

P O W E R H O U S E M U S E U M

Sharing a Wailwan story



EDUCATION KIT

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Written by Steve Miller,
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Powerhouse Museum

with additional material from
Tamsin Donaldson, Joe Flick, Brad Steadman and Ann Stephen

a touring exhibition from the
Powerhouse Museum, Sydney

**Published in conjunction with the exhibition
Sharing a Wailwan story, a touring exhibition
from the Powerhouse Museum, Sydney.**

Developed and produced by the Powerhouse Museum.

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The Powerhouse Museum, part of the Museum of Applied Arts and Sciences, also incorporating Sydney Observatory, is a NSW government cultural institution.

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Important notes

The exhibition and this education kit contain photos and names of Aboriginal people who have passed away. All material used is with the consent of Wailwan elders. To avoid causing offence or distress, teachers and exhibitors are asked to draw the attention of all other Aboriginal people to this information prior to viewing the material.

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Use of language

We have used spellings of Aboriginal words, including the name Wailwan, as they appeared in the sources we have used. See pages 8 and 39–41 for more information.

Endorsed by the NSW Aboriginal Education Consultative Group (AECG).

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Sharing a Wailwan story provides a rare insight into the culture of the Wailwan, Aboriginal people from central western NSW. It aims to present material in a sensitive way that respects the wishes of the present generation of Wailwan people.

This education kit accompanies the exhibition comprising of six graphic panels, two albums of 31 photos and a short video of Wailwan songs. The focus of the exhibition is the photos of Aboriginal people taken in 1898 on Wailwan land, near the Macquarie River. They are on land near Quambone in central western NSW, at a camp and a bora (ceremonial) ground.

The photos were taken by a non-Indigenous commercial photographer. They were produced and circulated widely as postcards and in books with the Wailwan people identified only as 'NSW Aborigines'.

During the 19th and early 20th centuries the Wailwan, like other Aboriginal people, were dispossessed of their land by pastoralists, though they continued to live on its fringes. Such co-existence was never easy. In 1935 they were finally removed from their land and taken to the Brewarrina Mission.* Today their descendants live throughout eastern Australia.

The original glass-plate negatives, from which the photos were printed, became part of the Powerhouse Museum collection in 1984. In 1995, the Powerhouse initiated a project of consultation about this cultural material with both Aboriginal and non-Aboriginal communities in the region.

Stories behind this Wailwan story

There are two levels to this project. At face value it is about the cultural practices of Aboriginal people as seen by one photographer more than 100 years ago. It is about piecing together the fragments of a sophisticated culture that had been made largely invisible due to dispossession, neglect and ignorance.

On another level it involves consulting the appropriate people about cultural material. More than just presenting an historical record of Aboriginal cultural practice, this project aims — through example — to show how people can recover and reclaim their history.

Issues relevant to Aboriginal cultural material include:

- the proper handling of material which may be culturally sensitive
- the handing back or repatriation of cultural material to its rightful owners
- the role of community consultation in historical research
- oral and written histories and their roles in interpreting and linking historical material
- the interpretation of photos and their use as an historical resource.

* The Brewarrina Mission had no church affiliation. Aboriginal people use the term 'mission' for all government stations and reserves.

The kit is intended for people who have an interest in Indigenous Australian history and culture, particularly teachers and students. It provides background to the stories and issues, and explain how the project developed. It also suggests how you may be able to add to the history of Aboriginal people presented in the exhibition and how you can participate more fully in *Sharing a Wailwan story*.

Syllabus links

Sharing a Wailwan story relates to the NSW Board of Studies syllabus in the following ways:

Human Society and its Environment (K-6)

Change and continuity

- Know about the past in order to understand the present and hypothesise about the future.
- Learn about sites and places of significance.
- Learn about the history of Aboriginal peoples and their contribution to society.

Cultures

- Learn that culture is transmitted by shared understanding and practices of various groups based on inherent birthright, language, religion and belief systems, education, moral and ethical codes, the arts, symbolism, customs, rituals and practices such as rites of passage.
- Understand the diverse cultures of Australia and their origins, including Aboriginal and Torres Strait Islander cultures and the shared Australian culture.
- Appreciate that cultures are dynamic and evolve over time.

History (Years 7-10)

- Develop a sense of historical perspective and understanding of other societies and cultures and gain an understanding of the present through the past hence develop an interest and involvement in the contemporary world.
- Links to the mandatory section of the syllabus and the 'historical perspective on Aus-

tralia' focus question on the response of Aboriginal and non-Aboriginal peoples to contact with each other.

Aboriginal Studies (Years 7-12)

- Develop an understanding of the concept of Aboriginality in a multicultural Australia.
- Develop a knowledge of aspects of Aboriginal culture, particularly the importance of land, spirituality, kinship and family and community.
- Recognise the diversity of Aboriginal cultures and commonality of Aboriginal experiences.
- Understand the broad outlines of Aboriginal historical experience, especially its relevance to Aboriginal identity.
- Develop a knowledge of the ways Aboriginal people view relationships between past, present and future holistically.

2-unit HSC course

For students studying the 2 unit HSC course it demonstrates the significance and central role of Aboriginal spiritual beliefs and explores the nature of contact and conflict between Aboriginal and non-Aboriginal societies. It enables them to develop their skills in research, analysis and evaluation and communication.

Visual Arts (K-6)

- Develop an understanding and appreciation of images and objects of the past and present. Related objective: enable them to become aware of the way place, time, material and culture affect the meaning of images and objects.

Visual Arts (Years 7-10)

- Understand the diverse nature of the visual arts and the ways in which images and objects are identified, created, categorised, interpreted, valued and made use of by individuals, societies and cultures.
- Appreciate the meanings of works within historical contexts and determine their place and relationship to other works.

The origin of the photos

By the end of the 19th century, images of 'exotic' scenes featuring Indigenous people were a very popular form of mass culture. As the colonial frontier advanced such photos came to represent an Australia that seemed remote and foreign to most city dwellers.

The Wailwan photos were taken by a successful Sydney commercial photographer, Charles Kerry. Unlike many other Aboriginal subjects, the people were not taken in a studio but photographed on their own land. Kerry's studio turned the photos into prints and postcards which were sold throughout Australia and reproduced in popular books and anthropological texts. In 1917 Kerry sold his business to Tyrrell's Bookshop, which continued for decades to sell the prints and cards.

The glass-plate negatives of the photos were inscribed with Kerry's one-line captions, which were often inaccurate. The photos became known as generic depictions of 'NSW Aborigines', losing the significance of their origins and relationships to sites.

In the 1970s, Australian Consolidated Press (ACP) bought the photos along with about 6500 glass-plate negatives, collectively known as the Tyrrell Collection. They later presented a selection of prints to six major institutions around Australia. In 1985, the entire collection of original negatives was presented to the Powerhouse Museum.

Unravelling the mystery

By the time the Powerhouse Museum had Kerry's photographic collection in its care, the cultural significance of these 31 photos and their Aboriginal subjects had been completely lost. However, Powerhouse curator Ann Stephen identified these particular images as a coherent group and, by using historic accounts, traced the people in the photos to Wailwan land.

The next step was to locate the descendants of these people — a difficult process as the

Wailwan people had been moved out of the Quambone area onto Brewarrina Mission by the government and now live within a wide area of eastern Australia.

In 1995 to assist this community consultation, the Powerhouse employed Joe Flick, a Yuwaalaraay man whose country borders Wailwan land. He started consultations with known Wailwan descendants.

'When I began taking the photos out and showing them to some Aboriginal people they were just so surprised that anything like that happened in their country,' he said, indicating how separated the people had become from their ancestors' culture. 'Charles Kerry probably wasn't sure what he was seeing when he was looking through the lens, yet through the power of the photos and through the spirit of the Wailwan people they return to show us what their country meant to them.'

The descendants' request was that the subjects of the photos be recognised as Wailwan. None of the descendants expressed any desire to censor or withdraw the photos from general viewing. It is clear from Kerry's records that he had been instructed not to photograph some aspects of the ceremony and even asked to leave the ceremonial ground at particular times. In this way, the most secret and sacred material was kept within the community.

Thus material that had been labelled with the vague term 'NSW Aborigines' had been reclaimed by their descendants, the present generation of Wailwan people.

Who are the Wailwan people?

A lot of work has been done to identify the Wailwan people in Charles Kerry's photos and to reinstate the lost significance of this rare cultural record.

Aboriginal elders provide significant insights into history. One of the few archival resources available on Wailwan culture are the sound

recordings of the elders held by the Australian Institute for Aboriginal and Torres Strait Islander Studies (AIATSIS). Among these is a recording of Davey Brown, a Wailwan man singing in his own language.

Davey Brown is the most direct link uncovered so far to the people in the photos. He was born at Sandy Camp station, close to Quambone, around 1870 and he was probably present when Kerry took the photos in 1898. He died in 1976 at Coonamble, but consultant Joe Flick and Powerhouse curator Ann Stephen were eventually able to locate his great niece, Thelma Leonard (nee Walsh). 'Davey Brown', she recalled, 'Nothing could stop him ... He was one of the oldest at Quambone. He knew the language and could sing.'

Many other people have been interviewed. One elderly landowner remembered 'a camp at Ringorah where King Billie resided with Davey Brown, Freddie Brown, Nattie Brown, Frankie Booka, 'Crooked Toe Jackie', Peter Bob Flood, Hector Lee, Jimmy Cooper'.

Names recur in conversation with Aboriginal elders. Robert 'Tracker' Robinson at Coonamble, for example, 'worked out at Quambone for 16 years from 1952 to 1968 along with Jimmy

Cooper, Jack Murray, Fred and Hector and Johnny Lee and Frank Gordon'.

More recently Brad Steadman from the Brewarrina Aboriginal Cultural Museum, on the basis of his research on Brewarrina, has identified another elder in the ceremony, Steve Shaw.

Steve Shaw came from Bobby Mountain Camp, east of Cobar, where people spoke Ngilyampaa the Wangaaypuwan way (as opposed to the Wailwan way). They were drylanders, known as Karulkiyalu 'people from the stone country' (*karul* means 'stone' and *kiyalu* 'person from'). One source says that Steve Shaw's people called themselves Gunda-Ah-Myro, which means 'men who stay outback and don't visit rivers'.

The process of consultation has been documented for the project by the distinguished photographer Mervyn Bishop. It is hoped that further information will be contributed by people as the exhibition tours NSW and more parts of the puzzle may be pieced together.

The cover of this education folder, based on the Wailwan photos, has been art-directed by Rea, an artist of Wailwan/Gamilaroi descent.



During the fieldwork, discussions with elders were held in 1997 at the Coonamble Land Council. Mervyn Bishop stands on the left of Coonamble elders: (left to right) Robert 'Tracker' Robinson, William Jackson, Eric Fernando, and Powerhouse curator, Ann Stephen. Seated: (left to right) Jean Hamilton (nee Leonard), Jan Arrowsmith, Jean Jackson (nee McBride) Thelma Leonard (nee Welsh) great-niece of Davey Brown, Agnes Murray (nee Dixon). Photo: Joe Flick.

Over 600 names for different groups of Aboriginal and Torres Strait Islander people have survived colonisation. Most of these names were used to name their language as well.

Some of these languages were very similar, with neighbours finding it very easy to understand each other and to learn the differences (examples from Europe of the level of difference would be Spanish and Italian, or Swedish and Norwegian). Some were very different indeed from one another. Perhaps 250 sets of them were as different as Italian from German, or even more different. Either way, it was and is common for people to be fluent in several, and then to speak English as well.

Many languages were lost as a result of colonisation when Aboriginal people were separated, regrouped and often only allowed to use English. Today, though various words and expressions are used, less than 100 languages survive intact in common usage.

The role of ceremony

Aboriginal ceremony is important business that passes on cultural knowledge and reinforces a connection to the land through dances, songs and images. Young Aboriginal people undergo various degrees of learning the law/lore of their clan and nation through special ceremonies such as the one shown in some of these photos. Some ceremonies involve only

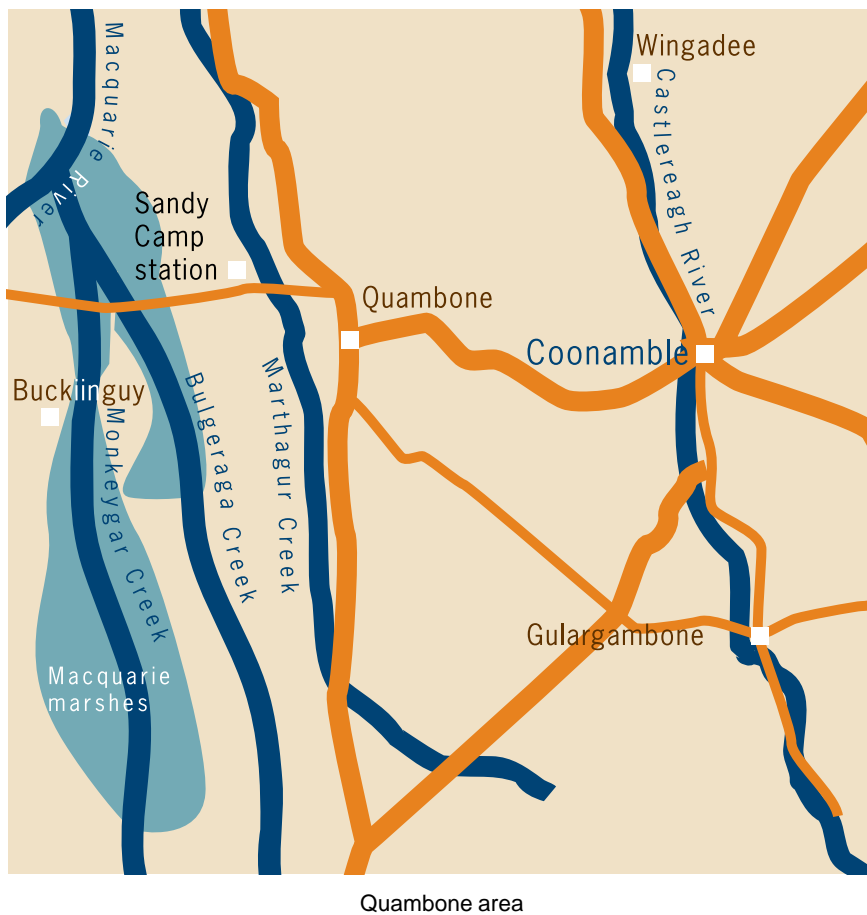
one section of the community — such as Men's Business and Women's Business. Each has rituals and information that are withheld from others, because of their secret nature and sacred symbolism. While these images depict a male ritual, young females have their own Women's Business ceremonies. Such teaching and learning is a lifelong process, handing on knowledge from one generation to the next. The status of an elder signifies a person who is respected for their knowledge and wisdom.

Ceremony remains strong in many remote communities today but there are also many Aboriginal people who do not take part in ceremony, although they still claim a strong connection to the land — a central concept of ceremony.

We are extremely fortunate that the Wailwan people allowed their men's ceremonial ground to be photographed and that their descendants agreed to its inclusion in this exhibition. The Aboriginal people in these photos lived in two worlds. They were stockworkers for the pastoralists for much of the year who also took part in lengthy ceremonies as their tribal law/lore dictated. However, in the 1930s when they were moved off their land and onto Brewarrina Mission, these connections to their own country, language and ceremonial life were discouraged. Such actions broke the links that these people had with their rich heritage.



Map of NSW with language names and places referred to in the text



Quambone area

Photos such as those by Charles Kerry may seem like a window to the past through which we can see people as they were and observe their way of life. But these Wailwan photos record a lifestyle that no longer exists and about which only a limited amount is known, so they can be difficult to interpret accurately. The reasons for this are complex (see 'Activities' and 'Issues for discussion').

We can tell from the photos that the people were Aboriginal stockworkers and their families from central western NSW. Some of their stock equipment can be seen leaning up against their makeshift structures in the camp shots. Like many other Aboriginal people they worked for the white pastoralists who 'owned' the land, in this case the Quambone station on the Macquarie River. Before European occupation in the mid 1800s, this land had been Wailwan country and was where their ceremonies had always taken place.

While the Aboriginal people had gathered to participate in a Wailwan ceremony, not all were Wailwan. A number of neighbouring nations took part, including Wiradjuri and Gamilaraay people.

Most written accounts of such ceremonies are from non-Indigenous sources such as Charles Kerry and R H Mathews. There are also accounts of related ceremony by Lily Hampton and Liza Kennedy — speakers of Wangaaypuwan, the language closest to Wailwan (see page 41).

Mathews was a surveyor with a great interest in recording Aboriginal sites and culture. He visited Wailwan land and wrote of two gatherings: one in 1893 (published in 1896) and another in 1898 (published in 1901). He estimates the gathering in 1898 involved more than 200 people. 'They came from Gulargambone, Coonamble, Trangie, Dandaloo, Dubbo, Brewarrina and Conkapeak,' he records. 'From the time the local mob selected the site and commenced preparing the ground until the last contingent arrived, was more than three

months. At this gathering nine youths were admitted to the status of membership in their respective tribes.'

Charles Kerry was a commercial photographer looking for photographic views that he could sell. He was probably inspired to investigate the gathering at Quambone in 1898 by Mathews' earlier report and a tip-off from police who had reported 'the gathering of Aborigines at the Bulgregar Creek (now known as Bulgeraga) for the purpose of holding a Bora' (Aborigines Protection Board minutes, 5 May 1898, Archives Authority, NSW). When Kerry arrived in June 1898 only 30 people were left and his photos reveal only four youths.

The owner of the Quambone station, F W Hill, provided the introduction for Kerry to gain permission to photograph. Kerry described the arrangement this way: 'Many of the natives were in his [Hill's] employ and all were under heavy obligations to him for protection and kindness extending over many years. He was probably the only white man who could have both gained entrance to the Bora ground and introduced a friend'.

Controlling access

Despite the disruption to Wailwan cultural traditions caused by European settlement, certain major ceremonies, such as the initiation of young men, remained a serious and important business. The Wailwan ceremonial men agreed to allow Kerry to photograph some but not all of the ceremony which had always been secret. We know this because Kerry later wrote: 'Enormous difficulties had to be overcome to break down the prejudice against allowing a white man to see this secret ceremony, and even when successful in gaining admittance to the scene of the operations we [Kerry and probably station owner F W Hill] were frequently requested, sometimes ordered, to leave again'.

Kerry describes the bora ground, about 400 metres from the main camp, as a compact space

about 35 metres long and 13 metres wide surrounded by a bush fence about three metres high.

‘Two narrow circled passages, also protected by packed bushwood, were the entrance and exit,’ Kerry wrote in his report to the Royal Society of Queensland in 1901. ‘These were guarded day and night by warriors.’

Kerry’s report makes it clear that although the Wailwan had agreed to be photographed, they maintained strict control over what could be recorded. Kerry’s account reveals his confusion: ‘the warriors went through certain marching and posturing, which in many instances seemed to have no connection with the device round which they were grouped’.

At times Kerry appears quite frustrated by his exclusion: ‘Such information as I could glean from an interpreter present, also appeared to have very little bearing on the ceremony, and the final impression I gathered was that I was being wilfully misled, or else the ceremony itself was almost meaningless.’

If Kerry couldn’t see meaning in the ceremony, it should be remembered that he was not only European and an outsider, but also not trained in observing such rituals, like an anthropologist. We can feel reasonably sure that access to their cultural knowledge was being strictly controlled by the Wailwan.



The Wailwan elder known as King Billie stands at the feet of the ground figure of Baiamai, built up from clay in the men's ceremonial ground.

Indigenous peoples' beliefs were discredited by Christian colonists as myth and superstition. In fact (and as documented by R H Mathews) the Wailwan shared with other Aboriginal people of the region a common belief in a supreme creator, Baiamai, who cared for their spirits when they died.

In his documentation of the ceremony, Mathews describes a representation of Baiamai which can be seen in the photos of the bora ground: 'a horizontal representation of Baiamai, eight feet six inches [about 2.5 m] long and five feet ten inches [1.8 m] across the chest, was formed by heaping up the loose earth into human shape'.

Also central to the initiation ceremonies represented in Kerry's photos is the figure of Daramulan, meaning 'one-legged'. Daramulan was given responsibility by Baiamai for initiat-

ing young men but when it was discovered that he was killing and eating them, he lost this sacred duty. Baiamai then instructed the men of the tribe to carry out the initiation, though the presence of Daramulan was still maintained in the ceremony by a single rod or limb.

We know from the descriptions by Mathews and Kerry that as well as people who physically guarded either end of the bora ground, there were also spiritual guardians represented.

Through a series of representations the Wailwan people created a connection to the land where the ceremony took place. There were human forms as well as an enormous snake-like figure known as Wahwee and several depictions of animals including an emu and a kangaroo cut from the ground. Carved trees surrounded the ceremonial area.

There is some uncertainty about the sequence of events depicted in the photos. The museum has grouped the photos according to certain recurring features.

There are three distinct places that Kerry photographed (the order in each site however is unclear):

1. **Aboriginal corroboree** — six photos labelled 'Aboriginal corroboree' by Kerry which show 24 men ritually adorned for a ceremony on open ground next to the camp.
2. **The camp** — seven photos taken at the camp, including the infamous blanket handout.
3. **Aboriginal ceremony and bora** — 18 photos labelled by Kerry as 'Aboriginal

ceremony and bora' which were photographed in the men's ceremonial enclosure. This is the most frequently reproduced group.

The photos are displayed in these groups on the following pages as they appear in the exhibition albums along with captions provided by Powerhouse curator Ann Stephen.

Photos 1-6: 'Aboriginal corroboree'

The first sequence of six photos was labelled by Kerry's studio as an 'Aboriginal corroboree'. It shows men and boys performing on a large cleared area of ground at the Wailwan camp near the lower Macquarie River. The elaborately painted body designs indicate their culture is strong despite the occupation of their lands by European pastoralists.

Photo 1





Photo 2

The men dance with long wooden spears, shields and boomerangs, which sometimes double as clapsticks.



Photo 3

These dances do not appear to be secret as they are performed out in the open in front of the camp which can be seen in the background in some shots.



Photo 4

They wear headbands, feathers and woven belts; one man has kept on his riding boots.

Photo 5

This photo labelled 'Drafting sheep' shows a dance that incorporates an aspect of stockwork. You can see that some of the glass-plate negatives have broken and been taped back together.



Photo 6

This photo follows directly from the previous action. In this sequence we can see the two elders, King Billie and Steve Shaw, bending over the young man.



Photos 7–13: Quambone camp

Only recently have the links between the sacred and the everyday worlds depicted in the Wailwan photos re-emerged. From the outset Kerry separated his photos of the men's ceremonies from the family groups and sold them as different postcard series. It only became apparent that they were the same people when individuals from this sequence of Wailwan camp images were recognised in the bora ground photos. When considered together, the 31 photos testify to the maintenance of ceremonial culture under occupation.

The material conditions in the camp are impoverished by European standards — the goondies or miamias (shelters) are covered in hessian wool bags and sheets of bark — yet the people worked in the pastoral economy — you can see their stockwork equipment clothing and cattle dogs. Most Aboriginal people were 'paid' in rations not wages.

Photo 7

'Billie, King of the Macquarie', known only by the colonial title on his breastplate, would have played a leading role in the ceremonial life of his community. He stands beside his companion painted up for a men's dance with spear and shield. A saddle, boots and cooking equipment are stored on the roof. Their Wailwan names are not included in the caption written on the cracked glass-plate negative for Kerry's postcard trade.





Photo 8

In this camp group there is a mix of Aboriginal and European objects — a traditional woven string bag lies beside the straw hats, wooden spears and shields lean on a tree alongside a bridle and saddle. One elder wears a breastplate 'Jacky King of Buckinguy', bearing the name of another pastoral station, just west of Quambone, which was also on Wailwan land.



Photo 9

Steve Shaw, a 'stone country' man from the area around Cobar, is the only other person so far identified in these photos. He was visiting the Wailwan, with whom he shared cultural knowledge, to participate in important ceremonial business. Two decades later he was moved to the Brewarrina Mission where Jimmy Barker recalled, 'he was known as Old Bugi. He was a Ngemba man and was recognised as a witch doctor'. *Bugi*, pronounced like 'buggy' in 'horse and buggy', is an abbreviation of *pangkapa* meaning 'white' or 'grey' in the phrase *wala pangkapa* or 'head of grey hair'.



Photo 10

In the Wailwan camp there were six goondies (shelters) grouped in a rough circle, built by each family group. They vary in detail — some like King Billie's (photo 7) have bush-made beds and chairs, though mostly people slept on the ground with a fire made at the entrance of each goondie.

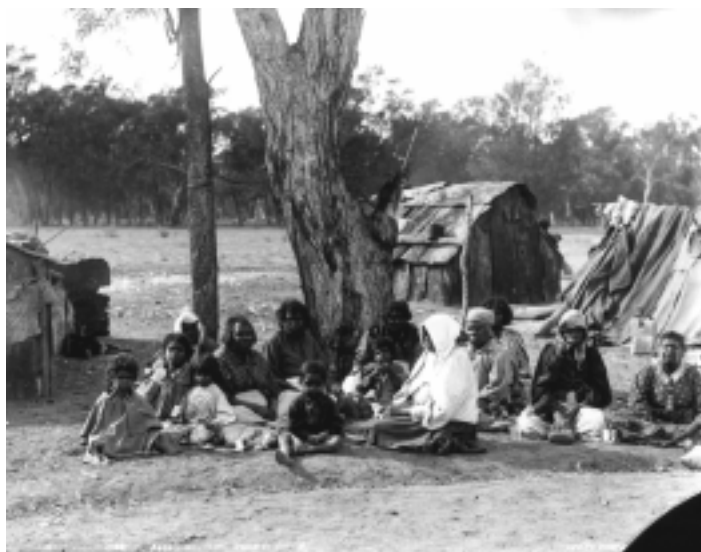


Photo 11

We do not know the names of any of these Wailwan women or children as Kerry and Mathews concentrated on the men's ceremony. Women had their own ceremonies and were intimately involved in handing on knowledge to their children.



Photo 12

These Wailwan children would have been the last generation to speak Ngemba/Ngiyampaa as their first language. Two of the older boys still have signs of ceremonial paint on their bodies. Twenty-five years later they too were moved off their land and taken to Brewarrina Mission.



Photo 13

Kerry has carefully staged this scene of a blanket hand-out. The men, whose faces are still painted from the performance, stand back behind the women and children who can be recognised from the other Wailwan camp photos.

The image — with the blanket propped up so that its 'NSW Aborigines' stamp is visible — has come to represent the 'handout mentality' imposed on Indigenous people by colonisation. Those who worked in the pastoral industry were frequently 'paid' only in rations and local police and pastoralists exercised great power in their role of 'supervising' the Aborigines Protection Board rations.

But when this photo is considered along with the other Wailwan photos and written records, the complexity of the situation becomes evident. The people no longer appear as hapless victims of history but are known to be skilled in negotiating their way between two very different societies.

Photos 14–31: Bora ground

The following sequence shows the Wailwan men's enclosed bora ground some distance from the camp in the Macquarie Marshes. The sacred meanings of the ground designs and tree carvings were known only to initiated elders. R H Mathews wrote two accounts of Wailwan ceremony (see page 42). Despite his limited knowledge, he observed certain protocols, noting that 'there are dances as well as songs which it is unlawful to teach anywhere than at the ceremonies and are only seen and heard there'. He described 'the great number of characters (*yammunyamun*) cut upon the surface of the ground (that) at once attracts the notice of the visitor' and 'the figure of a man and a woman, a little less than life-size, lying side by side with their genital organs conspicuously displayed'.

Photo 14





Photo 15

Charles Kerry photographed the bora ground, though he was permitted access to only certain parts of the ceremony and appears to have been confused by what he saw. For example, his caption 'The sick warrior' is irrelevant to this scene of a boy shielded by his guardian.



Photo 16

Tree carvings can be seen in several of the photos. Mathews wrote: 'I counted fifty-nine trees marked with the tomahawk ... Most of them were merely stripes, straight or spiral of a very simple design, but some were ... representations of ... fish, a snake, a turtle and the sun and moon.' Some of the ground designs incorporate images from post-European contact such as this bull, indicating the vitality and adaptability of the Wailwan culture



Photo 17

The elders known as 'King Billie of the Macquarie' and Steve Shaw stand in the centre of the men who have their spears aimed at a representation of Kurrea, a crocodile. Mathews listed the extensive designs carved out of the hard clay across the ceremonial ground: 'a fish, an emu, a bullock, some birds' nests, a death adder, a pig and other things. An eagle hawk's eyrie was represented in one of the trees.'



Photos 18 and 19
Mathews notes 'dispersed along the path ... two or three dozen representations of birds' nests, fastened to saplings and to the lopped off scrub trees'. The crouching man is holding up two egg-shaped stones. In front of him are a series of the ground 'nests'.



Photo 19



Photo 20

The meanings of the abstract ground designs were not told to Mathews. At times the three or four parallel lines cut deep into the hard clay form interlocking paths of geometric forms — diamonds, squares, rhomboids. Elsewhere they curve into a series of undulating designs. 'King Billie' and Steve Shaw stand in the centre of one of these 'paths' which extends beyond them. The painted designs on the men's bodies correspond with the ground drawings representing their relation to the land.



Photo 21

The emu is an important figure in the cultures of the region. The outline of its shape is traced in the Milky Way. Its body is the darkness between the stars and depending on the time of year the emu appears seated, when nesting and stands when the eggs have hatched.



Photo 22

This 'bora tree' may be the one described by Mathews. He wrote of 'a belar tree, containing an imitation of an eagle-hawk's nest, about 22 feet [almost 7 metres] from the ground ... extending from the foot of the tree containing the eagle's nest ... was a representation of the *wahwee*, a fabulous monster resembling a snake. It lived in a large waterhole and used to kill and eat some of Baiamai's people. They were unable to kill it. This carving in the soil was 59 feet [18 m] long and 12 inches [30 cm] wide. Its tail was represented twisted round a belar sapling'. The spiral on the tree is an extension of the ground design. The other carvings appear to be emu tracks.



Photo 23

The Wailwan developed ground designs of great complexity and richness by cutting lines into the clay. As this long view shows, they covered extensive ceremonial grounds.



Photo 24



Photo 25

Photos 24–30

Mathews wrote that people had gathered on the Wailwan land for 'the purpose of holding a *burbung* at which a number of boys were initiated'. He described the preparation for the ceremony: 'Each boy's sister sat behind him and near her was her husband, who acted as the boy's guardian throughout the ceremonies. These two then painted him all over with red ochre and grease, making a few marks of pipe clay on the chest and putting soft swan feathers in his hair. Each boy was then invested with a girdle [belt] to which was attached four kilts, one in front, one at each side, and one behind. Two forehead bands, a wide and a narrow one completed the dress.' It is not clear whether Kerry's photos record the ceremony or whether the Wailwan are simply posing for the benefit of the photographer. This sequence appears to follow some of Mathews' account which describes a blanket being 'thrown over the head of each of the novices in such a way that he could only see the ground at his feet ...'



Photo 26

The use of blankets to shield the boys indicates that access to the designs was closely guarded and knowledge of their meanings was revealed in stages. The Wailwan, for their own reasons, permitted Kerry some access to their bora grounds.



Photo 27 and 28

Mathews records that at the gathering 'nine youths were admitted to the status of membership in their respective tribes'. By the time Kerry arrived in June to photograph the bora ground, the three-month ceremony was nearing its end and only four youths were there.



Photo 28



Photos 29 and 30

'Several native weapons such as boomerangs and nulla nullas were stuck in the sides of these mounds. On each side of the track which passed about midway between the two outer heaps was a rustic seat, formed by digging up a sapling by the roots and chopping the upper part of the stem off and inserting it in the ground with the roots upward. These seats (*woongoweera*) were about two feet high and were stained with human blood in the following manner. A number of men wounded their gums, or the flesh under their tongues, by means of sharp pointed pieces of bone, or steel needles got from the white people.'



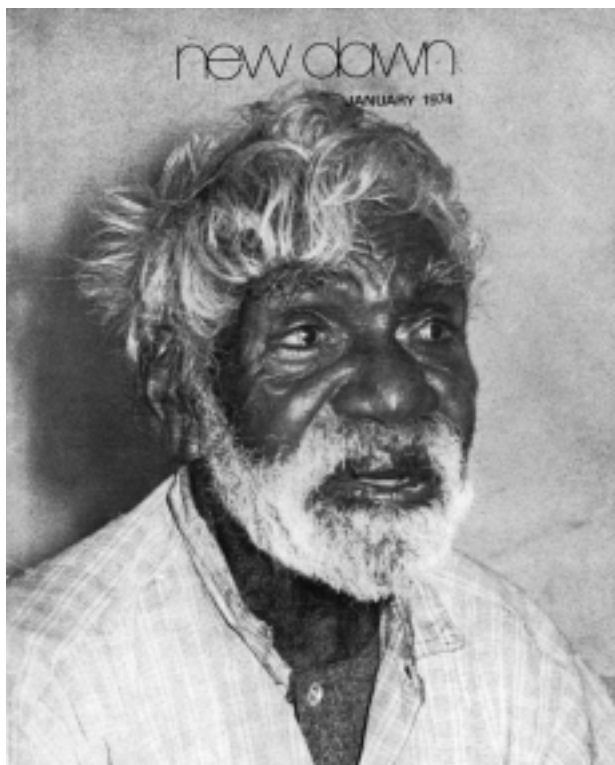
Photo 30



Photo 31

While the other ground carvings were made by cutting into and removing the hard clay, the figure of Baiamai the creator was built-up above ground. Mathews wrote of 'a colossal horizontal representation of Baiamai ... formed by heaping up the loose earth into a human shape. The chest which was the highest part of the body, was about a foot and a half [0.5 m] above the level of the surrounding ground ... near him was a boomerang and other weapons cut in the soil'. Although the creator assumed a human form, there are no features.

Mathews' account says that Baiamai had been hunting an emu: 'He then speared it with his long spear, *mun'nian*, and it ran away some distance before it fell. Baiamai ran after it and tripped over a log and fell in the position delineated on the ground'. The Wailwan would have given Mathews the knowledge they thought appropriate, without necessarily revealing a sacred meaning.



New Dawn magazine courtesy James Wilson-Miller.

Oral traditions are a crucial part of Aboriginal culture and one of the main means of transmitting knowledge. It is fitting, therefore, that a sound recording of Davey Brown provided a vital link between the Wailwan people of the past and the present.

Davey Brown was born at Sandy Camp station, west of Quambone, in about 1870. His father was a significant elder in the community. When Davey Brown was over 100 years of age, he appeared in a 1974 cover story in *New dawn*, the NSW Government publication for Aboriginal people. 'I remember going hunting with the men of the tribe,' he said in the article, 'but I never learned to throw a spear or track animals. As soon as I was old enough I went to work on the station and I only went back to the tribe at weekends. When my tribe went walkabout I stayed on the station.' He never went to school.

Davey Brown had been recorded previously at Coonamble in 1970, singing in Wailwan. The tape was made by a music educator and is held in the sound collection of the Australian Insti-

tute of Aboriginal and Torres Strait Islander Studies (AIATSIS) in Canberra. Along with the *New dawn* article, it was used by the Powerhouse Museum in the process of finding and making contact with the present generation of Wailwan, the descendants of the people in the photos.

Davey Brown's song

Ngiyampaa linguist Tamsin Donaldson, who met Davey Brown in 1977 when he added more words to her Wailwan vocabulary, has provided this account of his recording:

Davey Brown made the recording that forms the soundtrack of the video in 1970. He is not singing about anything to do with ceremony but about aspects of working life on the stations as it was at the time of Kerry's photos. In the recording, he explains to travelling song collector John Gordon that he is singing about the old days on Wingadee Station, just north-east of Quambone.

He explains, 'No motor cars then, but horse-drawn caravans and wagons and bullock drays for transporting wool and taking grain sacks towards Mudgee and all around'. Davey Brown sings about scraping bullock hides, taking the hair off so you can make whips, a halter or a leg rope.

Short solo performances of old songs 'in language', like Davey Brown's for John Gordon, are not necessarily short because the song is incompletely remembered. Can you hear Davey Brown saying 'That's all!' when he first finishes singing, and later saying 'I can remember that!?' These short demonstration solos usually run through the basic shape of the song and give all its words, simply providing everything that needs to be known about the song to build a longer performance, which might have many participants, including dancers.

Wailwan belongs to the 'No-with' group of languages (see pages 39 and 40). In the music-

making of the speakers of these languages, songs about the impressions made by everyday events and experiences were typically made in two sections. In the days when these songs were danced to, the lead singer would create a

suitably long performance by singing cues as to which section would be repeated next. Others joined in, with men beating boomerangs tip to tip (see photo 5) and women beating possum skin or rag pillows.

Because of their dispossession, we may never have a complete picture of the Wailwan and their history. Their story is incomplete — a few photos, some written reports and oral histories, a smattering of words and recollections provide clues to this part of Australia's past. And there are many other unfinished stories like theirs. One of the aims of this project is to learn about the Wailwan and to inspire others to re-examine the past. Then we will be sharing the Wailwan story.

Where to start

You could trace other aspects of the Wailwan story or search for a different story in your area. The information or objects might be in your own family or in local records.

- Ask around. People can be valuable sources of information. For example, there may be Wailwan people or descendants of other Aboriginal stockworkers of the time that are living in your district.
- Newspaper offices, shire councils and libraries can be sources of documents and reports although access may be restricted.
- If you are lucky enough to stumble across an old photo or object that might be significant, consult your local Aboriginal land council representative or check with the National Parks and Wildlife Service to see if there is a local Aboriginal liaison officer.
- Land councils can also help with information on the Aboriginal history of an area.

Collecting oral histories

One of the most common and useful ways of gathering information is through people talking about their own life and family. This is known as oral history. The following advice may help you in the collection process:

- Record the person talking on audio or video tape. Ask their permission before you start

and make sure they know the purpose for which the recording will be used.

- Contact the person first by telephone or letter then send a written document as well, outlining your project and including permission forms (an example of the Powerhouse permission letter is included in this section).
- Organise a date and a time for the interview. The person's own home may be the most suitable location and the most comfortable for them.
- Be prepared. Research the person and their life beforehand as much as you can. Familiarise yourself with the wider historical context eg the government policies of the day — your local newspaper, history association or library can be good sources.
- Remember the person's time, and yours, may be limited so stick to any agreed time limit.
- Make a list of questions but be flexible. If the person says something unexpected and interesting, following that subject through.
- Ask questions that require a detailed response or description. "What was it like?" or "Why did you do that?" are better than questions that can be answered with yes or no.
- Ask to see photos, newspaper clippings or other relevant material.
- Always be polite and respectful. Do not push the person if it is clear they do not want to talk about a subject or change their minds about something they have said. The person is the source of the information and should be treated as an equal partner in how it will be presented and accessed.

For more information on how to conduct your research sensitively, see the sections following on 'What to remember' and 'Observing protocols'.

What to remember

If you want to help uncover more of Australia's wealth of Indigenous history there are some fundamental principles to observe:

RESPECT: The person who is the source of the information or material has the right to decide what to pass on, just as the Wailwan chose to do with some of their cultural knowledge. Always be clear and honest about your intentions for seeking them out and involve them fully in the whole process so they can see how their knowledge or material will be used.

PERMISSION: Always ensure you have the written permission of anyone you involve in your project and that this fully explains what they are being involved in. A sample permission form is included in this section.

ACCURACY: While everyone has their own interpretation of events, you must be faithful to the person who is giving you information. They are the custodian of the knowledge they are passing on to you and your responsibility is to report it accurately.

Observing protocols

Protocols are ways of behaving that vary from community to community. Indigenous Australian communities are diverse and so no single

set of protocols is relevant to all situations. However, many people are bi-culturally aware and can give advice on appropriate behaviour.

Further information on Indigenous Australian protocol can be found in section 7.4 of *Museum Methods*, a practical handbook produced by Museums Australia, telephone (02) 9217 0133.

Advice includes:

- Introductory protocols are important so be prepared to spend some time sharing personal background information.
- Direct eye contact can be offensive in some Aboriginal communities.
- Aboriginal people often talk cautiously and indirectly to express disagreement
- There are different types of knowledge, for example spiritual knowledge and scientific knowledge, and these may conflict.
- Be patient when asking questions or try approaching the subject indirectly.
- Do not press a point of view which may offend.
- Look, listen and learn.

Approval form

If you are researching oral histories for this project, you should give a blank copy of the agreement on the following page to the person being interviewed for them to sign before the interview, so they are informed about the nature of the interview and use of material gathered.

A signed copy of this agreement should be forwarded with the relevant material (a tape and if possible a transcript and photo/s) to the Powerhouse Museum.

For further details, please contact:

Education officer, Aboriginal projects
Powerhouse Museum
Street address: 500 Harris Street Ultimo Sydney
Postal address: PO Box K346 Haymarket 1238
Telephone: (02) 9217 0509
Fax: (02) 9217 0441
Email: stevem@phm.gov.au

or contact the Powerhouse Research Librarian
Telephone: (02) 9217 0258

Researchers for other oral history projects may like to use this agreement as a model for drafting similar documents.

Sharing a Wailwan story

a project of the Powerhouse Museum, Sydney

If you wish to assist in this project, please read the agreement on the reverse side of this page carefully. It acknowledges your willing participation and gives permission for the use of information and materials you provide.

Participation Agreement

Interviewer's name

Interview date

Interview time

Interview place

For the purpose of this agreement, 'the author' is defined as the person providing the information ie you.

I agree that the information I have supplied for the *Sharing a Wailwan story* project is true and correct to the best of my knowledge and may be used in the following way(s):

1. For use as part of the *Sharing a Wailwan story* project at the Powerhouse Museum including future publishing by the museum. YES/NO
2. A final edition of any text, audio or video recording to be viewed and approved by the author. Final transcript of any recording to be read and approved by the author. YES/NO
3. For use in any appropriate accompanying publicity or media coverage of the exhibition and publications. YES/NO
4. For archival storage in the Powerhouse Museum library where it can be accessed by the general public for research purposes. YES/NO

It is understood that all agreed use is strictly not for profit. Any further use of the material will need the consent of the author.

AUTHOR'S NAME

AUTHOR'S SIGNATURE

AUTHOR'S CONTACT DETAILS

Address

Phone

How to use this section

This section is intended for teachers and others leading group discussions. The activities and questions suggested here are aimed generally at Years 5–8. Some of the questions, however, are also suitable for older groups as the intention is to generate a discussion of the issues.

Although some of the specific questions can be answered with information from these notes, many of the questions have no simple right or wrong answer and additional research is encouraged. It is also important to be aware of the historical framework surrounding the Wailwan story. See 'Further reading' on page 000 as a starting point.

The transmission of cultural knowledge

Since colonisation, Indigenous communities around the world have been scrutinised. People called anthropologists, who study the origins of human society, have tended to study cultures foreign to their own. Their lectures and papers, which record their "findings", have sometimes spread inaccurate and misleading information. These documents along with culturally sensitive material including human remains have been collected, stored and displayed by museums.

In more recent times, there has been a greater recognition of the need to show respect to the owners of cultural material and some museums now seek to consult descendants about appropriate uses. In some cases, descendants have traced and sought the return of this material.

- Do you think the Wailwan people could have known what would happen to the photos that were taken of them?
- Do you think they knew Kerry was taking their photos to make money? Does this make a difference?

- What advantages might the Wailwan have seen in allowing Kerry access?
- Do you think the Wailwan people should have allowed Kerry to photograph them?
- In photo 13, were the blankets *actually* being offered to the Wailwan as a form of payment? Do you think rations such as blankets would be a sufficient form of payment?
- When the Wailwan photos were sold as postcards, the only information that accompanied them was the short inscription written by Kerry that you can see on the prints. If these pictures were distributed on the Internet today, do you think these single-line inscriptions would be enough or would you want more information and, if so, what kind?
- Photographic terms include words like shot, taken, captured. What is there about photography that might link it to theft or violence?

Activity

Think of some symbols that are part of everyday life in your community, for example, traffic signs. What are their meanings? Try to recreate them using paints or coloured pencils. What other types of symbols are there eg religious symbols such as the crucifix and the Star of David? What can you find out about their origins and meanings?

The loss of cultural knowledge

A brief eye-witness report of the removal of people from Quambone by the Aborigines Protection Board of NSW in 1934 is recorded by the historian, Heather Goodall. She writes: 'the group of around twenty Wailwan Murris* there became the first people to be 'concentrated' on Brewarrina station ... Jimmie Barker, then

*A collective name for the Aboriginal people from a large area of northeastern Australia, including Queensland and parts of northern NSW (from *mari*, the word for 'person' in Gamilaraay and some other languages of the region). The Wailwan version is *Mayi*, meaning 'person'.

handyman at Brewarrina, was ordered to drive the manager to Quambone in the station's lorry. There the manager and the local police coerced the Wailwan to move ... Crouched on the back of the truck, the women and children had pulled blankets over their heads and were moaning and wailing in distress.'

After the Wailwan were moved to the Brewarrina Mission, the authorities discouraged them from continuing their cultural practices, using their languages or returning to their ceremonial sites. Over time, the Wailwan were dispersed across a wide area of NSW and the Brewarrina Mission eventually closed in 1966. Today, nobody speaks the Wailwan language 'right through, all day, everyday', though a few words survive in their everyday language.

- Why did the Wailwan people have to go to the Brewarrina Mission?
- Do you think the Wailwan would have moved to this area anyway over time if they had been given a choice? Consider reasons for staying or moving.
- The government of that time believed it was in the interests of Aboriginal people to remove them from their land. Why do you think the government thought this? What result do you think this had for the Wailwan people and the government?
- After being removed, the Wailwan were discouraged from continuing their cultural practices and language. Why do you think the government did this? What result do you think this had for the Wailwan people and the government?
- Do you think the Wailwan should have been allowed to return to their sacred ceremonial sites after being moved to Brewarrina?
- Some of these Wailwan sites are now part of a national park. Do you know what rights to these sites the descendants have today?

What if the sites are still on private land owned by farmers? What rights do you think the descendants should have?

- How would you feel if you were told you could never again take part in an important cultural activity such as a birthday celebration, Passover or Christmas?

Activity

Write a story about loss or disruption in your life — maybe you moved to a new area or a close friend moved away. How did you feel and what did you do to feel better?

Secret and sacred material

The ceremony depicted in the photos involves a boy's initiation. Kerry was allowed to photograph only parts of it — sometimes he was asked to leave and sometimes he was ordered. Its sacredness made it secret.

The boys' heads are covered as part of the process of coming into a new existence, of becoming men of high degree. As a result of the knowledge they receive the boys will develop a new view of the world, particularly their country and their relationship to it. This is the beginning of a lifelong learning process.

- Why are only men present at the ceremony?
- Why was Kerry ordered to leave the ceremonial grounds?
- Why do you think the Wailwan let Kerry view and photograph certain parts of the ceremony but not others?
- Today, famous people such as film stars can obtain 'final approval' on any photos taken of them. Do you think Kerry could have successfully offered final approval to the Wailwan people to let him photograph the whole ceremony? Has technology made this process easier or harder?

Activity

Moving from primary to high school is a modern day 'rite of passage'. Create a symbol for yourself that will express/has expressed this change for you. Try drawing or painting your design onto part of your body such as your forearm.

Cultural material and representation

As well as touring in this exhibition, the Wailwan photos are on permanent display at Quambone Public School, near the site of the original ceremony.

These days, museums such as the Powerhouse are attempting to ensure that the appropriate people are consulted about cultural material, particularly when Indigenous people are involved, and that the material is shared sensitively with the wider community.

- Do you think that the present generation of Wailwan are the people who should decide how the photos may be used?
- The series of postcards originally produced by Kerry's studio and described only as NSW Aborigines had disappeared from circulation by the middle of this century. Do you think you should still be able to buy postcards like this? Do you think postcards would be enough to keep the Wailwan traditions alive?
- A recording of Davey Brown, a Wailwan man, is part of *Sharing a Wailwan story*. Do you think that recording people or writing down what they say is different from taking their photo? If so, how?
- What different type of information can you get from different sources eg photos, diaries, oral histories, newspaper reports, encyclopedias, the Internet?
- Do you think the present generation of Wailwan have benefited from seeing the photos? Have you? In what ways?
- What can be done to increase our knowledge of the Wailwan way of life?

Activity

- (a) Research and study the many different ways that Aboriginal people are now presenting material about themselves eg art, music, books and films. Choose one of these areas and review one or several works, paying particular attention to the Aboriginal perspectives presented.
- (b) Try to find images representing Aboriginal people and culture from different sources at different times eg early this century, the 1930s, the 1950s, the 1970s, this year. What changes can you see?

Speakers of English are used to language names that just link the language to the country eg English and England, Japanese and Japan. But in many parts of the world there are language names that mean something in the language concerned. This is particularly common where there are groups of neighbouring languages that are quite like each other in many ways, with lots of words sounding the same or almost the same. So that everyone can tell them apart, the name of each language in the group may be based on an everyday word that happens to be different in each language.

For example, there are two quite similar languages from the south of France called Langued'oc (language of *oc*) and Langued'oïl (language of *oïl*). Each of the names contains an everyday word that is different in each language: the word for 'yes' is *oc* in Langued'oc and *oïl* in Langued'oïl.

In Papuanigini, there are two similar neighbouring languages called Tungak and Tigak. In each case, the language name means 'my brother'.

There are lots of groups of languages like this in Australia. In Western Desert language names such as Pitjatjantjara and Yankuntjantjara, the first part means 'go' and the second part means 'with'. The group of Victorian language names that includes Wembawemba, Yitayita and YortaYorta all mean 'no no', doubling up the word for 'no' in the language concerned. The first part of the name Wailwan is *wayil*, which means 'no'.

Wailwan group

The home country of the group of languages to which Wailwan belongs runs all the way from the north to the south of NSW, from the Barwon River to the Murray at Albury, and west of the Great Dividing Range towards the Darling River.

All of them have names that mean the same thing as Wailwan does: 'no' (*wayil*) for the first

part, and 'with' for the end part. In Australian Aboriginal languages, the way to say 'with' or 'having' is to put an ending (suffix) on the word rather than putting a separate word such as 'with' at the front.

All the languages in this group are similar in various ways, but they all have different words for 'no'. The names make use of this difference: see table, p 41.

The table lists all the language names meaning 'no-with' that are mentioned in *Sharing a Wailwan story* and also, for a few of the names, shows some of the different spellings from different sources. Wiradjuri, for example, has been spelt at least 60 different ways over the years!

Systematic spelling

Aboriginal sounds can be quite different to English sounds yet most spellings have traditionally been made by using English spelling conventions in an ad hoc way. Some of the writers were not able to hear the sounds clearly in the first place! That is why there are so many different spellings. Most of them do not lead to satisfactory pronunciations when they are read aloud, or else they lead to a new Anglicised standard of pronunciation (as is the case with the spelling 'Wiradjuri').

However, some of the languages now have spelling systems of their own. These have their own conventions for using the letters of the alphabet to represent the sounds that do not occur in English. Once you know the rules for pronouncing the letters, you know how to pronounce words written in this way when you read them aloud. This is known as systematic spelling. In the table, names and other words with systematic spelling appear in bold.

Word-world

The table on page 41 also shows that two of the 'no-with' languages (Wailwan and Wangaaypuwan) have the same alternative name (Ngiyampaa). The first part of this name,

ngiya, means 'word, talk, law' in both languages. The ending means something like 'world' or 'domain' in both languages. So this name can be translated as meaning 'word-world' or 'language'.

The sound represented by *p* in Ngiyampaa has some features of *p* and some of *b* in English. Wailwan people often prefer to use the spelling Ngemba because their pronunciation of this sound in this word is more like the English *b* than the Wangaaypuwan people's is, and because they run *iya* together to sound like the English *e*.

All the names in the table can be used for both language and people.

Pronunciation of systematic spelling

b and *p* represent the same sound, and sound like *p* in English *spit*

d and *t* represent the same sound, and sound like *t* in English *sting*

g and *k* represent the same sound, and sound like *k* in English *skin*

a is like in English *gut*

aa is longer, like *art*

i is like in English *bit*

ii is longer, like *eat*

u is like in English *put*

uu is longer, like *moon*

h means put your tongue between your teeth when you say the preceding sound

r is like in English *Mary* or *marry*

rr is always rolled

all other letters and sounds are like in English

Aboriginal words

There are many words in Australian English that have come from Aboriginal languages. Some used in these notes, including bora, belar and goondie, have come from languages of the 'no-with' group. They are written as they are spelt in Australian English dictionaries.

Burbung is the only word given in the old sources in italics that is still in use and that can be given a systematic spelling (**burrbang**), which is the Wiradjuri word for bora.

Below are names for the spirit beings mentioned in the education notes with systematic spellings to fit the Aboriginal sound systems.

Source spelling	Systematic spelling
Baiamai	Baayamay Paayamay
Daramulan	Dharramulan Thurramulan
Wahwee	Waaway
Kurrea	Gariya Kariya

The Wailwan and their neighbours: names for language and peoples

<i>Name ('no-with')</i>	<i>Alternative spelling</i>	<i>Word for 'no'</i>	<i>Other name ('word-world')</i>	<i>Alternative spelling</i>	<i>Word for 'word'</i>
Wayilwan	Wailwan	wayil	Ngiyampaa Ngiyambaa	Ngemba	ngiya
Wangaaypuwan Wangaaybuwan	Wongaibon	wangaay	Ngiyampaa Ngiyambaa	Ngemba	ngiya
	Wiradjuri	wirraay			
Gamilaraay	Kamilaroi Gamilaroi	gamil			
Yuwaalaraay		waal			

Key: bold words indicate systematic spellings

Further reading

A plain English guide to previous possessions, new obligations: policies for museums in Australia and Aboriginal and Torres Strait Islander peoples, Museums Australia, Melbourne, 1996.

Aboriginal and Torres Strait Islander protocols for libraries, archives and information services, Deakin, Australian Library and Information Resource Network.

The Australian Abo Call, an early Aboriginal-run and controlled newspaper edited by Jack Patten for the Aborigines Progressive Association, 1938.

Ronald M Berndt, *Australian Aboriginal religion*, Institute of Religious Iconography, State University Groningen, Netherlands, 1974.

Council for Aboriginal Reconciliation, *Addressing the key issues for reconciliation*, AGPS, Canberra, 1993.

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A P Elkin, 'R H Mathews: his contribution to Aboriginal studies' in *Oceania*, University of Sydney, Vol XLVI No I, September 1975.

Heather Goodall, *Invasion to embassy: land in Aboriginal politics in New South Wales, 1770-1972*, Allen & Unwin, Sydney, 1996.

Charles Kerry, 'Exhibits' in *Journal and proceedings of the Royal Society of NSW*, Vol XXXIII, 1899.

R H Mathews, 'The burbung of the Wiradthuri tribes' in *Journal of the Anthropological Institute*, Vol XXV, London, 1896.

R H Mathews, 'The burbung of the Wiradthuri tribes' in *Proceedings of the Royal Society of Queensland*, Vol XVI, H Pole & Co, Brisbane, 1901.

Janet Mathews, *The two worlds of Jimmy Barker*, Australian Institute of Aboriginal Studies, Canberra, 1977.

Tracey Moffat in *In dreams. Mervyn Bishop: 30 years of photography 1960-1990*, Australian Centre for Photography, Sydney, 1991.

Ian McDonald, *Protecting Indigenous intellectual property*, Australian Copyright Council, 1997.

Taking the time: museums and galleries, cultural protocols and communities. A resource guide, Museums Australia (Queensland), 1998.

Museum methods manual, Museums Australia (NSW), 1994.

See next page for useful websites.

Useful websites

Aboriginal History Journal — index of articles from 1977–1990

<ftp://coombs.anu.edu.au/coombspapers/coombsarchives/aboriginal-history-jrnl/>

Australian history on the Internet — a National Library of Australia site with links to Aboriginal and Torres Strait Islander history sources

www.nla.gov.au/oz/hitsite/html#ab

Australian Institute of Aboriginal and Torres Strait Islander Studies

www.aiatsis.gov.au

Aboriginal and Torres Strait Islander Commission library and index of publications (available for interlibrary loan) — includes links to other libraries

www.atsic.gov.au/library/library.htm

Aboriginal and Torres Strait Islander Protocols for Libraries, Archives and Information Services — the online version of this publication (see Further Reading)

www.ntu.edu.au/library/protocol.html

Aboriginal tribes and words — Ngiyampaa section by Tamsin Donaldson

www.praisecor.dynamite.com.au/macqrie1.htm#Top

Council for Aboriginal Reconciliation

<http://www.austlii.edu.au/car/>

'Frontier' — website companion to the ABC-TV documentary and CD-ROM

www.abc.net.au/frontier

National Aboriginal and Torres Strait Islander education website — contains culturally-appropriate interactive education materials

www.natsiew.nexus.edu.au/intropage.html

Retake: contemporary Aboriginal and Torres Strait Islander photography — a survey that includes the work of Rea and Mervyn Bishop

www.nga.gov.au/Retake/IntroFrameset.html

The Powerhouse Museum acknowledges the assistance of the following people in the project:

Joe Flick, adviser on fieldwork
Mervyn Bishop, photographer on fieldwork
Tamsin Donaldson, for information on language and spelling conventions
Evelyn Crawford, Heather Goodall, Judith Flett, Graeme Mooney, Djon Mundine, James Wilson-Miller for general advice

Aboriginal families:

Gordon family, Welsh family and Nick McEwan, Lewis Burns of Dubbo.

AIATSIS:

Grace Koch (archives manager, audiovisual collection)

Brewarrina Aboriginal Cultural Museum:

Brad Steadman, adviser on Brewarrina history and culture.

Coonamble Lands Council and Aboriginal elders:

William Jackson, Eric Fernando, Robert 'Tracker' Robinson, Jean Hamilton (nee Leonard), Jean Jackson (nee McBride) Agnes Murray (nee Dixon), Thelma Leonard (nee Welsh), Merle Latham, Jan Arrowsmith.

Quambone district residents:

Doug Moppett MLC, Helen Moppett, Dougall Bucknell, Wal McKenzie, Elwyn Andrews, Joan McKenzie, Geoff Keating, Doug Fulton.

Quambone Public School:

Craig Renneberg, Sally Renneberg.

Freight sponsor



Tamsin Donaldson is a linguist of Ngiyampaa language who since the 1970s has worked with many different communities throughout western NSW to assist them to maintain their language.

Joe Flick is a Yuwaalaraay man who for many years has worked for better cultural relations for his people.

Steve Miller is of Wiradjuri descent and has worked as a journalist, broadcaster and Indigenous arts consultant. As well as being the Education Officer for Aboriginal Projects at the Powerhouse Museum, he also lectures at the University of Technology, Sydney (UTS) on the subject of Aboriginal People and the Media.

Brad Steadman lives at Brewarrina and works at the Brewarrina Aboriginal Cultural Museum and has a deep interest in the history culture and language of his people.

Ann Stephen has worked as a curator of Social History at the Powerhouse museum since 1983. She previously worked on the exhibition and book, *Pirating the Pacific: images of trade, travel and tourism*, Powerhouse Publishing, 1993, also based on the idea of returning historic photos from the Tyrrell Collection.