, papers and discussion on ‘Aboriginal Arts in Contemporary Australia.’ Fay Nelson presents the Keynote Address <i>Marketing Contemporary Aboriginal Art.</i></u>
00:00	Archive announcement.
00:23	Stephen Wild outlines the format of the afternoon session, previewing the keynote addresses to be delivered by Fay Nelson and John Altman.
02:16	Audience applause.
02:24	Fay Nelson introduces her keynote address and reflects on the first conference on Aboriginal Art in 1973 which led to the formation of the Aboriginal Arts Board. Nelson announces the launch of Inada Holdings - an organisation administered by Aboriginal people, designed to take over the role of Aboriginal Arts and Crafts.
03:16	Fay Nelson reflects on other conference papers that have focused on issues associated with the production of Aboriginal Art. By contrast the focus of Inada Holdings, Nelson explains, is on the marketing and distribution of Aboriginal art.
04:02	Fay Nelson talks about her history working with the Aboriginal Arts and Crafts Company (AACC), where her role included mounting and marketing exhibitions and educating children and the general public about Aboriginal art.
04:36	Fay Nelson reflects candidly about the recent failures of the AACC and how these failures have made it necessary “to begin again” with a new organisation Inada Holdings; auspiced by the Aboriginal Development Commission.
05:51	Fay Nelson speaks about how Inada, will continue to use the existing AACC galleries in Sydney, Alice Springs and Darwin and will also launch two new galleries in Melbourne. Mention also of future plans to establish a gallery in Adelaide.
06:46	Fay Nelson refers to Charles Perkins’ address to the conference in which he stressed the need to promote Aboriginal art. Fay restates the determination of Inada to follow through on this by placing Aboriginal art in Australian embassies

	across the world and in public and corporate institutions within Australia.
07:11	Fay Nelson discusses the preference of commercial galleries for traditional Aboriginal art works and laments the lack of interest in urban contemporary Aboriginal Art. Fay goes on to outline strategies that Inada will use to redress this and explains the Inada philosophy of inclusion.
08:57	Fay Nelson reflects upon the ignorance of the general public with regard to Aboriginal art and recounts examples of this from her own experience.
10:18	Fay Nelson speaks about the necessity of the souvenir market as a source of revenue and employment for Aboriginal people.
10:45	Fay Nelson reflects upon the level of racism still prevalent in Australia. Fay explains that education must continue to be a priority of Inada Holdings along with aggressive marketing.
11:36	Fay Nelson speaks about the danger of art falling prey to the supply/demand principle of manufacturing industries. Fay cites past examples of the commodification of traditional Aboriginal art in merchandising and refers to these ongoing practices in the Taiwanese manufacture of items for the souvenir market.
12:41	Fay Nelson outlines the Inada strategy of interstate and international exhibitions balancing well known and lesser known artists.
13:28	Fay Nelson concludes with an expression of hope that artists and craft advisors will over time have enough confidence in Inada holdings to supply their best work.
13:42	Audience applause.
14:04	Audience member Theodore Tremblay laments a lack of attention given to print-making at the conference.
15:20	Chips Mackinolty responds referring to artists involved in printmaking and woodcuts from Maningrida including Johnny Bullen-Bullen, Aboriginal women artists from Ernabella and Yirrkala, Avril Quail from Sydney, Johnny Cummins from Palm Island.
16:09	Chips Mackinolty concurs with the questioner that there has been a lack of support for printmaking from both the AACC and the Aboriginal Arts Board.
17:22	In response to a subsequent question from Theodore Tremblay about opportunities and structures for learning, Chips Mackinolty discusses the printmaking of Tiwi Designs on Bathurst Island. Chips alludes to earlier remarks from Gary Foley about the importance of not being prescriptive with regard to Aboriginal cultural activities but at the same time stresses the importance of Aboriginal artists having access to printmaking – mention of the Community College in Darwin and the Art workshop at Sydney University in relation to this.
19:13	In response to a question from Bob Maza about “copyright” Steve Fox cites an example of cultural appropriation at Yirrkala which resulted in a successful court action.
21:45	Steve Fox offers a strident critique of the infiltration of evangelical Christianity into Aboriginal communities in Northern Australia.
23:10	Audience applause in response to Steve Fox’s remarks.
23:17	Fay Nelson discusses copyright and intellectual property in relation to “urban and rural” Aboriginal artists.
25:11	Dorothy Bennett explains that copyright can be held by individual artists, and or clan groups – reference to Oenpelli and Maningrida in relation to this.
25:44	Dorothy Bennett discusses how the physical and spiritual ancestral dimension of Aboriginal belief systems shape understanding about ownership of and access to cultural property.
26:49	Dorothy Bennett reflects on Steve Fox’s earlier remarks and offers her own

	perspective on the influx of evangelical Christianity into Arnhem Land.
27:28	Audience applause in response to Dorothy Bennett's remarks.
	Fay Nelson speaks about the importance of educating non Aboriginal people about copyright in relation to Aboriginal cultural heritage and materials.
29:05	Howard Morphy speaks about plans for a workshop on copyright, in relation to new legislation soon to come in to effect. Morphy observes that this new legislation seems to be designed to facilitate the use of Aboriginal designs rather than protect copyright holders.
31:26	Gordon Briscoe asks Fay Nelson a question about how "monolithic" organisations (an implicit reference to Inada holdings), threaten smaller organisations such as state-based cultural centres.
33:43	Fay Nelson responds to the question and also discusses the potential for consultation with the NAC (National Aboriginal Conference).
37:28	Peter Dawson asks Fay Nelson about curriculum development and other schools - based strategies that may be of consequence in helping to produce the next generation of Aboriginal artists and craft advisors.
38:28	Fay Nelson talks in response about the increase in numbers of Aboriginal people in the teaching profession, and the role that they might play in educating school children about Aboriginal art.
40:43	John Mundine responds to Gordon Briscoe's earlier question about Inada as a monopolising force in the market and explains the following key aspects of Inada holdings: <ul style="list-style-type: none"> • Inada is funded by the Aboriginal Arts Board • Inada has craft advisers who, whilst funded by the Aboriginal Arts Board are independent of the board. • these craft advisers are resident in the communities they represent and are responsible to those communities rather than the central bureaucracy.
42:59	In answer to a question from the audience Fay Nelson explains that "Inada" is not an Aboriginal word and has no particular significance.
43:40	Fay Nelson explains that Inada is a subsidiary of the Aboriginal Development Commission and exists independent of the AACC which Fay believes is no longer receiving government funding.
44:17	Fay Nelson calls upon the acting General Manager of Inada Michael Shegog to answer a question about the process by which the board of Inada Holdings will be appointed. In answering this question Michael reveals that Inada received an annual grant from the Aboriginal Arts board of \$190,000.
46:27	Michael Shegog explains that current Inada directors Charles Perkins and Kevin Martin are temporary appointees.
46:53	End of 036184.

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036185; Field tape 13/side B

Performer/speaker(s):	Fay Nelson, John Altman
Personal subject(s):	Vincent Megaw, Howard Morphy, Bob Maza (aka Robert Lewis), Albert Namatjira, Steven Fox, Theodore Tremblay, Joe Croft, Michael Shegog, Chips Mackinolty, Bruce Pascoe, Peter Cooke
Subject keywords:	Art - Artists - Attribution and authenticity, Art - Crafts - Advertising and marketing, Art - Economic aspects, Outstations / Homelands movement, Art - Grants and finance, Art - Souvenir / Curio, Community organisations - Arts and crafts, Art - Economic aspects - Markets - Market places - Galleries
Language/people:	English
Places:	Ntaria / Hermannsburg (South Central NT SF53-13), Yirrkala (East Arnhem Land SD53-04), Katherine (NT Top End SD53-09), Northern Territory (NT), New South Wales (NSW)
Recording quality:	Fair

	<u>AIAS 1984 Biennial conference and meeting, papers and discussion on ‘Aboriginal Arts in Contemporary Australia.’ Continuation of the Q&A that followed Fay Nelson’s Keynote Address; <i>Marketing Contemporary Aboriginal Art</i>; John Altman presents <i>Marketing Aboriginal Art and Craft: Some Economic Realities and Subsidisation Options</i>.</u>
00:00	Archive announcement.
00:27	Vincent Megaw makes reference to Howard Morphy’s concerns about copyright expressed earlier. Mention of the earlier discussion about the mass production of appropriated Tiwi Designs in Bali.
01:49	Vincent Megaw asks Fay Nelson about the Inada strategy for finding international markets for Aboriginal art.
02:28	In response Fay Nelson states that Inada are yet to formalise an international marketing plan.
02:49	Bob Maza asks Fay Nelson about the “saturation point” of the Aboriginal Art industry and how communities are affected when art production comes to dominate other aspects of Aboriginal community life. Maza makes reference to Strehlow’s observation of this at Hermannsburg as a consequence of the art industry that grew up around Albert Namatjira.
04:11	Fay Nelson invites Steven Fox (craft advisor from Yirrkala) to comment.
04:17	Steven Fox discusses the role of a craft (or art) advisor speaking from his own experience at Yirrkala. Steven reflects upon the destructive impact of a nearby mining town and other social factors such as the homeland movement that make life in Yirrkala less appealing for Aboriginal people.
05:45	Steven Fox explains that at Yirrkala there is a greater propensity for women to become involved in the support of artists and art production.
06:22	Steven Fox explains that part of his role at Yirrkala is to fly to the 8 homeland centres in the area every four weeks and purchase the art works that have been produced in that time.
07:09	Steven Fox explains that there is a sense of apprehension at Yirrkala about Inada Holdings because the community established their own art centre (funded by the Aboriginal Arts Board) to counter the exploitation of a Christian organisation - the

	Arnhem Land Progress Association (ALPA).
09:16	Steven Fox speaks about the importance of not imposing European conceptions of art in the communities of North East Arnhem Land. This leads to a more general discussion of how notions of authenticity in relation to Aboriginal art are regionally specific – mention of the Papunya art movement.
11:42	Theodore Tremblay asks Steven Fox about the training of art advisors.
12:13	Steven Fox speaks about the need for art advisors in Aboriginal communities and the different requirements of different communities – mention of Katherine in the Northern Territory.
13:10	Steven Fox speaks about the need for Inada Holdings to accommodate these differences in their approach to marketing Aboriginal art.
13:52	Joe Croft asks Michael Shegog about the financial status of Inada Holdings i.e. whether government funding is assured and likely to increase over time.
15:28	Michael Shegog (acting general manager of Inada Holdings) assures Joe Croft of the Minister for Aboriginal Affairs’ interest in Aboriginal art and support for Inada.
16:49	Chips Mackinolty addresses the copyright issue raised earlier by Bob Maza pointing out that Aboriginal visual arts are only protected if designs are registered under “White law.” Mention of Vincent Megaw’s earlier comments about Tiwi Designs in relation to this.
17:07	Chips Mackinolty goes on to discuss copyright issues associated with the Aboriginal performing arts. Issues raised include: <ul style="list-style-type: none"> • the notation of music • the British Performance Protection Act • copyright of dances from the Kimberleys through to North Queensland.
18:06	Fay Nelson thanks the contributors and calls an afternoon tea break.
18:27	John Altman introduces his paper, <i>Marketing Aboriginal Art and Craft: Some Economic Realities and Subsidisation Options</i> . Altman speaks about the need to maintain the Aboriginal Art and Craft industry and the key role of state subsidisation for the long term viability of the industry.
19:50	John Altman argues for increased returns for art producers and also identifies a need to increase market demand for Aboriginal artefacts.
20:36	John Altman qualifies the scope of his study, explaining that his fieldwork was restricted to the Northern Territory. Altman also explains that his paper seeks to offer policy options rather than prescriptions. Mention of Bruce Pascoe’s 1981 report to the Australia Council on Aboriginal artefact production.
22:13	John Altman discusses available data on the subject citing contributions from Pascoe (as mentioned), Peter Cooke, Logistics International and the Aboriginal Arts and Crafts Company (AACC).
23:04	John Altman points to stagnation in the Aboriginal art and artefact industry both in terms of demand and returns to producers.
24:17	John Altman presents an analysis of “commodity types” of Aboriginal art and craft artefacts. Pascoe defines four categories – traditional, transitional, adapted and market. Logistics International define three categories authentic Australian souvenir, Aboriginal story and artefact and work of art. Altman proposes two broader categories fine art and tourist art.
25:08	John Altman discusses the role of Aboriginal community craft centres in the merchandising of Aboriginal art and craft artefacts.
25:29	John Altman further discusses the structure of the industry, dividing it into three

	tiers – community craft centres, the AACC and private outlets.
26:13	John Altman presents a summary of outlets and mark-ups and the factors that influence pricing of Aboriginal art and craft artefacts.
27:40	John Altman analyses the market from the point of view of Aboriginal producers, who unlike Euro-Australian artists are forced to sell their work through a “state-subsidised monopoly.” Altman also points out that income for producers is only supplementary.
29:09	John Altman discusses the “circuitous route” between producer and point of sale retailer and how this accounts for the disparity between consumer sale price and producer’s return.
30:14	John Altman explains that the closer the point of sale is to the producer the greater their return is, as a proportion of the retail price. Mention of Yirrkala and the Mimi store in Katherine in the context of this discussion.
31:34	John Altman discusses the division in the Aboriginal art and craft artefact market. Altman cites Pascoe’s market analysis which finds that the tourist market accounts for 75% of sales and fine art works comprise the remaining 25%.
32:10	John Altman discusses “cross elasticity of demand” in relation to “tourist” and “fine art” items.
35:32	John Altman discusses “marketing objectives” including: <ul style="list-style-type: none"> • the economic betterment of Aboriginal producers • the promotion of Aboriginal history and culture.
36:14	John Altman speaks about the government agencies that contribute to the costs associated with the marketing of Aboriginal art and craft artefacts. The agencies mentioned include: <ul style="list-style-type: none"> • the Aboriginal Arts Board of the Australia Council • the Department of Aboriginal Affairs • the Aboriginal Development Corporation • the Aboriginal Benefits Trust Account (specific to the Northern Territory).
37:00	John Altman speaks about the lack of representation of Aboriginal art in the state art Galleries with the exception of the Museum and Art Gallery of the Northern Territory in Darwin. Mention of the Collector’s Gallery and the Gallery of Dreams as better collections than the Art Gallery of NSW.
37:26	John Altman speaks about the role galleries and museums can play in bolstering the Aboriginal artefacts industry.
38:02	John Altman discusses the dual objectives of employment creation and Aboriginalisation identified by both Bruce Pascoe and Logistics International.
39:07	John Altman speaks about how the principle of self-sufficiency is inappropriate to the Aboriginal artefacts industry.
40:13	John Altman discusses alternative forms of government support for the Aboriginal artefacts industry including tariff barriers, import restrictions or market intervention.
41:24	John Altman gives a detailed breakdown of the Aboriginal Arts Board’s allocation of funding to the Aboriginal artefacts industry.
42:29	John Altman makes the case for increased subsidisation of Aboriginal art through an expansion of the Aboriginal Arts board’s budget. Comparison made with the subsidies received by the Australian Opera and the Australian Ballet.
43:24	John Altman analyses other factors in the funding arrangements for marketing of the Aboriginal artefacts industry including “minor” contributions from the Department of Aboriginal Affairs, the ADC, the ABTA and state and territory

	governments. Altman also points to the 'in kind' contribution made by Aboriginal communities, principally through the operating surpluses of craft centres.
44:22	John Altman in conclusion makes recommendations to ensure the ongoing viability of the Aboriginal artefacts industry including increased subsidisation in the following targeted areas – community craft centres / craft advisers
46:36	Tape cuts out.
46:43	End of 036185.

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036186; Field tape 14/side A

Performer/speaker(s):	John Altman
Personal subject(s):	Bruce Pascoe, Dorothy Bennett, Steve Fox, Shirley Collins, Clive Holding, Chips Mackinolty, Fay Nelson, Gordon Briscoe, Nicolas Peterson, Chicka Dixon, Priscilla Presley, Jim Everett, Margaret Clunies Ross
Subject keywords:	Community organisations - Arts and crafts, Art - Economic aspects – Markets, Art – Galleries, Art - Grants and finance, Outstations / Homelands movement, Art - Painting – Bark, Land rights, Religion - Rites - Ceremonial objects
Language/people:	English, Pitjantjatjara people (C6) (NT SG52-11)
Places:	Uluru / Ayers Rock (South Central NT SG52-08), Kakadu National Park (NT SD53-01, SD53-05), Nitmiluk / Katherine Gorge (NT Top End SD53-09), Nhulunbuy / Gove (East Arnhem Land NT SD53-04), New South Wales (NSW), Yirrkala (East Arnhem Land SD53-04), Gunbalanya / Oenpelli (West Arnhem Land NT SD53-01), Bathurst Island (NT SC52-15), Arnhem Land (NT)
Recording quality:	Fair

	<u>AIAS 1984 Biennial conference and meeting, papers and discussion on ‘Aboriginal Arts in Contemporary Australia.’ Continuation of John Altman’s keynote address: <i>Marketing Aboriginal Art and Craft: Some Economic Realities and Subsidisation Options.</i></u>
00:00:00	Archive announcement
00:09	Continuation of John Altman’s discussion about community craft centres. Altman points to a need for capital expenditure at these centres and also explains how the “seasonality” of artefact production further complicates the economic viability of the industry.
01:26	John Altman speaks with reference to the Logistics International report about strategies to increase the number of Aboriginal craft advisors.
02:41	John Altman discusses proposals for new regional craft centres including one at Uluru “to serve the interests of the Pitjantjatjara people.” Altman explains how these centres have the potential to create a greater financial return for producers.
04:07	John Altman discusses the benefits of establishing craft centres in “concentrated tourist markets” such as Kakadu National park, Katherine Gorge, Nhulunbuy and Uluru National Park.
05:06	John Altman identifies potential sources of funding for capital expenditure projects. Organisations and agencies include the Department of Aboriginal Affairs, the Aboriginal Arts Board, the ABTA, the ADC, the Northern Territory Tourist Commission and the Northern Territory Development Corporation.
06:04	John Altman speaks about the Inada Holdings takeover of the Aboriginal Arts and Crafts Company (AACC), and how this development might affect the balance between the financial return for producers and overhead costs incurred by “southern outlets.”
07:05	John Altman discusses strategies whereby Inada Holdings can help to increase demand for Aboriginal artefacts including sourcing new producers in southern states - Altman refers to a proposal for a new gallery in Wellington NSW in relation to this. International exhibitions are also discussed as a means of

	generating demand for Aboriginal art and artefacts.
09:07	John Altman concludes by summarising the essential purpose of a marketing subsidy and outlining the manifold benefits of increasing levels of subsidisation.
09:42	Audience applause
09:57	John Altman discusses the merits of Bruce Pascoe’s report with an audience member; in particular focusing on mark-ups and the differential between the retail value of Aboriginal artefacts and the payments producers receive.
11:48	Dorothy Bennett speaks about her perspective on supply, based on her experiences of purchasing work from Aboriginal artists across the top end. Dorothy talks at length about trying to purchase work in Yirrkala where Steve Fox is the craft advisor.
13:46	Dorothy Bennett expresses the view that Aboriginal artists should not be pressured to complete more work just to meet increased demand. Dorothy points to a range of social, cultural and seasonal factors that might prevent artists from completing work.
14:13	Dorothy Bennett reflects on the failures of the AACC and the impact on communities such as Oenpelli – mention of Shirley Collins and Clive Holding in relation to this.
16:05	Dorothy Bennett speaks about how the AACC have made it difficult for craft advisors in the past, forcing them to purchase work on a “promise” of payment due to financial mismanagement.
16:40	Dorothy Bennett expresses hope that things will improve under Inada Holdings.
16:57	Dorothy Bennett explains that she and Shirley Collins helped ‘break’ Tiwi Designs and Bathurst Island pottery production to southern markets.
18:12	In conclusion Dorothy Bennett concurs with John Altman’s view (expressed earlier) that the problem in the market is under-supply rather than over-supply.
18:20	Audience applause
19:20	Chips Mackinolty in response to a question from the audience explains that galleries and craft centres are not set up purely for the purpose of feeding the tourist market for Aboriginal art. They fulfil a much broader social and cultural function for Aboriginal communities.
20:14	Fay Nelson in response expresses the view that there is “room for both” i.e. regionally administered galleries and craft centres and a centralised agency such as Inada Holdings.
20:44	Gordon Briscoe contests the “background assumptions” that underpin the development of the Aboriginal art industry and refutes John Altman’s assertion that a heavily subsidised industry is the only viable option.
24:07	Gordon Briscoe speaks about the need to distinguish between contemporary and traditional Aboriginal Art in the context of this debate.
25:58	John Altman in response refers to the anthropologist Nicolas Peterson’s work on the development of the Aboriginal art industry and again speaks about the benefits of a substantial increase in subsidy of the industry.
28:17	Chicka Dixon in an effort to “clear the air once and for all” explains that the Aboriginal Arts Board withdrew funding from the AACC and handed financial responsibility of the company over to the Aboriginal Development Commission.
29:29	Chicka Dixon speaks about the difference in scale of the budget of the Aboriginal Arts Board to that of the Aboriginal Development Commission and the terms associated with the handover of responsibility for the AACC to the Aboriginal Development Commission.
33:47	John Altman in answer to a question from the audience attempts to clarify some of

	the themes of his keynote address including the issue of supply and demand – specific reference to outstations in Western Arnhem Land; mention of Dorothy Bennett.
35:19	Dorothy Bennett expands on her earlier remarks about how seasonal factors affect the supply of bark paintings in Arnhem Land. Dorothy also gives a detailed account of the process involved in preparing barks before painting and freight arrangements for shipping bark paintings overseas. Mention of Priscilla Presley purchasing Aboriginal art.
39:45	Jim Everett speaks about the connection between traditional Aboriginal art practices and land rights, arguing that the two are interlinked and shouldn't be treated independently.
42:33	Audience applause
43:00	Margaret Clunies Ross asks a question about what proportion of Aboriginal "fine art" is sold to overseas markets.
43:59	Dorothy Bennett responds, "Mrs Presley was our largest buyer." Dorothy singles out the Swiss and the "West Germans" in particular as lovers of Aboriginal Art. American buyers, she states are more often motivated by investment value.
44:44	Dorothy Bennett asserts that Aboriginal people have the right to sell their art overseas particularly if this involves a better financial return. Mention of two works currently on display in an exhibition at Burton Hall.
46:45	Question from the audience about the distinction between Aboriginal art and sacred objects.
47:05	Tape cuts out.
47:12	End of 036186

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036187; Field tape 14/side B

Performer/speaker(s):	John Altman
Personal subject(s):	Dorothy Bennett, Fay Nelson, Merv Donovan, Albert Namatjira, Gary Foley, Jim Berg, Stephen Fox, Hugh Morgan, Rod Carnegie, Joh Bjelke-Petersen, Lang Hancock, Eric Willmot, Stephen Wild, Steve Arleton
Subject keywords:	Art - Painting – Bark, Religion - Rites - Ceremonial objects, Education – Schools, Education - Skills and curriculum, Cultural heritage - Protection - Export controls, Death - Human remains, Archaeology
Language/people:	English
Places:	Arnhem Land (NT), Victoria (Vic), Swan Hill (NW Vic SI54-16), Keilor / Maribyrnong River (Melbourne Vic SJ55-05), Northern Territory (NT), Adelaide (SE SA SI54-09)
Recording quality:	Fair

	<u>AIAS 1984 Biennial conference and meeting, papers and discussion on ‘Aboriginal Arts in Contemporary Australia.’ Continuation of the Q&A session from John Altman’s keynote address: <i>Marketing Aboriginal Art and Craft: Some Economic Realities and Subsidisation Options.</i></u>
00:00	Archive announcement.
00:14	Dorothy Bennett speaks about the sacred nature of Arnhem Land bark paintings and more generally about the protocols around the handling of sacred Aboriginal art and objects.
01:39	Fay Nelson contributes to this discussion referring to private auctions in which “secret, sacred” Aboriginal objects come up for sale. Fay also refers to unnamed “American people” with a particular interest in the acquisition of secret sacred Aboriginal objects.
03:46	Merv Donovan speaks about the need to foster a greater appreciation of Aboriginal art in the mainstream Australian community, including the integration of Aboriginal art as a unit of study into the school curriculum. Mention of Albert Namatjira in relation to this.
05:14	Fay Nelson points out the fact that Aboriginal Studies is currently a subject on the NSW school curriculum and speaks about efforts to extend this to other states.
05:57	Gary Foley speaks about the expatriation of Aboriginal objects and artefacts and explains that under Australian law items are only permitted to leave Australia if they are accompanied by an export license signed by the Director of either the Aboriginal Arts Board or an Australian Museum.
07:28	Gary Foley speaks about the corruption that facilitates the illegal export of Aboriginal objects – mention of the Australian Museum and the Department of Aboriginal Affairs in relation to this.
11:55	Gary Foley speaks about plans to strengthen the customs act to give sole authority to Aboriginal people as a means of preventing future illegal exports.
13:54	Gary Foley speaks about a landmark court case from 1983 in which Jim Berg from the Victorian Aboriginal Legal service, successfully stopped the Museum of Victoria from sending 15,000–year-old skeletal remains from Swan Hill and Keilor to New York for an exhibition. Discussion of the Victorian Archaeological relics act in relation to this.

15:35	Audience applause.
15:49	Question from the audience addressed to Gary Foley about how the Aboriginal Arts Board protects the interests of the producers of Aboriginal art.
17:04	Gary Foley states in response that this question was answered earlier during the morning session.
17:28	Stephen Fox in response to Gary Foley's discussion about the export of Aboriginal objects speaks about Northern Territory legislation that allows craft advisers such as himself, to authorise export licenses for Aboriginal contemporary art.
20:24	Gary Foley speaks in response to the earlier question (see 15 minutes 49 seconds) about the two-fold priority of the Aboriginal Arts Board to firstly stamp out exploitative practices around the distribution and sale of Aboriginal Art and secondly shift control and authority back to the "local community level."
22:37	Gary Foley reiterates comments he made at the Adelaide festival in which he stated that the only people who have anything to fear from the new Aboriginal Arts Board's policies are those that have an exploitative or oppressive relationship with Aboriginal art and culture. Mention of Hugh Morgan, Rod Carnegie, Joh Bjelke-Petersen and Lang Hancock in relation to this.
24:07	Eric Willmot - Principal of the Australian Institute of Aboriginal Studies closes the conference thanking the Australian National Gallery for co-hosting the conference.
25:09	Eric Willmot speaks about the nature of the Institute's role in Indigenous affairs including as a "de facto custodian" for Aboriginal cultural heritage.
26:15	Eric Willmot speaks about the Institute's composition of Aboriginal and non – Aboriginal scholars and reflects upon the valuable contribution of "both sides."
27:05	Eric Willmot thanks all involved in the conference, singling out Stephen Wild from the Institute and Steve Arleton from the National Gallery for their contribution. Special thanks also given to members of the Aboriginal Arts Board.
28:18	Audience applause.
28:27	Tape runs on as audience and participants depart the hall.
38:43	End of 036187.

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036188; Field tape 15/side A

Performer/speaker(s):	John Mulvaney, Ken Colbung, Vincent Megaw, Alan Thorne
Personal subject(s):	Dr A Gallus, Dr J.R. Sturmer, Jacquie Lambert, Catherine Hogan, Sandra Bowdler, Mai Katona, Michael Williams, Zbys Klich, Eric Michaels, Rhys Jones, Nicolas Peterson, J. Atkinson, W. Atkinson, P. Austin, M. Bin-Sallik, C. Bourke, J. Bulun Bulun, J Burinyila, Margaret Clunies Ross, B. Colbung, J. Crawford, C. Dixon, T. Donaldson, J. Flood, L. Haglund, Paul Hughes, Philip Hughes, Marcia Langton, Y. Lester, M. Marawila, W. Marika, Frances Morphy, G. Morris, J. McGuinness, R. Nettheim, D. Ober, K. Palmer, B. Reynolds, L Ryan, L Sackett, D. Smith, P. Toyne, P. Vinnicombe, T. Widders, Stephen Wild, Ronald Berndt, Annette Hamilton, Sharon Sullivan, Michael Walsh, William Wentworth, William Stanner, Robert Menzies, Lester Hiatt, Charles Perkins
Subject keywords:	Health, Media - Broadcast media – Television, Archaeology, Cultural heritage - Repatriation - Human remains, Government policy - Assimilation
Language/people:	English
Places:	Western Australia (WA), Canberra (ACT SI55-16), Tasmania (Tas)
Recording quality:	Fair

	<u>AIAS 1984 Biennial conference and meeting, papers and discussion on 'Aboriginal Arts in Contemporary Australia'. AIAS annual general meeting.</u>
00:00:00	Archive announcement.
00:13	Council Chairman Professor John Mulvaney declares the meeting open and talks about amendments to the agenda and relays apologies from non-attendants.
02:43	The Chairman John Mulvaney refers to the minutes from the 1982 AGM of the Institute and notes the omission of Dr A Gallus and Dr J.R. Sturmer from the list of attendees.
03:51	Ken Colbung and Vincent Megaw propose the confirmation of the minutes from the 1982 meeting.
04:17	Jackie Lambert lists matters arising from the 1982 AGM minutes. Matters canvassed include: <ul style="list-style-type: none"> • the 1983 Judy Inglis Prize winner Catherine Hogan • Dr Sandra Bowdler's appointment to the Chair of Prehistory at the University of Western Australia • an Aboriginal studies textbook (to be produced by the Institute) for primary schools • the creation of the Aboriginal Community Research Panel comprising Ken Colbung, Mai Katona and Michael Williams • the Human Biology and health Committee attempt to create a Professorial chair for Aboriginal health at the University of Western Australia • spatial memory fellow Dr Zbys Klich's appointment to a permanent position at the University of New England. • the awarding of a research fellowship to Dr Eric Michaels to investigate the impact of television on remote communities.
09:03	Agenda items including the appointment of Rhys Jones, Nicolas Peterson and Alan Thorne as scrutineers for the election of members to Council.

10:28	Alan Thorne speaks about a “procedural problem” in which 4 nominees had tied for the thirty-third place. Dr Thorne moves a motion (subsequently carried) that the number of vacancies be increased to 36 to resolve this problem.
13:38	The Chairman John Mulvaney reads the list of names of members elected to council: J. Altman, J. Atkinson, W. Atkinson, P. Austin, M. Bin-Sallik, C. Bourke, J. Bulun Bulun, J Burinyila, M. Clunies Ross, B. Colbung, J. Crawford, C. Dixon, T. Donaldson, J. Flood, L. Haglund, Paul Hughes, Philip Hughes,, M Katona, M. Langton, Y. Lester, M. Marawila, W. Marika, F. Morphy, G. Morris, J. McGinness, R. Nettheim, D. Ober, K. Palmer, B. Reynolds, L Ryan, L Sackett, D. Smith, P. Toyne, P. Vinnicombe, T. Widders, S. Wild.
16:37	The Chairman John Mulvaney reads the list of names of members elected to council for a four year period: R.M. Berndt, K. Colbung, A. Hamilton, S. Sullivan, M. Walsh.
18:06	The Chairman John Mulvaney reflects upon the foundation of the Institute with reference to William Wentworth and William Stanner. Mulvaney speaks about the recent policy decision to no longer subsidise Council members travel and accommodation in Canberra and points to the dramatic increase in Council numbers (and the exorbitant costs associated) as justification for this decision.
21:40	The Chairman John Mulvaney refers to former Prime Minister Robert Menzies’ description of the Institute’s role as he envisaged it in 1962 “... a gathering of scholars directing it’s attention to scientific and cultural problems, as distinct from those involved in current welfare.” Reference also in the same context to W.H. Stanner who saw the Institute as a “salvage unit” for traditional Aboriginal culture.
24:31	The Chairman John Mulvaney speaks about the Institute’s capacity to change and adapt. Discussion of the Walsh report, in particular recommendations that the Minister rejected at the time and the impact this had on the evolution of the Institute.
26:36	The Chairman John Mulvaney reflects upon and defends the Institute’s record with regard to accusations of the exploitation of Aboriginal people.
28:28	The Chairman John Mulvaney refers to criticism from Tasmanian Aboriginal communities directed at the Institute in connection with archaeological activities – specific mention of the repatriation of the Crowther Aboriginal remains.
30:18	The Chairman John Mulvaney calls for acknowledgement of the contribution of leading Institute figures (William Stanner, Ronald Berndt and Lester Hiatt mentioned specifically) for their role in advancing the cause of Aboriginal rights in Australia.
30:47	The Chairman John Mulvaney reflects on the Principal Eric Willmot’s earlier remarks about division between Aboriginal and non-Aboriginal scholars.
31:43	The Chairman John Mulvaney quotes from a statement made by Charles Perkins in 1975, in which he spoke of a radical overhaul of the administration of Aboriginal affairs built around the unifying idea of Aboriginal nationhood.
33:11	The Chairman John Mulvaney speaks about the current role of the Institute as a national information resource for both Aboriginal people and for government agencies such as the Department of Aboriginal Affairs.
37:10	The Chairman John Mulvaney speaks about the Walsh review recommendation concerning “regionalisation.”
37:58	The Chairman John Mulvaney speaks about the Council’s decision to reduce the number of subject advisory committees from eight to six pointing out that in spite of this the overall membership increases from 56 to 58.
40:15	The Chairman John Mulvaney speaks of his intention to resign the chairmanship,

	reflecting on the demands of the job and the record of his predecessor Les Hiatt who held the job for eight years.
41:59	The Chairman John Mulvaney thanks Institute staff for their help (often at short notice).
43:08	The Chairman John Mulvaney throws the meeting open to questions.
43:23	Ken Colbung asks a question about John Mulvaney's quotation of Charles Perkins objecting to the apparent implication that Aboriginal people should be prepared to be "swallowed up by white people."
44:23	The Chairman John Mulvaney calls for a morning tea break and directs council to reconvene at 11:15 am.
44:51	Tape cuts out – no content.
47:08	End of 036188.

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036189; Field tape 16/side A

Performer/speaker(s):	John Mulvaney, Eric Willmot, Ken Colbung
Personal subject(s):	William Wentworth, Charles Perkins, Stephen Wild, Neil Thomson, Val Chapman, David Horton, Peter Ucko, Vincent Megaw, Margaret Clunies Ross, Howard Morphy, Marcia Langton, Michael Walsh
Subject keywords:	Land rights, Cultural heritage, Media - Broadcast media – Television, Health, Libraries - Librarianship
Language/people:	English
Places:	Oyster Bay (E Tas SK55-06), Canberra (ACT SI55-16), Darwin (NT Top End SD52-04), Mparntwe / Alice Springs (South Central NT SF53-14)
Recording quality:	Fair

	<u>AIAS 1984 Biennial conference and meeting, papers and discussion on 'Aboriginal Arts in Contemporary Australia.' Continuation of the AIAS annual general meeting.</u>
00:00:00	Archive announcement
00:10	The Chairman John Mulvaney relays a supper invitation from William Wentworth, asks all present at the AGM to sign an attendance book and then introduces the Principal Eric Willmot to address the meeting.
00:59	The Principal Eric Willmot speaks on a range of topics (some touched on earlier by the Chairman John Mulvaney), including the appointment of Institute Council member Charles Perkins as Secretary of the Department of Aboriginal Affairs.
02:19	The Principal Eric Willmot speaks about the shortage of people working in the Aboriginal affairs sector and the pressures this creates for Institute staff.
03:08	The Principal Eric Willmot speaks about the Institute's role in the two 'dispute' areas of Aboriginal affairs – land and heritage issues.
04:00	The Principal Eric Willmot speaks about the increase in funding to the Institute between 1982 and 1984.
04:38	The Principal Eric Willmot speaks about Council policy that has allowed greater availability of funds for new research.
05:31	The Principal Eric Willmot reflects on the increased involvement of Aboriginal organisations and individuals in the grants programme.
05:50	The Principal Eric Willmot speaks about the Institute's embrace of technology to cope with the expanded grants program.
06:31	The Principal Eric Willmot speaks about the political and cultural shift toward regionalisation in Indigenous affairs, what this might mean for the Institute and the role of technology in its implementation.
07:43	The Principal Eric Willmot speaks about his chairmanship of a task force investigating broadcasting and telecommunications in remote Australia for the benefit of Aboriginal people.
08:51	The Principal Eric Willmot speaks about the Institute's role in "joint projects" and partnerships including the "Telecom project" – co directed by Dr Stephen Wild from AIAS, an Aboriginal health project chaired by Dr Neil Thomson and the spatial memory project in partnership with the University of New England.
11:51	The Principal Eric Willmot speaks about a meeting between the Chairman John Mulvaney and the Australian Vice Chancellor's Committee.

12:42	The Principal Eric Willmot discusses the pressures on the Institute library and the appointment of a new director Val Chapman.
14:19	The Principal Eric Willmot speaks about the Institute’s advisory role with regard to government and other institutions – mention of the Institute’s contribution to heritage legislation and David Horton’s advice to the minister on the Oyster Bay collection.
16:47	The Principal Eric Willmot speaks about how the Institute’s future will be linked to the soon to be built National Museum of Australia.
21:07	The Principal Eric Willmot speaks about the increase in the complexity of industrial relations in the two years since the last AGM, and how the administrative structures of the Institute (unchanged since the Principalship of Peter Ucko) are ill equipped to handle these complexities.
24:07	The Principal Eric Willmot concludes his report by speaking about the “Aboriginalisation” of the Institute - referring to a statistical increase in the proportion of Aboriginal staff from 6% to 13%.
25:34	The Chairman John Mulvaney opens the meeting to question or comment.
26:06	Vincent Megaw asks a question about the future of the library.
26:47	The Principal Eric Willmot in response to the question speaks about the service demands placed on the library by clients and the need for an increase in “reference” staff numbers.
30:10	The Principal Eric Willmot in response to a question about staff ceilings, explains that the system is not fixed, but rather works on the principle of averages.
31:19	Margaret Clunies Ross asks about the extent to which AIAS materials are available through the national inter library loans system.
32:54	The Principal Eric Willmot in response to the question speaks about the Institute’s obligations in relation to restricted materials and how this makes access through the inter library loans system problematic. Discussion also about how many of the issues related to the library will only be solved by the planned move to a “co-location” with the National Museum.
34:47	The Chairman John Mulvaney interjects to note that University libraries across the board do not allow the borrowing of theses.
35:00	Howard Morphy expresses the view that the AIAS library shouldn’t be involved in the inter-library loan system.
36:57	The Principal Eric Willmot in response to the issues raised by Howard Morphy speaks about the Library Policy Committee chaired by John Mulvaney.
37:40	The Chairman John Mulvaney sheepishly admits that the Library Committee “has not met for some time.”
38:51	The Principal Eric Willmot discusses the Institute’s submission to the department of Multicultural affairs containing recommendations for an act of parliament – Marcia Langton mentioned as the principle author of this report.
40:07	The Chairman John Mulvaney offers an assurance that the Library Committee will be meeting in the near future to address issues such as those raised in the AGM.
41:09	The Chairman John Mulvaney again discusses the policy change whereby travel expenses are no longer covered for Council members attending Institute meetings in Canberra.
42:20	The Chairman John Mulvaney estimates the number of attendees at the meeting at fifty drawn from a total membership of around 800 people.
43:01	In response to a question the Chairman John Mulvaney outlines a breakdown of the committee structure – Prehistory 12; Social and Cultural Anthropology 14; History 10; Arts 6; Education, Psychology and Linguistics 10; Health and Human

	Biology 6.
45:52	The Chairman John Mulvaney speaks about Council amalgamations and a report showing great disparity in the number of research applications across the various committees – Prehistory mentioned as an example of one committee with a particularly heavy workload.
48:09	The Chairman John Mulvaney addresses item 5 which included the issue of regionalisation. The Chairman introduces Ken Colbung who chaired a committee examining this issue.
49:02	Ken Colbung reads the draft resolution of the Research, Administration and Regionalisation Committee.
50:10	Ken Colbung speaks about a proposal in the Walsh review to establish regional offices of AIAS with the launch of a pilot in either Darwin or Alice Springs.
51:25	Ken Colbung speaks about the Deputy Principal's identification of 4 major priorities in relation to the regionalisation strategy: <ul style="list-style-type: none"> a) communication and documentation of local research b) information bases providing access to AIAS collection holdings c) facilities and access to research equipment such as tape recorders, video cameras etc. d) a repository for locally gathered information and material.
52:18	Ken Colbung speaks about the committee's identification of two main client categories for these AIAS regional offices: <ul style="list-style-type: none"> a) academics with an interest in Aboriginal cultural heritage b) Aboriginal organisations and communities seeking access to Institute resources.
53:23	Ken Colbung speaks about the Institute's policy with regard to grantee obligations to return materials to the Aboriginal communities from which they came.
55:46	Ken Colbung reads the committee's draft proposal for regionalisation including the establishment of at least one centre or chapter of AIAS in each state and territory.
01:00:24	Ken Colbung reports that the motion was carried by those present.
01:00:40	End of 036189

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036190; Field tape 17/side A

Performer/speaker(s):	John Mulvaney, Eric Willmot, Ken Colbung, Marcia Langton
Personal subject(s):	Lester Hiatt, Alec Barlow, Vincent Megaw, Howard Morphy, Annette Hamilton, Jeanette Hope, William Wentworth
Subject keywords:	Finance - Budgets - Commonwealth Government, Education - Tertiary – Staff, Art - Artists - Attribution and authenticity
Language/people:	English
Places:	Western Australia (WA), Canberra (ACT SI55-16), Mparntwe / Alice Springs (South Central NT SF53-14)
Recording quality:	Fair

	<u>AIAS 1984 Biennial conference and meeting, papers and discussion on ‘Aboriginal Arts in Contemporary Australia.’ Continuation of the AIAS annual general meeting.</u>
00:00	Archive announcement.
00:12	Continuation of the discussion about AIAS regional chapters. The tape cuts in on a discussion between Chairman John Mulvaney, the Principal Eric Willmot and others about budgetary matters with mention of specific projects such as the “library back-up.”
02:18	The Chairman John Mulvaney in answer to a question discusses the potential for conflict around choosing the location of AIAS chapters. Western Australia discussed by way of example.
03:34	Marcia Langton asks if there would be a Canberra AIAS chapter and a discussion ensues about the proposal for an administrative subsidy of ten dollars per head provided to the chapters.
04:23	Ken Colbung in response to Marcia Langton’s question reiterates a detail from the draft resolution which states that there would be “at least one chapter in each state or territory.”
06:47	The Principal Eric Willmot reflects upon the nature of the Institute describing how he and former Principal Lester Hiatt saw AIAS as an academy. The Principal is still clearly of this view and invites discussion about whether formalising AIAS’ status as an academic institution might affect the plan for regionalisation.
09:06	The Principal Eric Willmot makes the case for establishing the Institute as an Academy to elevate it from being merely “an association of interested people” – reference to a country women’s club by way of illustration.
10:06	The Chairman John Mulvaney declares his “sympathy” for the Principal’s position but with lunch imminent he suggests the discussion be deferred until later.
10:56	Ken Colbung reiterates his view, expressed earlier, that the sense of secrecy and cultural appropriation associated with academia presents a difficulty for the Institute in its role to serve the interests of Aboriginal people.
13:42	Alec Barlow offers the suggestion of teleconferencing as a solution to the issue of contact into regional and remote areas.
16:21	Marcia Langton describes the response of Aboriginal people to the Institute as both critical and “fairly ill-informed.” Ms Langton calls for a “definitive statement” of the Institute’s current understanding of Aboriginal studies prior to the establishment of regional chapters.

19:01	Vincent Megaw offers strong support for Marcia Langton's comments and speaks about the need to define "scholars" so as not to exclude Aboriginal people.
22:54	The Principal Eric Willmot frames his view of the Institute in terms of 50,000 years of human habitation of Australia, of which all but 200 years is exclusively Aboriginal.
25:14	Marcia Langton questions the Principal's view and asserts that the role of the Institute should be seen in broader terms with a closer regard to international trends and developments in indigenous studies. Ms Langton points to the lack of representation of Aboriginal people at the AGM - 5 of a total of 50 and asks how regional chapters will provide greater opportunities for Aboriginal people to be more directly involved.
28:18	Howard Morphy contributes to an extended discussion about why subsidies are not more available for Aboriginal people to attend conferences and the AGM.
30:58	The Principal Eric Willmot weighs in to the debate, pointing out that the Institute provided funding for many Aboriginal people to attend the conference.
32:27	Professor Hamilton explains that the federal Minister had allocated 50,000 dollars for the establishment of a single regional chapter in Alice Springs. Over time this was seen to be unviable and the discussion then shifted to how this money could be used to address the two major issues of rancour among Institute members: <ul style="list-style-type: none"> • travel costs to attend meetings being withdrawn • Aboriginal people (particular those in remote and regional areas) feeling excluded from Institute activities.
34:32	Dr Jeanette Hope speaks about the status of members and the lack of influence the majority have on the workings of the Institute. Dr Hope calls for greater engagement with Aboriginal communities in remote and regional areas.
37:46	The Chairman John Mulvaney points to the involvement of members in the Institute's committee structure as evidence of their influence and also speaks about the concentration of research institutions and activity in Canberra.
39:59	Founding Principal William Wentworth reflects on the principles upon which the Institute was established and suggests that change should involve the addition of new activities and functions without sacrificing the Institute's more traditional role.
41:59	Founding Principal William Wentworth speaks about regionalisation and the plan to establish chapters.
44:11	Ken Colbung as committee chairman summarises his position on the establishment of regional chapters.
46:40	The Chairman John Mulvaney asks whether members would be willing to support the draft proposal for the establishment of regional chapters.
48:11	Marcia Langton suggests that the proposal be mailed to all members for consideration and review so that members who can't afford to attend the AGM have a chance to contribute to the discussion.
51:06	Vincent Megaw proposes a motion to support the draft proposal subject to provisions being made to address concerns raised by Marcia Langton and others.
52:25	A member (unidentified on the tape) speaks about how regionalisation will inevitably place greater demands on the Institute, but also foster greater participation in and awareness of the Institute and its functions.
53:30	The Chairman John Mulvaney prior to moving the motion comments on the lack of response from absent members to circulars issued on past occasions.
54:30	A member (unidentified on the tape) asks whether the staff of the Institute might also be consulted about the proposal.

57:28	The Chairman John Mulvaney moves the motion seeking provisional support for the draft proposal for the establishment of regional centres. The motion is carried.
57:34	The Chairman John Mulvaney informs members that Lester Hiatt has an Oceania monograph titled <i>Aboriginal Landowners</i> available for staff.
58:14	The Chairman John Mulvaney calls for a luncheon adjournment.
58:49	End of 036190.

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036191; Field tape 18/side A

Performer/speaker(s):	John Mulvaney, Eric Willmot, Don Williams, Michael Williams, Marcia Langton, Alan Thorne
Personal subject(s):	Howard Morphy, Megan Dale Jones, Andrée Grau, Stephen Wild, Anthony Forge, Margaret Clunies Ross, Paul Hughes, Ken Colbung, Nicolas Peterson, Neil Thomson, Eric Willmot, Dr Edel, Milford Kirk
Subject keywords:	Literature and stories - Publishing - Aboriginal Studies Press, Research - Grants and finance,
Language/people:	English
Places:	Western Australia (WA), New South Wales (NSW), Darwin (NT Top End SD52-04), Northern Territory (NT)
Recording quality:	Fair

	<u>AIAS 1984 Biennial conference and meeting, papers and discussion on 'Aboriginal Arts in Contemporary Australia.'</u> Continuation of the AIAS annual general meeting.
00:00	Archive announcement
00:10	The Chairman John Mulvaney reconvenes the meeting and proceeds to item 5b "Membership fee."
00:54	The Chairman John Mulvaney reads the findings of the Research Administration and Regionalisation Committee. The committee advised against the introduction of a membership fee for reasons including the administrative expense involved (the employment of a part-time clerk) and the likely impact on the viability of the Australian Aboriginal Studies Press.
02:20	The Principal Eric Willmot speaks about how the idea of a nominal membership fee was devised as a means to pay for the production costs associated with the Australian Aboriginal Studies Journal. The Principal declares his support for the charging of a membership fee - others point out this position is in opposition to the recommendation of the Research Administration and Regionalisation Committee.
05:30	The Chairman John Mulvaney moves a motion that no membership fee be charged but the Publications Executive Committee consider a subscription cost be charged for the journal. The motion is carried.
06:10	The Chairman John Mulvaney outlines the afternoon sessions in which subject committee chairpersons will give an account of activities over the past two years.
07:38	The chairman of the Arts Committee Howard Morphy reports on the Committee's activities over the past two years including: <ul style="list-style-type: none"> • research into the anthropology of dance – mention of grantees Megan Dale Jones and Andrée Grau • interaction with other organisations such as the Aboriginal and Islander Dance Theatre and the Aboriginal Arts Board • joint workshops with the Material Culture Committee • an increase in grant applications considered and auspiced by the Committee • the establishment of a Visiting Fellowship in Film for an Aboriginal filmmaker

	<ul style="list-style-type: none"> • a ‘computerised’ directory of photographic materials • the creation of a scholarship in the general area of the arts.
21:45	The Chairman John Mulvaney thanks the organisers of the Aboriginal Arts in Contemporary Australia Conference with special mention of Howard Morphy, Stephen Wild and Anthony Forge.
22:34	The Chairman John Mulvaney calls for questions in response to Howard Morphy’s report.
22:39	Margaret Clunies Ross asks a question about the status of the copyright legislation.
22:52	The Principal Eric Willmot explains that the “heritage” legislation which has some application to intellectual property rights has advanced through the parliamentary process. The Principal explains that the current position of the Institute is to wait and see what elements of the heritage legislation pass, before deciding what remains to be addressed in future legislation to be put before the parliament.
26:00	<p>The chairman of the Education and Psychology Committee Dr Don Williams reports on the committee’s activities over the past two years. Dr Williams begins by lamenting the paucity of research applications and explains how the committee wrote to Paul Hughes (chairman of the National Aboriginal Education Committee) offering to assist potential applicants with their proposals. Activities of the Committee over the past two years include:</p> <ul style="list-style-type: none"> • the Research Fellowship in Spatial Memory • the second edition of Black Australia • induction courses for government departments including The Department of Aboriginal Affairs and the Aboriginal Development Commission • the expansion of the Education, Psychology and Linguistics committee – included among the nominees is the Chairman of the National Aboriginal Education Committee • a potential collaboration with the Dove publishing house for the production of a primary school text book.
31:40	The acting chairman of the History Committee Michael Williams refers to his co-chairing of the committee with Marcia Langton and reports that over half the grants assessed were submitted by Aboriginal people.
33:26	Michael Williams speaks about the renewal of funding for the research officer position currently occupied by Marcia Langton and the establishment of an Aboriginal history course at Macquarie University.
34:37	Michael Williams speaks about the committee’s redesigning the Institute’s grant application form to better suit the needs of Aboriginal people – mention of Ken Colbung in relation to this.
37:30	Michael Williams speaks about discussions of the need to provide researchers with more facilities both in the field and in the AIAS library.
39:03	Michael Williams refers to the Chairman’s earlier comment about the withdrawal of non-Aboriginal academics and speaks at length about Aboriginal “insistence” – a term he identifies with the Aboriginal struggle to maintain their culture since colonisation.
42:58	Marcia Langton calls for questions from the audience.
43:10	Michael Williams in answer to a question about the release of the new application form explains a version will be put before Council in October.
43:32	Nicolas Peterson asks a question about how the History Committee is approaching the training of Aboriginal researchers.
44:11	Marcia Langton in response to the question explains that this responsibility should

	be shared by a range of staff members. Ms Langton points to a lack of expertise in Aboriginal studies area amongst AIAS library staff as a barrier to the Institute providing adequate assistance to Aboriginal researchers.
46:41	The Chairman John Mulvaney refers to an unnamed Western Australian parliamentarian as being the shortest serving AIAS Council member – a reference to Michael Williams’ earlier remarks about his own brief tenure.
47:42	Dr Alan Thorne the Chairman of the Human Biology and Health Committee reports to the AGM on the broadening range of grant applications received by the committee. Physiology, nutrition and bush foods are identified as key areas of research.
48:52	Dr Alan Thorne outlines key research projects being overseen by the committee including: <ul style="list-style-type: none"> • a study into Aboriginal burials in western NSW • an oral history project centred around an Aboriginal woman with many years of experience in nursing in north eastern Australia.
50:24	Dr Alan Thorne speaks about the role of the Health Research Fellow Dr Neil Thomson in responding to health related queries from within the Institute as well as other government organisations such as the Department of Health and the Department of Aboriginal Affairs. Mention of Council’s approval of a 12 month extension to Dr Thomson’s fellowship.
51:22	Dr Alan Thorne speaks about Council’s approval (2 years prior) for the establishment of a Chair of Aboriginal Health at the Institute. Dr Thorne explains the factors that have put this process on hold. Mention of the Darwin - based Menzies Foundation School of Health.
52:48	Dr Alan Thorne in closing speaks about the urgent need to address two health issues afflicting Aboriginal communities: <ul style="list-style-type: none"> • lactose intolerance possibly due to genetic factors • genetic predisposition to alcoholism amongst Aboriginal people. Reference made to relevant comparative studies amongst East Asian and Western European peoples
55:35	The Principal Eric Willmot addresses Dr Alan Thorne’s earlier remarks about the Institute’s plans to establish a Chair of Aboriginal Health. Mention of a meeting with Dr Edel and the Northern Territory Planning Authority’s plans to establish a School of Northern Studies – incorporating a department of Aboriginal studies.
57:29	The Principal Eric Willmot in answer to a question from the audience explains that the Menzies Foundation is “funded” and in the process of appointing a director.
59:38	Discussion about the need for research into the effects of alcohol on Aboriginal people. Reference to similar efforts in Western Australia to undertake research in this area. Mention also of a Northern Territory study into the effects of uranium mining on Aboriginal people and how this could potentially provide a funding model for a study of the effects of alcohol.
01:00:46	The Principal Eric Willmot speaks of the need for the Institute to pursue these areas of research in collaboration with the Commonwealth Department of Health.
01:01:39	Discussion about the introduction of Aboriginal Studies kits into primary schools that would include health information leaflets. Dr Alan Thorne refers to the committee’s recommendation to Council to appoint a Health Information Officer who could produce this material – the committee were told there was insufficient funding available.
01:03:00	The Chairman John Mulvaney speaks about the preparedness of Mrs Milford Kirk

	to undertake this work.
01:03:27	End of 036191

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036192; Field tape 19/side A

Performer/speaker(s):	John Mulvaney, Eric Willmot, Michael Walsh, Andrée Rosenfeld, Sandra Bowdler, Gordon Briscoe
Personal subject(s):	Milford Kirk, Alan Thorne, Adam Kendon, Tamsin Donaldson, Anna Shnukal, Diana Reid, Vincent Megaw, Jacquie Lambert, Annette Hamilton, Deborah Bird Rose, Richard Kingsford, Tony Swain, Eric Michaels, Ronald Berndt, Rhys Jones
Subject keywords:	Health, Education – Secondary, Language – Linguistics, Communications - Nonverbal - Sign language and gestures, Education – Tertiary, Cultural heritage - Protection - Museums and keeping places, Material culture, Archaeology, Art - Rock art, Media - Broadcast media – Television, Land rights, Mining industry - Uranium
Language/people:	English, Ngiyambaa / Ngemba language (D22) (NSW AH55-10)
Places:	Adelaide (SE SA SI54-09), Victoria River Downs (North NT SE52-04), Yuendumu (South Central NT SF52-12), Papunya (South Central NT SF52-16), Ntaria / Hermannsburg (South Central NT SF53-13)
Recording quality:	Fair

	<u>AIAS 1984 Biennial conference and meeting, papers and discussion on ‘Aboriginal Arts in Contemporary Australia.’ Continuation of the AIAS annual general meeting.</u>
00:00	Archive announcement.
00:11	Continuation of the discussion about Mrs Milford Kirk’s potential involvement in the production of Aboriginal health leaflets for distribution in schools.
00:32	Discussion about the need for the Institute to liaise with publishing houses to have a stake in the market for material related to Aboriginal Studies in secondary schools. Mention of the launch of a <i>Society and Culture</i> course in NSW high schools.
02:38	Discussion about a Harvard study into the effects of alcohol.
03:49	The Chairman John Mulvaney thanks Dr Alan Thorne and introduces Dr Michael Walsh who reports to Council on the activities of the Linguistics Committee.
04:22	The Chairman of the Linguistics Committee Dr Walsh reports on the activities over the past two years including: <ul style="list-style-type: none"> • sign language with reference to the work of Dr Adam Kendon • dictionary compilation with specific reference to Tamsin Donaldson’s work on the Ngiyambaa language from New South Wales and the Aranda project • Dr Anna Shnukal’s work on Torres Strait Islander creole • Diana Reid’s study of Aboriginal English and the issues Aboriginal students face at a tertiary level – mention of the University of Queensland in relation to this study.
13:00	Dr Michael Walsh refers to his involvement (as Chairman) in the national language policy enquiry.
13:42	The Chairman John Mulvaney thanks Dr Michael Walsh and calls for questions.
14:24	The Chairman of the Material Culture Committee Dr Andrée Rosenfeld reports the Committee’s activities over the past two years including: <ul style="list-style-type: none"> • consideration of grant applications • research into traditional technologies used for food procurement and food

	<p>preparation</p> <ul style="list-style-type: none"> • museum studies – in particular re-evaluation of particular collections in the light of changed attitudes toward indigenous cultural history • the production and promotion of the Material Culture Handbook.
24:12	The Principal Eric Willmot asks Andrée Rosenfeld about the potential for overlapping interests between the Institute and the Australian National Museum.
24:36	Dr Andre Rosenfeld speaks about how the mode of presentation for the exhibition of Aboriginal material culture is vitally important.
25:48	An audience member notes “with regret” a lack of expertise at the National Museum with regard to Aboriginal anthropology and prehistory.
26:33	Vincent Megaw notes the Australian National Museum will not be participating at the first joint conference of the Museums association of Australia, to be held in Adelaide in September.
27:58	The Chairman of the Prehistory Committee Dr Sandra Bowdler reports on the Committee’s activities over the past two years including: <ul style="list-style-type: none"> • funding of a Chair in Prehistory at the University of Western Australia – mention of Jacque Lambert’s earlier comment in relation to this • the production of a manual <i>Australian Field Archaeology – a guide to techniques</i>. • processing grant applications – Dr Bowdler comments on the overall decline in the quality of grant applications • providing advice to Council on the proposal for a study of rock art in the Northern Territory • meeting with Mr W. Gray from the Department of Aboriginal Affairs to provide advice in relation to the proposed National Aboriginal Heritage Legislation.
35:21	The Chairman of the Social and Cognitive Anthropology Committee Dr Annette Hamilton reports on the committee’s activities over the past two years including: <ul style="list-style-type: none"> • consideration of grant applications with an increase in both the variability and overall number of submissions • the Contemporary Religious Movements project – mention of Deborah Bird Rose’s work on the Victoria River district and mention also of two grantees Richard Kingsford and Tony Swain working in this area • administering the Visiting Research Fellowship (awarded to Dr Eric Michaels from the University of Texas) examining the impact of television on remote Aboriginal communities. Reference to Yuendumu as a focal point of the study • funding a workshop hosted by Professor Ronald Berndt connected to the Seaman enquiry into land rights in Western Australia.
44:44	Annette Hamilton in answer to a question from the audience discusses factors that seem to be deterring “1st class” PHD candidates from choosing to focus on Aboriginal studies.
45:37	Rhys Jones speaks about the greater difficulty associated with working in the field of Australian Prehistory compared to twenty years prior.
47:42	Gordon Briscoe speaks about the introduction of Satellite television into remote and regional Aboriginal communities. Mention of Yuendumu, Papunya and Hermannsburg in relation to this.
55:39	Gordon Briscoe implores Council to take a more considered approach to Satellite technology and speaks about the perceptions Aboriginal people have of the Institute - reference to the National Aboriginal Health Organisation’s assertions

	that AIAS is “attached to ASIO.”
56:30	Gordon Briscoe speaks about the “scandalous” situation whereby Satellite television is being introduced into Aboriginal communities that have low literacy levels and a lack of adequate healthcare and telecommunication services.
57:38	Annette Hamilton suggests that a report garnering responses to the project would be a positive step.
58:01	The Principal Eric Willmot in response asserts that the project has maintained a consistent direction from the start. The Principal speaks about the inevitability of television access for these communities but stresses the importance of trying to provide a means by which Aboriginal people might have some control and understand the potential impacts.
59:18	The Principal Eric Willmot defends the approach of Dr Eric Michaels and explains that the expense of the project makes it difficult to extend the study beyond a single community.
01:00:56	The Chairman John Mulvaney explains the need to move on to reports from the Uranium and Publications Committees.
01:01:09	Tape cuts out.
01:01:31	End of 036192.

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036193; Field tape 18/side A

Performer/speaker(s):	John Mulvaney, Eric Wilmott, Ken Colbung, Michael Williams, Marcia Langton, Alan Thorne
Personal subject(s):	Gordon Briscoe, Vincent Megaw, Diane Barwick, Anthony Forge, Jack Davis, J.C. Altman, Jack Sullivan, Bruce Shaw, E.A. Wells, Fay Gale, Graham Connah, Betty Meehan, Nicolas Peterson, E.J. Brandl, Ida West, Dr Flood, William Wentworth, John Mulvaney, Professor Colin Tatz, Ronald Berndt, Catherine Berndt, Sue Kesteven, John Von Sturmer, Robert Levitas, Mark Dreyfus, Alex Barlow, Warwick Dix, Rhys Jones, Diane Bell, Peter Carroll, Sandra Bowdler
Subject keywords:	Media - Broadcast media – Television, Literature and stories – Publishing, Education – Schools, Education – Primary, Mining industry – Uranium, Economics - Economic development, Education – Tertiary, Councils - Land councils
Language/people:	English, Arrernte / Aranda language (C8) (NT SG53-02)
Places:	United States (USA), Arnhem Land (NT), Djaburluku / Jabiluka (Kakadu, NT SD53-01), Koongarra (Kakadu, NT SD53-01), Gunbalanya / Oenpelli (West Arnhem Land NT SD53-01), East Alligator River (Kakadu, NT SD53-01, SD53-05), Roxby Downs / Olympic Dam (West SA SH53-12), Argyle Downs (WA East Kimberley SE52-02)
Recording quality:	Fair

	<u>AIAS 1984 Biennial conference and meeting, papers and discussion on 'Aboriginal Arts in Contemporary Australia'. Continuation of the AIAS annual general meeting.</u>
00:00	Archive announcement.
00:13	Ken Colbung defends Gordon Briscoe's right to inform Aboriginal communities of the Institute's position on these matters and reflects on his own early exposure to television.
01:32	The Chairman John Mulvaney speaks about the potential for Satellite technology to meet the telecommunicative needs of Aboriginal communities.
02:11	Vincent Megaw makes reference to a BBC television production <i>A Day In the Life of the World</i> which featured the story of a North African tribe delaying their annual migration so as to be able to watch the American soap opera <i>Dallas</i> via satellite.
02:55	The Chairman John Mulvaney calls a ten minute morning tea.
03:28	The Chair of the Publications Executive Committee Dr Diane Barwick pays tribute to outgoing Chairman Dr Anthony Forge and to Aboriginal poet Jack Davis. Dr Barwick reports on the Committee's activities over the past two years including: <ul style="list-style-type: none"> • 7 new book publications <ul style="list-style-type: none"> - <i>Aborigines and Mining Royalties in the Northern Territory</i> J.C. Altman - <i>Banggaiyerri: the Story of Jack Sullivan</i> Bruce Shaw - <i>Reward and Punishment in Arnhem Land 1962-1963</i> E.A. Wells - <i>We Are Bosses Ourselves: the Status and Role of Aboriginal Women Today</i> Fay Gale - <i>Australian Field Archaeology; a Guide to Techniques</i> Graham Connah

	<ul style="list-style-type: none"> - <i>Shell Bed to Shell Midden</i> Betty Meehan - <i>Aborigines Land and Land Rights</i> Nicolas Peterson and Marcia Langton - <i>Australian Aboriginal Paintings in Western and Central Arnhem Land</i> E.J. Brandl
06:06	Dr Diane Barwick speaks about how people can promote the Institute's publications.
07:36	Dr Diane Barwick speaks about a council resolution from the previous year (1983) to provide up to \$15,000 for the commissioning of new books. Mention of a new Aboriginal biographies series – the first of which focuses on the life of Ida West.
08:26	Nicolas Peterson asks a question about delays in publication. Dr Diane Barwick invites Jill (?) to respond - explanations include the decision to handle most of the production in house, rather than the faster alternative of subcontracting or outsourcing.
10:21	Dr Flood speaks about the increased demand for books for schools on Aboriginal subjects and the potential for the Institute to have an increased role in this area.
11:31	Suggestion from the floor that Council propose a formal resolution for greater Institute involvement in the publication of materials targeted at the schools market. This suggestion leads to a motion being passed.
15:07	Discussion about the Institute's policy with regard to better guaranteeing that Institute publications are reviewed and benefit from the associated publicity.
17:21	Ken Colbung asks about whether the Institute publishes the Wentworth lectures.
18:22	A question from the floor about the publication date of a book titled <i>This Is What Happened</i> . Jill (?) responds to this question explaining that the book is currently in production.
20:05	The Chairman John Mulvaney raises the subject of bilingual texts for primary school students with particular reference to one in the Arranda language.
22:29	Professor Colin Tatz, Chairman of the Uranium Impact Project Steering Committee speaks about the preparation of a final report to the Minister due to be submitted to the Minister on July 2 nd (1984).
23:05	Professor Colin Tatz provides structural details of the report including an outline of the following chapter headings: <ul style="list-style-type: none"> • monitoring of social impacts • a critique of the Fox report into the feasibility of mining Uranium alongside an Aboriginal community • Oenpelli before and after the introduction of uranium mining to that community, with reference to the research of Ronald and Catherine Berndt and Sue Kesteven in this area. • issues and concerns including money • communication and consultation • uranium hazards and health impacts • employment and training • social concerns – the effect of alcohol on family life and criminal conviction rates • education • law and order • conclusions and recommendations.
25:14	Professor Colin Tatz lists the report's contributing authors including: John Von Sturmer, Sue Kesteven, Ronald and Catherine Berndt, Robert Levitas, Mark

	Dreyfus, Alex Barlow.
25:34	Professor Colin Tatz further explains that the report will be available for review by the membership of the steering committee in mid-May and will be accompanied by three volumes that provide expanded, more comprehensive treatments on key chapters.
26:25	Professor Colin Tatz speaks about a relational database in the process of being completed by Sue Kesteven which is designed as a resource for government agencies, mining companies, Aboriginal organisations and researchers.
27:10	Professor Colin Tatz makes the case for the Uranium Impact Project to be continued and applied more broadly to contexts where there is potential for Aboriginal people to engage in and benefit from “development economics.”
30:00	Professor Colin Tatz speaks about the potential for the project to be applied to Uranium mining elsewhere in Australia. Mention of discussions with Warwick Dix and Eric Wilmott about establishing a unit within the Institute, for a national roll out of the project.
32:48	Professor Colin Tatz concludes and invites feedback from Council members.
33:06	Nicolas Peterson expresses misgivings about a large scale bureaucratic approach to the monitoring of Aboriginal development economics.
34:33	Professor Colin Tatz responds by explaining that the budget for the proposal represents “a kind of maximum” and also points out that he envisages contract research with Universities will be a “major part” of the project.
36:08	Professor Colin Tatz discusses the concerns of Pan Continental and other mining companies and explains that the project, in keeping with the Fox report, very clearly prioritises the protection of Aboriginal people who are exposed to development exercises.
38:48	Rhys Jones asks a question about whether the project will provide background to the apparent strong support from Aboriginal people for new mines at Jabiluka and Koongarra.
39:04	Professor Colin Tatz calls upon Sue Kesteven to answer Rhys Jones’ question.
	Sue Kesteven in answer to the question explains that opinion is very much divided amongst Aboriginal people – some strongly for and some strongly against uranium mining. Kesteven refers to “contradictory and even hypocritical” attitudes to uranium mining.
39:51	Professor Colin Tatz explains that the report will focus on the impact of mining on the local Oenpelli community rather than the bureau of the northern land council.
40:20	Rhys Jones points out in this instance that the impact is “both ways” i.e. the reaction of the Aboriginal community to this mining proposal will potentially have a political and economic impact on “the rest of Australia.”
40:58	In response to a question from Ken Colbung Professor Colin Tatz explains that relations between the Institute and the Northern Land Council have for the past two years been “less than ideal.”
41:47	Diane Bell speaks about the challenges associated with marshalling and transferring the expertise built up around initiatives like the Monitoring project and the Australian Law Reform Commission.
44:39	Diane Bell asks about the role of Council Members in relation to this application to the Minister for continuation of the Uranium Impact project. Professor Colin Tatz suggests that it comes down to whether the Institute should still be engaged in “a very sensitive and highly politicised operation.”
45:53	Peter Carroll offers his support for the Institute’s continued involvement but

	suggests that the proposal should have a provision for Universities to be involved and share the burden of responsibility.
46:53	Professor Colin Tatz speaks about the potential role for Universities in the project and the distinction between social impact assessment and social impact monitoring.
47:37	The Chairman John Mulvaney calls upon Sandra Bowdler who supports Peter Carroll's suggestion regarding University secondment to the project and also reflects on the fact that the Institute's involvement in the project was originally initiated by government.
49:31	Professor Colin Tatz speaks about his concerns for the health and safety of Aboriginal people in the East Alligator Rivers Region. Mention also of uranium mine proposals at Roxbury Downs, Argyle and elsewhere in Western Australia.
50:07	Rhys Jones suggests that because the model for project continuation would potentially have quite a profound effect on the Institute, relevant committees should "workshop" the proposal with a view to presenting findings to Council for their deliberations.
51:39	Professor Colin Tatz agrees that the proposal should be considered at committee level but explains that the report is due to go before the Minister imminently (May 14 th , 1984).
52:44	Rhys Jones responds simply by stating that he'd like as an Institute member to be able to read the report before voting upon it.
53:30	Diane Bell asks Professor Colin Tatz whether an "in principle" motion might be possible with the details to be determined later after further consultation.
54:00	The Chairman John Mulvaney points out that the submission to the Minister pertains to uranium mining only and this fact might ameliorate some of Rhys Jones' concerns.
54:39	Diane Bell endorses an 'in principle' motion to support the continuation of the project and also suggests the Institute host a national conference to discuss social impact monitoring more broadly with organisations such as land councils and others who have an interest in this area.
55:30	The Chairman John Mulvaney and Professor Colin Tatz discuss the form and relevance of a motion which is subsequently proposed (by Diane Bell), seconded (by Vincent Megaw) and carried.
01:00:34	End of 036193.

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036194; Field tape 21/side A

Performer/speaker(s):	John Mulvaney, Ken Colbung, Peter Carroll
Personal subject(s):	William Wentworth, Lester Hiatt, Peter Ucko
Subject keywords:	Libraries – Librarianship,
Language/people:	English
Places:	
Recording quality:	Fair

	<u>AIAS 1984 Biennial conference and meeting, papers and discussion on 'Aboriginal Arts in Contemporary Australia.'</u> Continuation of the AIAS annual general meeting.
00:00	Archive announcement.
00:16	Reference to multiple copies of "the 3 rd Wentworth Lecture"
00:47	John Mulvaney speaks about the possibility of an address to the committee by the AIAS library director.
01:35	Peter Carroll suggests that council meetings should in future be held in February or November rather than May to better accommodate Aboriginal people from the warmer climates of the top end.
02:40	The deputy Chairman Ken Colbung thanks the Chairman John Mulvaney for his contribution and congratulates him on his tenure.
03:19	Audience applause.
03:25	The Chairman John Mulvaney refers to his earlier speech and reiterates his intention to resign.
03:40	The Chairman John Mulvaney calls for an adjournment to the meeting and reminds those present of the Wentworth Lecture to be presented later in the evening by Lester Hiatt.
03:54	Thanks given to the conference organisers and technical staff.
04:16	The Chairman John Mulvaney refers to the former principal of the institute Peter Ucko establishing a tradition of employees working "after hours."
04:44	End of 036194.

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