

Towards understanding the renewal  
of ancient song traditions  
through Garrwa video:  
an Indigenous story research study

Exegesis submitted in partial fulfillment  
of requirements for award of the degree

Doctor of Creative Arts

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## *Certificate of Original Authorship*

I certify that the work in this thesis has not previously been submitted for a degree nor has it been submitted as part of requirements for a degree except as fully acknowledged within the text.

I also certify that the thesis has been written by me. Any help that I have received in my research work and the preparation of the thesis itself has been acknowledged. In addition, I certify that all information sources and literature used are indicated in the thesis.

This research is supported by an Australian Government Research Training Program (RTP) Scholarship.

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Signature removed prior to publication.

Jason De Santolo

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## *Statement indicating format of thesis*

This DCA is comprised of the following:

A. Major Creative Work

1. Ngabaya video

Access: <https://vimeo.com/250061831> Password: Ngabaya8

2. Darrbarrwarra video

<https://vimeo.com/250071140> Password: Darrbarrwarra8

B. Exegesis

1. Towards the renewal of ancient song traditions through Garrwa video: an Indigenous story research process

## *Preface*

*“Whitefella got that piece of paper – might be lease or something like that – but Yanyuwa and Garrwa mob they got to have kujika. When whitefella ask them kids how you know this country belongs to you, they can say we got the kujika. Kujika, you know, like that piece of paper.” (Elder Dinny McDinny 2012).*

The Ngabaya is a powerful songline saga that traverses right across the continent from West to East, connecting many different clans and tribes. They hold and enact creational powers that form landscapes and map various interconnections between local peoples of the Gulf region and their homelands. The Ngabaya is often in search of something, homelands, of belonging, of a space and place to resonate with and to live a healthy balanced life. Through various epic encounters and shared journeys eastward the Ngabaya song saga offers profound guidance for life and by their actions allow reflection on the proper way of doing things.

I did not grow up in my Gulf country homelands. I was born on Larrakia lands about thousand kilometres away in a city known as Darwin. As a young baby I was institutionalised and placed in the care of the state and was not returned

to my family. My mother, by adoption, shared with me how she chose me. She said she walked down a long line of black Aboriginal babies housed in an old army barracks in Darwin. I stood out as the only little fair skinned baby. Yet the journey was just beginning for me. On my second birthday, Cyclone Tracy would completely destroy Darwin city forcing all women, children and pets to leave and sending me even further East to Aotearoa New Zealand. Little did I know that this would be the beginnings of a long journey of seeking family and belonging, of searching for my homelands and a sense of peaceful resonance with space and place and a healthy whole life.

I first returned to my family, the Daylights, in the early 90's and eventually reached Borroloola and Garrwa homelands. Connecting with all of my family was a powerful experience for me. Everyone was so strong and resilient and yet it was especially painful to see the harsh conditions of the fourth world that everyone suffered in. The birth of my oldest son would call me back to Aotearoa but not before promising my Elders that I would be back. I was in the middle of my law degree and very idealistic and returned to my studies with even more determination to work towards liberation and self determination for my people. Little did I know that I knew nothing and that I

was embarking on a lifetime journey of rediscovery and learning that would profoundly alter my worldviews.

Returning to family was a hard and painful journey. One that would draw me away from people that loved and cared for me. On graduation I was very lucky to get a job in the world leading Indigenous research centre International Research Institute for Maori and Indigenous Education. My decolonising journey just took on a whole new level in that whanau (family) based hub of transformational research scholarly activism. Adamant that I would uphold my promise to the Elders, I sought and was awarded a scholarship to undertake a Research Masters back in my homelands. On the Elders guidance I spent many years looking into the transformational role of our outstations. This set a new foundation for kin relationships and shifted my values to more of a collective way of seeing the world. But in the eyes of my Elders and community I was still a boy. Many years later, after years of preparation, I would go through our ceremony and finally become a man and take on a more significant role with the family. Within this significant moment I had a series of profound waking dreams that would inspire me to go deeper into this knowledge journey and take up the challenge of this creative doctorate.

My Elders were excited to hear the story of dreams and determined it to be an important affirmation of my chosen role and my knowledge journey. Leading Indigenous Storywork scholar Jo-Ann Archibald highlights the importance of relational connection and reveres dreams as a profound source of wisdom: *"The Trickster stories remind us about the good power of interconnections within the family, community, nation, culture, and land. If we become disconnected, we lose the ability to make meaning from Indigenous stories."* (Archibald 2008). Much like Archibald's storywork, sharing my dream was part of the story research process involved in renewing the Ngabaya song tradition. The video, the writing, the talking, the storying, the reflections. All of these things layer constellations of meaning and locate Garrwa cultural powers in our ancient songs of the land. This dream, like this study, sheds new light to the reverence for song as a way of life, as an ancient Indigenous jurisprudence.

*I slowly woke up from sleep, we all slept under the stars, camped on a low ridge cradled within a mountainous valley that stretched up to the sky. All I could see was a soft glow from above, but I could hear the rhythmic sound of thousands of clapsticks and soft chants. No one else seemed to stir, and as I*

*finally focused on the sky I noticed the full moon shone glowing from behind an almost sparkling cloud near the horizon. Realising the glow was not the moon I looked up and above us was an Elder Ancestor hovering arms outstretched towards us, hands glowing and sending pulsating healing energy down onto all of us. I felt an overwhelming sense of joy and healing and as I sat up I looked towards the valley. In this profound moment I realised that Ancestors covered the valley, sitting rhythmically using the clapsticks and singing together as one. The glow coming from our Elder Ancestor's hands were also surrounding each singer, connecting the powerful force across all of the valley and into the sky. The feeling of complete peace overwhelmed my body and mind and all I remember was waking up feeling healed, deeply in tune with my breath, healthy and connected.*

This dream has had a transformational effect on my body, mind and spirit. I would later talk and story this up with the Elders and brothers and I would process the meaning by simply saying - it is time to work with all your relations and protect the land. The way to do this was through Yarnbar, jarngkurr, walaba - talk story and song (public).

This was the genesis of the DCA journey of knowledge. It reconnected me with the healing power of my Ancestors and lands and resonated with me in a way that symbolised that I was on the right path. The Ngabaya guided me in my knowledge journey and guided me towards reconnecting to my family, my people and my homelands. As a Wurdaliya (my clan) man Ngabaya is part of the Yigan, the Dreaming, and forms part of how I understand my place in the world and how I enact my responsibilities. This knowledge journey has revealed just how powerful the Yigan is, as a source of life and as a world making notion that determines interconnections and relational ways of being. In orientating ourselves in the world we also look to the teachings from Elders and knowledge holders.

While my whole life story started on Larrakia lands, then across the seas in Aotearoa, I am very proud to feel like I have been woven into the fabric of Garrwa life. At a deeper personal level, I feel awakened to a more profound understanding of my life's journey as part of the reimagining of our songline logic. This is much bigger experience to explore and reflect on with Elders and that is one reason why this study is important to community. It is no coincidence that Elders are now sharing ancient deep knowledge through old processes as well as through innovative ways. At a time of global

environmental and social crisis, the sharing of this knowledge space is manifest by our Elders deep desire to protect mother earth and generations to come. There is no doubt in my mind the solution to this environmental and social crisis lies within relational collaborations and the practices of local Indigenous knowledge systems and ways of being. I hope the generous nature of our Elders is reflected in the exegesis. We aimed to create a decolonising family driven approach to creative research collaboration that is fluid and deeply respectful of all peoples and beings. If understanding renewal is about reconnecting relationships in the process of seeking life, then the beauty and resilience of our culture is sure to prevail. I hope this study offers ways for others to make meaning and reconnection with what's important for their families in revitalising culture and seeking healthy peaceful lives in their homes and homelands. Our work continues to enact the strength of our ancestors and the prophetic vision of our Elders.

## *Dedication*

*Dedicated to Marty Adams,  
our solid brother, epic storyteller & filmmaker,  
your stories live on.*

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## *Abstract*

This Doctorate of Creative Arts focuses on understanding the transformative power of ancient song renewal through an Indigenous story research video project. In reflecting upon the profound jurisprudential nature of ancient song traditions, this exegesis maps Indigenous story research and video processes through the decolonising lens of Garrwa Yarnbar Jarngkurr or Garrwa talk~story. The first music video renews the ancient Ngabaya songline with deep relational reverence and the second evokes a re-emergence of the Darrbarrwarra as good warriors fighting for the land. The Ngabaya and Darrbarrwarra videos strategically engage with intent, orientation and relationality in the renewal process and presents cultural powers as aspirational enactments of self determination and homeland liberation.

The scope of this study is inspired and informed by four foundational bodies of work within the Indigenous Research Paradigm (Wilson 2008): Indigenous Storywork (Archibald 2008), Decolonising Methodologies (Smith 1999) (Sherwood 2010), (Pihama 2015), Visual Sovereignty (Raheja 2010) and Indigenous Jurisprudence (Jackson 2017) (Behrendt 2003). In dialogue with Social Semiotic Multimodal Theory (van Leeuwen 2017) this DCA develops multimodal micro video analysis as an analytical tool that affirms the importance of meaning making and truth modalities as elements of a

decolonising framework. Yarnbar Jarngkurr emerges as part of the global resurgence in protecting land, in revitalising languages, in asserting original laws. The study enhances creative research practice and shifts Indigenous video practice into greater resonance with the project of Aural Sovereignty. The exegesis provides context for Yarnbar Jarngkurr talk~story to emerge as a family driven decolonising methodology of creative renewal, with principles and working protocols for revitalising language and shielding Indigenous homelands from extractive industries.

## CHAPTER 1: INTRODUCTION

*"This one is about you know we still got our languages really strong and to keep the land strong, that the land is there for us, keep it strong and for our young children future when they growing up. We teach them and when we go they hold the land strongly. And we talk and tell story. Two word for talk~story, Yarnbar Jarngkurr."* (Nancy McDinny 2017)

### INTRODUCTION

This exegesis reflects a creative knowledge journey into the transformative power of ancient song renewal. Driven by Indigenous video practices, the story research process delves into a renewal process of the ancient Ngabaya walaba (public songline) and maps the re-emergence of the Darrbarrwarra (good warriors fighting for the land). The study reflects on the profound jurisprudential nature of these ancient song traditions and maps the transformative potential of renewal into a Garrwa music video format.

Due to the sacred and political aspect of the investigation, the study revealed deep decolonising knowledge sharing protocols and video practices. In the quote above Elder Nancy McDinny reflects on Yarnbar Jarngkurr or talking and storying as key aspects of the research process, emphasising the importance of revitalising language for protecting land.

## AIM AND SCOPE OF EXEGESIS

This exegesis proposes that Indigenous story research can strategically engage with, renew and communicate Garrwa cultural powers and aspirations for self determination and homeland autonomy. This research aims to expand understandings of these cultural powers, and how they can be enacted through the creative renewal of ancient song traditions in video.

The story research process used in this study rediscovers these cultural powers as liberational discourses and locates them as visual and aural sovereignty both within and outside of Western legal paradigms. The scope of this study is inspired and informed by four foundational bodies of work: Indigenous storywork (Archibald 2008), decolonising methodologies (Smith 1999) (Sherwood 2010), (Blair 2015), visual sovereignty (Raheja 2010) and Indigenous jurisprudence (Jackson 2017) (Behrendt 2003).

This exegesis lays the foundation context for Yarnbar Jarngkurr talk~story to emerge as a family driven decolonising methodology with principles and working protocols for both research and creative contexts.

## SONG AND RENEWAL

The Elders have chosen to renew the Ngabaya songline at a crucial time in the history of Garrwa. There is multilayered intent behind the strategy to reveal these teachings now. Ongoing threats to the region are becoming overwhelming as multinational interest in gas, uranium and other extractives heightens. Reconnecting with the beauty and power of these ancient discourses is one of the exciting outcomes of this story research process as it has helped to shape principles and protocols for the sharing of these stories through Indigenous video practice. I engage the term, story research process, from Jo-Ann Archibald as it emphasises story as a core aspect of the research process and highlights the scholarly vision of Indigenous Storywork (Archibald 2008). Paradoxically the sharing of these songs has powerful shielding capabilities for sacred sites and homelands. This study seeks to understand how these transformative powers are enacted as shielding strategies to revitalise language and protect homelands.

The Ngabaya is one of our oldest and most powerful of our song traditions. As a public songline, with many cycles, it carries stories of creation and important teachings about how to conduct ourselves and live in harmony with

all living beings. The songlines still hold cultural powers that can be harnessed to protect and shield homelands. In most cases there is little real world context provided in the performance or sharing of ancient Indigenous stories of country or through media. This means that they are often celebrated without an understanding of the genuine threats posed to the very places where these songlines travel, as Indigenous languages, homelands and peoples.

Colonisation continues to push our languages towards extinction and neoliberal forces target our homelands and songline sacred sites for extraction. For Garrwa Elders shielding is also about communicating sustainable autonomy as an overt challenge to extractive industries in the Northern Territory - where exploration licenses cover 84.9% of the entire landmass (Energy and Resource Insights 2016) (Mudd 2016) (Hoosan 2015) (Kerins 2014).

In the quote above, Elder Nancy McDinny describes a knowledge sharing process driven by talking and storying. Yarnbar Jarngkurr is an authentic and appropriate praxis for this story research process as it emerges as part of a creative research decolonising methodology (Archibald 2008). This exegesis

interrogates the transformative potential of songline renewal to revitalise language and shield homelands through a reflection on my own evolving decolonising research and video practices. In light of this, the study centers on the creation of two music videos within a story research process. It creatively engages Indigenous participatory video (Indigenous video - *video indigena*) through the decolonising lens of Garrwa Yarnbar Jarngkurr or Garrwa talk~story.

## ELDERS AND KNOWLEDGE SHARING

I pay respect to my Elders Nancy McDinny and Stewart Hoosan. As the Elders for this project their wisdom and strength have grounded the study and validated both the research and creative process over many years. As senior Elders they carry great respect in Borroloola, the township where Garrwa, Yanyuwa, Mara and Gudanji peoples are living and raising families. Nancy and Stewart have amazing stories of creation, country and resistance, in talks, stories and singing, dancing and painting. As Garrwa language and history experts they have taken up leadership roles in the movement to revitalise the language and protect Gulf country homelands from mining and extraction. Garrwa leader and painter Uncle Jacky Green has led the fight against the

McArthur River Mine, a key campaign for the Gulf homelands movement (Kerins 2017). Gadrian Hoosan, Bruce King and Scott McDinny take lead roles in the Band and have collaborated deeply in this study as young cultural leaders, knowledge holders and song men. These Elders and senior cultural leaders have acted as guardians of culture and land, collaborators and mentors in this story research process (See Figure 1 below). Elders have driven the way of story research and continue to determine when knowledge is ready to be shared and determined as authentic and meaningful (Sherwood 2010: 137-138).



(Figure 1: Jason De Santolo, Gadrian Hoosan, Bruce King and Elders Nancy McDinny & Stewart Hoosan)

## NGABAYA AND DARRBARRWARRA

The first video emerges from the revitalisation of language movement in Borroloola that the Elders have been leading with the local Aboriginal bush reggae legends, The Sandridge Band. The Ngabaya is an ancient songline with many song cycles and stories of creation as evoked by spirit beings traversing the continent from West to East. Creating the storyworld of the Ngabaya song tradition involved very deep and long processes of conceptualisation and design on country. The Ngabaya song evokes reverence for creation stories, land and the importance of original laws and conduct. This is reflected in Figure 2 below where the Ngabaya are facing Ngadara, the sun rising - sitting, kneeling head down, hiding their face.



(Figure 2: Concept shot of Ngabaya - dancers).

The second video study is Darrbarrwarra (warriors of the land) which involved conceptualization, design, translation and compositional elements which blended Garrwa oral testimonies and songline influences with resistance stories and homeland strategies. The first of its kind Garrwa translation and production process infused Koori hip hop rhythms thanks to an important collaboration with Yuin hip hop producer Nooky.<sup>1</sup> For this project it was seen as very important to collaborate with a local Koori artist and in that way ground presentations or performances on Koori country with a foundational respect protocol. Darrbarrwarra are warriors who protect the land, who sing and dance and laugh as they travel, enacting original laws, talking up stories of victory battles and keeping homeland fires burning.

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<sup>1</sup> Nooky is a highly respected hip hop artist and local community member. This study is housed at UTS on Gadigal lands in Koori country, Sydney.  
<http://www.southcoastregister.com.au/story/3930142/nowra-hip-hop-stars-big-dreams-recognised-by-national-arts-award/> The Sandridge band have had a relationship with Nooky and there was a very nice synergy with this collaborative approach. In referring to Koori country I refer to the areas where Koori homelands are located in NSW and Victoria. Koori is a commonly used term for the Aboriginal peoples of the broader region where this project is housed at UTS.



(Figure 3: A Ngabaya production shot of family, band members 2015)

The family driven process has allowed for all key song and video roles being undertaken by Garrwa and according to Elders intent for renewal. I argue that song renewal intentionally revitalises relationships and practices that sustain living world ecologies in doing so offers profound new extensions and experiences of ancient songline logic. A big part of this process is training and sharing skills and knowledge of the video process. (See Figure 3 above). But how do we determine authenticity of voice and expression in contested spaces where institutional discourses tend to dominate? In the emergent

Yarnbar Jarngkurr project this is expressed through through talk, action and meaning making enactments.

## INDIGENOUS VIDEO

Indigenous video is political and creative storywork. The political story of Indigenous participatory video practice emerges significantly from South American contexts. Juan Jose Garcia a Zapotec filmmaker affirms that *"the challenge for 'video indigena' is to make notions of autonomy that indigenous peoples already live visible and self-conscious, so that they can be overtly defended"* (Wortham 2013: 37). In terms of Indigenous video practices South American experiences provide deep insights into the power of communication as a key strategy for self determination. I was lucky enough to participate in the *Coordinadora Latinoamericana de Cine y Comunicación de los Pueblos Indígenas* (CLACPI), a touring Indigenous film festival in Bogota, Colombia 2012. This was a defining moment for me in terms of understanding the importance of communication and process in political filmmaking and strategies of self determination.

Powerful conversations with Amalia Cordova and Juan Salazar have illuminated the poetics of our Indigenous media and of the importance of '*making culture visible*' (Salazar & Cordova 2008). Wayuu filmmaker and photographer host brother David Hernandez shared many stories of creating *video indigena* with reverence and passion as many *communicados* had been killed for communicating and enacting Indigenous rights to self determination. This left a lasting impression on me as I also reflected on the strong movement of our own storytellers using film and video in Australia as an act of survival. There are so many amazing storytellers, filmmakers, producers and creatives from all walks of life that have engaged and transformed Indigenous story through film video and performance.

Although I have no formal film training (apart from a few short courses in editing and camera) I have been influenced so many of our people in this realm. This includes highly respected Elders and community members like Uncle Lester Bostok, Aunty Freida Glyn and Central Australian Aboriginal Media Association (CAAMA), Frances Kelly and Pintubi Anmatjere media and communications (PAW media), Aunty Frances Peters Little, Pauline Clague and ABC Indigenous and National Indigenous TV (NITV), Deborah Mailman, Sally Riley and the Indigenous Unit Screen Australia, Romaine Moreton,

Warrick Thornton, Wayne Blair, Larissa Behrendt, Ryan Griffen and Victor Steffensen. More specifically I am also deeply inspired by my mentors in film and documentary Fabio Cavadini and Amanda King who have tirelessly worked to share stories and collaborate with Indigenous peoples fighting to protect their land around the world. Ultimately my greatest inspiration for my video practice comes from the Borroloola community, our family Elders. This study has revealed that creativity has been a guiding light in my own personal decolonisation journey.

## LIVING WITH TWO LAWS

Like all Indigenous peoples, there are still strong storytelling traditions in Borroloola, a town which brings together a storyworld constellation of the four main clans. The landmark documentary 'Two Laws' shared the story of historical injustice in and around Borroloola through a 'proper way' that still resonates with the community today (Cavadini & Strachan 1981) (De Santolo 2008, 2014a). Two Laws strived towards Elder controlled production processes as co-producers, effectively creating a paradigm shift in documentary making (Ginsburg 2008). The very premise of Two Laws is key to understanding the framing of the video studies as an exploration into

Indigenous jurisprudence and legal pluralism. This experience set a benchmark for some Garrwa Elders who now approach knowledge sharing collaborations with caution especially if they do not feel in control or respected in the process.

This study asserts that renewal processes reimagine songline logic, a logic that taps into the creational and cultural powers of song. This exegesis lays the foundation context for Garrwa Yarnbar Jarngkurr talk~story to emerge as a family driven decolonising methodology with principles and working protocols for both research and creative contexts. As such it also aligns with other ancient story ways and specifically Jo-Ann Archibald's foundational theory Indigenous storywork. Indigenous storywork embodies seven principles of respect, responsibility, reciprocity, reverence, holism, interrelatedness, and synergy (Archibald 2008:140). Indigenous storytelling is at the heart of this exegesis as it seeks to also explore story research principles as interrelational dimensions of video (Archibald 2008: 111).

Through analysis of the video studies I also seek out core meaning making principles as an aspect of song renewal and the spiraling interplay between Yarnbar Jarngkurr talk ~ story. It is also clear to the Elders that music and

video are very popular aspects of youth culture today. With youth so engaged with Facebook and YouTube it is important that revitalising strategies also reach them in these social spaces.<sup>2</sup> Songlines on Screen is probably the strongest broadcast reflection of this as a collaboration between National Indigenous TV and Screen Australia Indigenous Unit. In this collaboration 8 songline film projects were funded and aired from remote regions of the continent (NITV 2016). If we all strive to see and hear the story in context with the storyteller, then there is much potential to explore in terms of the role of video in intergenerational transmission of knowledge.

The scope of the study was strengthened through a deep consultation as part of the conceptualisation of the project with Garrwa and Yanyuwa Elders, Senior knowledge guardians, Band members, community and youth leaders and extended family (De Santolo 2015). Visiting Elders is a wonderful part of the story research process, it is part of the renewal process for maintaining

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<sup>2</sup> Popular music can now only be fully experienced alongside a music video and sites like youtube harness huge audiences for example Luis Fonsi's Desposito feat Daddy Yankee launched in January 2017 is the most viewed video to date reaching 4.3 billion views by November 2017 <https://www.youtube.com/watch?v=kJQP7kiw5Fk>. Facebook also plays a significant role reflected in the term 'sacred FB' coined by Aunty Pua Case in her keynote at He Manawa Whenua 2017 where she asserts that music will play a key role in the rise of Indigenous resurgence movements around the world this year <https://www.youtube.com/watch?v=A-BVnkE9lcM>.

relationships. In Figure 4 below I am visiting Dad William Davey, he is a senior jungkayi, a holders and enforcers of law, also talked of as lawyers or managers for ngimirringki or owners of the land. Working in my tribal homelands and community has given the project huge energy and meaning for me personally and all of my other family and kids. The use of our language is done so with the highest respect as this is part of my own decolonising knowledge journey.



(Figure 4: Talking consultation with Teanau Tuiono, Senior Elder Dad William Davey, Jason De Santolo and Gadrin Hoosan 2015).

Garrwa has not been written down or studied a great deal, although there are specific linguistic texts (Mushin 2012) and other community resources that are

not as widely published.<sup>3</sup> I entered into this study knowing that there are many ways to write and spell still as Garrwa potentially unfolds into more of a written language. As such the textual component offers ambiguities in spelling and also use of terms that span language groups but are deeply interrelated. A good example of this is the Ngabaya song tradition which Elders attribute to being Garrwa but has been touched up in Yanyuwa and also spans a number of clan areas. Garrwa voices have been privileged and everyday terms have been used as much as possible despite some inconsistencies identified in some of previous research. In maintaining protocol, the Elders lead revitalising strategies and processes.

This project was necessarily fluid and organic and after being practice driven has offered deep insights into Indigenous video practice. These findings are embedded in action and meaning making beyond the desktop and as such, the project extends beyond purely conceptual findings. Transformation takes place through our relationships in the real world. So it makes sense, that at a fundamental level it is about reasserting the truth of our power through our own story.

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<sup>3</sup> For example, the Gulf Country Songbook is a museology project that includes text, audio and video of songs from Yanyuwa, Garrwa, Marra and Gudanji (Reiderer 2015).

Indigenous stories are often about collective thinking and survival. Some ancient song traditions hold profound lessons for maintaining a balance and harmony with the natural order. Many of the research stories emerging now are also about survival, but within different realms and systems that were not present before colonisation. These stories are often with a more sharpened liberational intent - a self determination that is in line with our own cultural understandings and political aspirations. In the absence of a treaty the United Nations Declaration on the Rights of Indigenous Peoples (UNDRIP) is one baseline reference for self determination in Australia.

The Darrbarrwarra song is also significant as a study into consultative and compositional processes that are regionally inspired. The Darrbarrwarra dancers for example are Garrwa and Yanyuwa predominantly but all four clans are represented in the videos through family ties and kinship links. The dances were inspired from the Ngabaya dance but also the oral resistance histories and fighting strategies and shielding practices of our ancestors.

## LIMITATIONS

There are limitations in the study even though it is longitudinal and has had fieldwork resourcing. Undertaking significant fieldwork and collaboration has been difficult in terms of resourcing over the entire study. Borrooloola is a very expensive place to get too and similarly there are limits to production of high quality video especially in the area of sound recording/mastering. In identifying these real-world limitations, I also acknowledge the patience and trust of the Elders in my story research process. Time moves differently in the bush. This is an ancient culture and connections to ancestry is lived by everyone. No one is in a rush. So the video doesn't happen in Sydney time and returning to homelands always involved a slowing down, the filming happens organically. So many of the usual film concerns and influences shift as the focus in this story research process has been on song renewal.

Through the research the Elders have helped me maintain vision for the study and this has allowed for shifts and changes in the project to be smoothly navigated. To continue this work would be a privilege. There is so much potential in creative research practice and the final chapter moves to identify potential studies beyond the DCA as a deeper exploration of this knowledge realm.

## A DECOLONISING JOURNEY

If our truths are held within the land and through our languages, then our collaborations must hold true to the modalities that bring that to light.

Indigeneity within the academy is about interconnectedness and liberation of our own semiotic resources that have been tied down and rendered powerless through a colonised lens (Rigney 1997). In response Indigenous theories are emerging as liberational strategies to survive policies and impacts of colonial governments and neoliberal economic systems (Pihama 2015).

This scholarly activism has been driven in part by the decolonising research movement and in particular the enactment of decolonising methodologies (Smith 1999) (Rigney et al 2017) (Pihama 2015) (Sherwood 2010). Indigenous research is still finding recognition within the academy yet there are huge implications of its fluid and organic growth as the work in this area often holds no disciplinary bounds. Rather, Indigenous renaissance is tied to a global movement that reclaims our narratives, authority and autonomy from within an Indigenous self determination framework (Behrendt 2016) (Moreton-Robinson 2006). To simplify the notion of theory, one might

describe it as a way of understanding a phenomena or relationships between two concepts/things (Maxwell 2005:49). This exegesis emerges from this transdisciplinary context and sits within a broader Indigenous Research Paradigm (Pihama 2015) (Wilson 2008) of Indigenous storywork (Archibald 2008: 153) (Lee 2015).

At the same time, we are witnessing a renaissance in storytelling and teaching that is vibrant, relational and deeply connected to the land (Archibald 2008, Lee-Morgan 2016, Wyld & Fredericks 2015). It is not just about revitalising Indigenous languages through a reinvigorated understanding our own epistemologies and ontologies. Decolonising journeys are also fundamentally about action and the striving for self determination and autonomy.

This is also evoked through a deep self-reflection and analytical struggle to maintain disciplinary relevance as perhaps witnessed in the critiques of the ontological turn. There is a question here - do we as 'native thinkers' have a role in the translation of our own experiences in the world as cultural artifacts? (Salmond 2013). There are multiple reasons why we do and should - but one

clear strategy here is the imperative need for a decolonising framework to map research processes as a journeyed experience into meaning making.

This is an age of new writing where the recognition of the inequalities of communication power and perspective are understood as part a more conscious movement for change and social justice. Talking in our own languages is a political act in Australia where the educational policies in the Northern Territory outlawed bilingual models in the mid-nineties (De Santolo 2008). The idea that different cultures find meaning in different ways is not in question. Rather, that to interrogate unequal power relations within the colonial project we need to shift the way we analyse and conceptualise meaning as it sits within dominant communication paradigms (van Leeuwen 1999). This is proving to be a difficult task especially in light of the constantly shifting media landscapes and the hierarchal bureaucracies that drive those media. These landscapes are now highly pervasive and influential through social media.

Our Elders still hold our languages and our laws are still enacted, mediated and celebrated. Appointed cultural leaders still hold the kujika (or sacred songline) and these are living through ceremonies and the embodied

memories of the guardians of these lands. These resonating scriptures that are best described using super vital language (Bradley 2010:251) and that is the kujika and the myriad of relationships, emanations and enactments around which our songs of creation that come into being in the moment.

To reflect on this means to both understand the meaning making potential of both enactments in context of country and then as an outwards story practice with or without specific intent. This study is unique in that the Elders and The Sandridge Band have a clear courageous intent to revitalise language and protect the land from mining and development. This Garrwa worldmaking prowess is birthed from before time, of the land and sky, and is highly sophisticated and yet organic and enacted through ceremony, story and now beyond known realms and into media matrix. Extending these notions into video allows for a new positioning of these ancient songs as expressions of visual and aural sovereignty and as maximum autonomy pathways to self determination and sovereignty.

Like other Garrwa cultural leaders before him, Gadrian Hoosan describes the Yigan (or dreaming) as the source of all life for Garrwa and the other clans of the Gulf country (Hoosan 2017). As one of the Sandridge Band leaders his

work with Elders alongside Bruce King has forged a whole new body of work that is deeply inspired by culture and language. There are strong Garrwa epistemological and ontological insights at play here, at one level, the idea of creating music videos is one that explores the implications of presenting ancient songlines of the land within Western formatted spaces. At another level it is about the representation of Garrwa society within the music video domain that is dominated by pop trends and cults of celebrity. All too often we have witnessed the recontextualisation of our knowledge systems and worldviews into storied myths or legends, often by racist Eurocentric modalities. Yet according to these renewal processes our ancient cultural practices will always survive the trends of the West.

## THEORETICAL FRAMING

Indigenous peoples have always theorised for survival, it is what our stories tell us. It is proven in the continuation of cultural practices over many thousands of years for the challenge of survival has involved thinking, acting and reflecting on social practices that ensure healthy meaningful lives within sustainable ecologies. Indigenous theories of change emerged from urgent need to liberate from the colonial project and shield lands from multinational

exploitation (Pihama 2015). These theoretical frameworks harmonise ways to work together, ensuring communicative mapping for longer term trajectories of Indigenous self determination and maximum autonomy.

Our own languages, story practices and laws are critical in the fluid and organic expression of these political aspirations. A deep relational sophistication is at the heart of these aspirations, a profound relationality that has grown with the land over many thousands of years and kept alive through stories, songs, dances, painting and ceremony. Garrwa Yarnbar Jarngkurr are the voices and stories that shape renewal of the relational world through song, dance, ceremony and ancient practices of the land. It is offered as a central motif in exploring the transformative potential of storying Indigenous resurgence in our homelands and the shielding of Garrwa lands, waters and sacred sites against extractive industries and interventionist policies through actions, strategic alliances and the revitalisation of languages and cultural practices.

This exegesis continues this legacy by opening up of space for Yarnbar Jarngkurr to emerge as a decolonising methodology grounded in Garrwa concepts, thinking, actions and practices. Yarnbar Jarngkurr is also about the

everyday practices that are engaged in talking and telling stories. There are myriad of ways to share and access stories these days and many of us also choose a creative practice (such as video) as a secondary source (Archibald 2008). In the process of returning to my family homelands I have contributed to the making of short videos about our resistance histories, about our movement to protect our homelands, about the revitalisation of our languages and traditions. The Ngabaya and Darrbarrwarra videos extend this body of work at a deeper level of song renewal and through this story research are able to offer unique insights into filmmaking processes, techniques and video technologies.

Maori scholar and activist Leonie Pihama asserts Kaupapa Maori theory is derived from organic Maori movements (such as Kohanga Reo and language revitalisation) and the organic nature of the theory determines that it can be articulated in many ways and is therefore not singular in nature (Pihama 2015: 13). This is really the essence of seeking life, resonance and a relational reality for all Indigenous peoples (Cayete 2015). If the logic behind theorising is driven by an eternal need to create a model or map of why the world is the way it is (Strauss 1995, Maxwell 2005), then Indigenous theories must reflect the local worldviews and knowledge practices of the people within that

world. So it makes sense in this project to use theory derived from the original sources of life, knowledge and meaning making for Garrwa.

Video plays a big part in today's technologically mediated world, it is one of the communication keys for reconnecting and sharing values, experiences and teachings for generations to come. Younger generations are experiencing many aspects of life as mediated through story platforms and technologies. These platforms shape the way we relate to certain things and add layers of meaning that I am sure were not contemplated pre-invasion. These powerful new meaning making ecologies present new challenges to Indigenous families and societies as they often impose hierarchal values and Western worldviews. Some of these complexities are revealed in chapters four and five as part of the analytical interplay between Yarnbar talk and Jarngkurr story.

This interplay offers a rhythmic key to understanding how Garrwa Elders mediate authority and enact original laws as within holistic kinship ecologies that span across the Gulf country region and beyond. In seeking greater understanding of this rhythmic key I also explore van Leeuwen's proposition that sound unifies. How do these knowledge systems connect and how does

merged meaning take place in a robust dialogue beyond Indigenous knowledge paradigms and into social semiotic multimodal theory? (van Leeuwen 1999:196). Van Leeuwen suggests that analyzing rhythm "*provides the framework with which the signs of other semiotic modes are aligned*" and "*rhythm is also the physical substratum, the sine qua non of all human action. Everything we do has to be rhythmical and in all our interactions we synchronise with others as finely as musical instruments in an orchestra.*" (Van Leeuwen 2011:677).

Rhythm also reaches across distance as we listen, dance, move to the same music, but at times, in different spatial configurations. The different time scales also reflect rhythms and relationship ecologies of grander scales, such as those reflected in the seasons. The act of making music or listening to it has a rhythmic interplay that by nature is "*a form of social interaction, and the relations of power and solidarity that are created by musical interaction are a primary source of musical meaning.*" (van Leeuwen 2012:322). According to van Leeuwen there are '*cross modal rhythmic relationships*' in film (van Leeuwen 2011:173) and it is this rhythm that plays a key role in creating cohesion and meaning structure (van Leeuwen 2012). It is this deeper approach to speech, music and sound and the courageous work calling out

racist discourses that led me to incorporate aspects of multimodal analysis into my analytical framework.

Indigenous scholars and practitioners have historically struggled to operate from universities with predominantly Eurocentric value systems at their core. In this journey I was very fortunate to discover Jo-Ann Archibald's 'Indigenous storywork'. Her deeply generous and ground breaking research offered a theoretical framing and storied experience of the challenges involved in renewing ancient song traditions. Meeting and working with her in person has given strength and clarity to this exegesis of which I am very grateful. Archibald masterfully weaves "*the design of a Sto:lo and Coast Salish storytelling basket based on the storywork teachings of respect, responsibility, reciprocity, reverence, holism, interrelatedness, and synergy*" (Archibald 2008). In many ways the conceptualisation, composition, design and editing of the videos is like storywork weaving especially once we enter into the exegesis writing. Indigenous Storywork offers an important allied framework for story research process and in the emergence of Yarnbar Jarngkurr principles.

As Garrwa leader and activist Gadrian Hoosan explains the importance of keeping culture alive is the foundational aim of Garrwa self determination and autonomy: *“When the white people came to this country, we had our own autonomy. We had our own laws and our leaders. Our ancestors went through so much, a history of being treated cruelly, or shot. But our ancestors have kept this culture alive, and now our elders they pass it on to our kids. If we lose that, we are nothing”* (Hoosan 2014).

Many in the Indigenous world believe story is integral to survival. Story is recognised as part of the fluidity of our ways of engaging knowledge and story Archibald (2008). Pihama also equates navigational expertise with a range of complex sciences asserting that *“ancestors have always theorised about our world”* (Pihama 2015:6). This study is an act of survivance and an expression of the vitality that is expressed through song and dance.

In conceptualising this DCA project within the community, there was significant emphasis on the importance of song and music as a uniting force for the clans of the regional homelands. Relationality is fundamental essence to what is communicated through the practice of enacting these song traditions. Some of the analytical aspects of the exegesis are realised through

dialogue with this important notion as it interplays with Yarnbar Jarngkurr. In Australia each tribe or clan generally holds significant discrete interwoven expressions of knowledge, language, law and practice. Across the regions there are however different histories and impacts of colonisation. Even though there are similarities in our ways as Indigenous peoples it is important not to rely on generalised notions and principles alone when framing collaborations.

Speaking from a Garrwa position, we hold ancient laws and ceremonies still, and with that a profound connection and authority within our world through the kujika and the continual enactment of what we could term a songline logic. Kujika are like scriptures, they hold immense creation powers as ecological depositories and profound mapping of the land through the super vital language of the songlines (Bradley 2010: 251). This is a very old way of understanding and theorising the world. A world that has been under immense threat since the violent colonisation of Garrwa territories around two hundred or so years ago (Roberts 2005).

As I grew to learn, trust and draw upon my own Garrwa teachings in language and law, unique Yarnbar Jarngkurr principles of enactment emerged. The

top-level principles form the basis for the theoretical innovation in this exegesis. As an emerging framework of creative research principles, Yarnbar Jarngkurr offers transformative potential for enacting Garrwa Elders intent to revitalise language and protect homelands.

This exegesis grounds Indigenous theorising firmly within an Indigenous research paradigm and also extends into the creative music video domain through the lens of Yarnbar Jarngkurr. In this study I have dedicated significant effort to being grounded and in tune with the Elders. Going deeper into the knowledge journey has been very humbling, especially in the process of learning more of my language and law through yarning (yarning circles), deep listening (darrdirri), painting and being on country (co-becoming).<sup>4</sup>

If revitalisation is a key intent for sharing knowledge, then it must hold a strong emphasis on effective intergenerational transmission of knowledge.

This exegesis explores what role and form should video take in revitalising

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<sup>4</sup> Yarning circles are a commonly used method for talking and listening and honouring many voices in the discussion and exploration of Indigenous experiences and ways of doing things. Deep listening is also an important aspect of dialogue for Indigenous people and darrdirri is a well-documented way of doing this (Atkinson 2002). There are emerging fields and discourses which talk about co-becoming and post human contexts, even though this is of relevance the scope of the exegesis limits further exploration of these bodies of work.

language as a creative research practice. As such there are clear pedagogical implications for this work in terms of understanding renewal in its broadest sense. Jenny Lee Morgan's groundbreaking work illuminates a pathway in understanding Purakau (Maori storytelling) as pedagogy, allowing for an emergent space that *"re-presenting pūrākau as pedagogy, Re-portraying pūrākau, Re-creating pūrākau as political, Re-telling pūrākau as provocation, Re-storing pūrākau as powerful"* (Lee-Morgan 2015). This exegesis aims to shed light on the transdisciplinary nature of Indigenous research and the potential of relational collaboration. I unpack the importance of meaning making and truth modalities as analytical elements of a decolonising framework. Moving beyond outdated understandings of the way we form meaning helps to reveal and unlock the transformational power of revitalising Indigenous languages.

Jumbunna Institute Researchers at UTS have articulated a set of general methodological characteristics that are very helpful in framing authentic Indigenous research: *"An emphasis on Indigenous needs and priorities; An emphasis on the development of personal relationships with research participants (not data collection); Research which seeks to be collaborative; Research which honours Aboriginal social mores and cultural protocols;*

*Research which is conducted in the community, for the benefit of the community and with the community"* (Vivian, Porter, Behrendt 2017:81).

These characteristics are universally applicable as aspects of a decolonising research framework.

## A DECOLONISING METHODOLOGY

As a decolonising research methodology Yarnbar Jarngkurr strategically aligns with Garrwa principles, laws and ancient practices of autonomous sustainability and has vast potential within relational collaboration and international rights driven contexts (Tuiono and De Santolo 2018). The process of creating two meaningful videos has required significant time with Elders and Sandridge band members, on country and in story research spaces where we talk, listen and share (Archibald 2008). Each music video has interrelated contexts to explore in terms of conceptualisation, design, composition, performance and production of the music video (van Leeuwen 2010). Storying, knowing, mapping and protecting the land is at the heart of the Ngabaya and Darrbarrwarra stories.

In revealing layers of meaning, Yarnbar Jarngkurr perceives meaning making as a spiraling process as reflected in Elders ways of teaching through story and action (Sherwood 2010:143) (Bradley 2010) (Archibald 2008:1). Story research involves important processes for respecting existing localised Indigenous research principles and video protocols. The interactive and reflexive process has shifted my own creative research practice and also informed the development of story and knowledge sharing principles and protocols unique to this study.

With the Garrwa language in danger of extinction, key methodological principles and communicative protocols have aligned with the revitalisation of language through assertion of our original laws and as an enactment of resurging cultural powers to shield homelands from mining. These principles have strong alignments with universal Indigenous Storywork principles (Archibald 2008), decolonising methodologies (Smith 1999) (Pihama 2015) and broad Indigenous video practice principles and protocols (Janke 2009) (Langton 1993). This study acknowledges the influence of this foundational work and extends this revitalisation work into a specific Garrwa Yarnbar Jarngkurr context of renewal.

These principles are informed by deeper conceptualisations of Garrwa story and Elders intent to revitalise culture, shield and protect homelands. In conversation with Elders and band members we decided that one way to understand and share this way of renewal is through the naming of the process and so it was named Yarnbar Jarngkurr or talk ~ story. As a communicative protocol it also acts as practice driven guide to the creation of the videos while shaping meaning making processes within the story research journey. Embedded within Yarnbar Jarngkurr is a story research methodology with three key interrelated foundational principles: Darrbarrwarra, Karja Murku and Ngirakar Bununu.

## STORY RESEARCH PRINCIPLES

Story research principles emerge as cultural, relational and liberational principles for this study. The working elements involve action and the weaving of meanings together through the story research process of Yarnbar Jarngkurr. These fluid concepts connect the story with a research process led by Garrwa protocolled Indigenous video.

Darrbarrwarra is a term that has been used in a number of yarns and actions that focus on the warriors who fight for the land. As a Garrwa term it encapsulates all generations and is not gender specific. It therefore aligns somewhat to certain parts of the Ngabaya song tradition where men and women dance together. At a higher level it evokes the Darrbarrwarra journey as one of eternal guardianship. This role is embodied in the role of Jungkayi as holders and enforcers of law, the lawyers or managers for the ngimirringki or owners of the land. The phrase *Garrwa Jungai Ngarra Ngarra Darrbarrwarra* used by Elders has been abbreviated here to poetically express the key principle of the eternal good warrior or Darrbarrwarra as Warriors Eternal.

Karja Murku emerged in the height of the protests and rallies taking place in the years 2014 - 2016. To start with it was a respectful and excited term that named all of the people who came together for a specific purpose. The biggest mob of people came together in September 2015 for the Our Land Is Life protest in Darwin, the capital city of the Northern Territory. The anti-fracking protest led by Frack Free NT was groundbreaking in the way it brought together traditional owners from 15 different communities together with pastoralists, tourism operators and environmental and Indigenous

activists. The video used for the protest features Ngabaya and other footage from Sandridge outstation and the protests in Borroloola.

A huge contingent of Garrwa and other Borroloola mob came to this and showed great strength and leadership on horseback and at the front line of the protests out front of Parliament House. Allies also came from as far away as Sydney and Palmerston North in Aoteaora NZ. The Elders termed this Karja Murku when referring to countrymen or our relations from across NT the Elders referred to Murnkiji - our skin name relations.<sup>5</sup> From there the phrase emerged Murnkiji Murku Karja Murku - for all of our relations in the struggle to protect the land and keep culture strong.

Ngirakar has been used in different contexts to mean power, energy or powerful. Throughout this study there have been quiet moments of reflection and storytelling over cups of tea. This often involved long sessions where Elders painted and discussed stories and shared teachings. As many of the paintings involved resistance histories or warriors fighting for the land.

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<sup>5</sup> Bradley and MacKinlay (2000) have done significant research into Yanyuwa and Garrwa song traditions and have elaborated on the profound relational concept of Ngalki which has layers of meaning including tune, essence and "*presents the Yanyuwa way of making sense of complex relationship between the people who make music, the process of music-making and the sound which music makes*". Elders have referred to this as a word for skin as part of the broader skin name relationship concept.

Characters are often depicted using traditional war strategies and weaponry. The shielding of lands was something that emerged from discussions around the use of ngarri, an old battle strategy and other cultural powers afforded to songs and weapons. Ngirakar Bununu emerged both as a metaphoric expression of the shielding force of cultural practices and a historical honouring of the ancestors and warriors who fought so hard to protect the land. These moments of reflection and storying were vital in the spiraling of meaning that takes place as Elders share stories, knowledge and celebrate victorious histories. In a way this reflects a cyclical praxis that leads towards greater consciousness of the story in various contexts.

## WORKING ELEMENTS OF RELATIONAL COLLABORATION

Yarnbar Jarngkurr emerges from these deeply grounded principles and contexts and as such holds a theoretical fluidity that suits the specific terrain (Smith 2015:26). Chapter four provides deeper analysis of the influence of Indigenous storywork (Archibald 2008) and decolonising methodologies (Smith 1999) alongside consideration of key Indigenous Cultural and Intellectual Property (ICIP) rights specific to the academic endeavours (Janke 2009). If Yarnbar Jarngkurr is to remain responsive to the everyday practices

of talk ~ story, it must also have potential to merge with other specific project or relational collaboration frameworks and protocols. There are clear synergies with transdisciplinary work and thinking that poetically inspires a (trans) forming of being (Gibbs 2017:54-55). These frameworks can be thematically broken down into the following working elements for story research collaboration beginning with conceptualisation and then intent, orientation, relationality and enactment.

As working elements, they describe and map methodological processes and creative actions that weave Yarnbar Jarngkurr principles together.

Conceptualisation, intent, orientation, relationality and enactment are key aspects of this knowledge journey and are critical elements for consideration in realising the transformative potential of Darrbarrwarra, Karja Murku and Ngirakar Bununu principles. In practice these elements are explored alongside ethical frameworks and creative protocols that seek to enhance project processes and outcomes for Indigenous peoples.

## WEAVING TOGETHER ACTION AND MEANING MAKING

Within this study I reflect upon the importance of meaning making as a contextual extension of songline logic. This illustrates the dialectical relationship between theory and practice and informs a blended analytical framework and authentic praxis throughout the exegesis (Smith 2015). Yarnbar Jarngkurr principles and working elements are at the core of this exegesis yet the study demands robust analytics of multimodal texts and jurisprudential discourses. In light of this challenge I have drawn significantly upon multimodal discourse analysis. This is done so in the understanding that analysis of the song tradition involves methods to reveal aesthetic and production choices that are or are not available according to socialisation and binding Garrwa laws and protocols. As an example there are clear rules around who to consult for different aspect of design and there are strong boundaries around who performs, where it is filmed, who is present, what can be in the shot, what frame is appropriate and what colouring and references are necessary to convey certain aspects of the song.

This analysis extended into production and the embodied performance and interactive nature of Indigenous storywork in both verbal and non-verbal

things (Kress and van Leeuwen 1996). At the outset of the exegesis this analysis included looking into ways the videos were being shared as part of a unique distribution model. It became apparent that the distribution model includes complex processes of renewal, reflection and sharing. Analysing deeper complexities of the video distribution model is beyond the scope of the study.

Other analytical tools are also used as ways to open important dialogues into the working elements of this collaboration. Goffman's Footing of Talk is used so as to understand who is responsible for various aspects of the song tradition discourse (Goffman 1981). Micro analysis of communicative events is used to unpeel some of the design and production implications as represented in the two video studies (Pittenger et al 1960). This method was used to analyse the first five minutes of a psychiatric interview where the authors combine principles of dynamic clinical psychology with anthropological linguistic analysis (Pittenger et al 1960).

## SONG AS ANCIENT JURISPRUDENCE

We are witnessing unprecedented resurgence of Indigenous movements around the world. Idle No More, Standing Rock and Mauna Kea have all grown from the desire to protect sacred sites and homeland territories through the asserting of original laws and cultural rights as framed within an Indigenous jurisprudential paradigm. These understandings are sourced in ceremony and held within the sacred nature of many of our songs and practices. This study explores the resonant jurisprudence of Indigenous song.

In the concluding chapter I comment further on the design and production choices as they align with Indigenous worldviews on communicating authority and visual sovereignty. In moving into the Indigenous jurisprudence realm we reveal Garrwa ways for communicating relationships to the land as a means to inform self determining frameworks of legal plurality (Jackson 2017), (Behrendt 2003) and the aspirations of sustainable homeland autonomy as expressed within the Ngabaya and Darrbarrwarra videos. Aileen Moreton-Robinson offers powerful insights into the unique epistemological aspects of Indigenous sovereignty in the Australian context (Moreton-Robinson 2004: 5). This study innovates Indigenous self determination discourses through

expression media as enactments of visual and aural sovereignty. But it was my passion for music and video that brought me to enact my political and creative energy within this DCA and ultimately be part of the Borroloola homeland art movement.

## POLITICAL ART INFLUENCES

I connected strongly with the Sandridge band through our love for reggae and hip hop. Both reggae and hip hop are super conscious and filled with liberational communities and allies. Our first big collaboration was Solid Territory, as a protest against the Northern Territory Intervention. It was driven by Indigenous hip hop and reggae legends from around the country and Pasifika and toured Awabakal lands (or Newcastle) and Gadigal lands (or Sydney). The Sandridge band came all the way as the headline act with Zennith and our Maori and Pacific family joined in solidarity including Upper Hutt Posse, Local Knowledge, Wire Mc and Choo, Nadeena Dixon, Dizzy Doolan, Maupower. At that time these international solidarity gigs were coordinated by my Maori Cook Island brother from law school Teanau Tuiono.

We have recently reflected on a 20-year journey of Aboriginal-Māori solidarity and discuss relational collaboration as a coming together of each of our cultural relational concepts of *whanaungatanga* & *murngkiji murkur* (Tuiono and De Santolo 2018). I discuss relational collaboration in more depth in Chapter Three and Four. One of the amazing outcomes of all of these collaborations is meaningful connections made through relationships and consciousness raising.

There is a lot of freedom in art and I think from that comes in part from its ability to harness transformative power in these activist and creative contexts. As part of the collaborations we set up creative combat, as a naming of our actions here in Australia. The idea of creative combat came about through our experience of seeing transformative connections grow into a more conscious understanding of shared struggle.

Art builds strength and is a marker for the way we move forward. Speaking up through an Indigenous self determination lens involves challenging the status quo and sometimes it can be interpreted as holding too much counter force and that's when you start to feel and see the full force of state violence.

This took full effect I guess in 2007 with the violence enacted by the NZ state with the Urewera raids on Tuhoe and the fabrication of terrorism charges and subsequent imprisonment of Tame Iti, Rangi Kemara, Emily Bailey and Urs Stringer. I know these acts of violence shook everyone up. It was another moment where we realised that the colonial project still holds violence in the heart of its system. Much like the NT Intervention, oppressive state policies are very much part of the context for storying our experiences.

Now Tame Iti is out of prison he has taken to painting and it reflects a very powerful Tuhoe position. For Iti *"Art is an intricate part of activism. To be an active participant, to try and provoke people's thinking, to capture your audience. People that come and look at art, they're looking for something. They're looking for the moments, looking for the magic, they're looking for many things."* (McClure 2017) Art is able to mark these occasions of violence and resistance in a way that also reveals the illusionary nature of this democratic society.

Our Elders sparked a whole new movement of art in the Gulf country of NT - a movement that is determined to retell stories of frontier violence and a 30 - year resistance through the heroic feats of our ancestors. These kind of art

movements also bring in that transformative power that Iti allures too. One way we call it is ngirakar - you know the power that comes from fighting for important things like the land and sacred sites and how that grows when we come and act together as one. The principle of Ngirakar Bununu encapsulates this notion within Yarnbar Jarngkurr.

If music in the community united us around our homelands movement, then it video was a catalyst to my decolonising journey of cultural learning and connecting to family in our homelands. My skills in camera, editing and producing all contributed towards being of value in tribal and family things. This led to a few different projects like Stories from Sandridge.<sup>6</sup> These short films were supported by NITV as part of the ground-breaking new commissioning initiative led by the incredible Pauline Clague. After so many years, good ways of doings thing were starting to be revealed to me. In many ways it comes back to earning respect, building trust and transforming a story into something that holds truth.

That synergy that develops from storytelling is quite profound, as it carries with it deep interrelational dimensions that connect the storyteller/s, with the

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<sup>6</sup> See more Stories from Sandridge here: <https://vimeo.com/storiesfromsandridge>.

audience, reader/viewer and the storyworld itself. Archibald's insightful work once again highlights that to get to this place of harmony requires a reverence to the storywork being undertaken (Archibald 2008:109). Much like the prayer as preparation for Indigenous storywork, Elders would yarn with the right guardians and traditional owners and talk to the Ancestors of the places we went through, filmed or camped in. This was a part of the Elders responsibility coupled with an adherence to law and protocol which is embedded in the principle of Darrbarrwarra within Yarnbar Jarngkurr.

## ETHICS AND PROTOCOLS

Communicating in a meaningful and respectful way involves taking respectful steps to collaboratively develop and articulate research potential as a tool kit of opportunity for transformation and sharing of knowledge and benefits. Everyone should be gaining from the exchange and this should be done in line with the relevant ethical frameworks. Conceptualising the meaning of the research is a key part of a consultative process and involves a considered understanding of the nuances of cultural context for the Indigenous partners and their political realities and aspirations and experiences with research and film collaborations (De Santolo 2015).

The project has adhered to the strictest of ethical codes as documented in National Health and Medical Research Council (NHMRC) Ethics Guidelines, AIATSIS research ethics and the ethical practices that have developed at the host institution. The study is also framed bearing in mind film, video and story protocols as documented in Screen Australia's Pathways and Protocols (Janke 2009) and Lester Bostok's *The Greater Perspective* (Bostok 1997).

The guidance of national frameworks of protocols and principles held up as national has complimented very practical experience of rediscovering and repatriating song tradition material at the peak Indigenous archiving body the Australian Institute for Aboriginal and Islander Studies (AIATSIS). In facilitating a community delegation and partnership with AIATSIS this study has forged a new strategic approach to repatriation for the Elders. In a way it is hacking the notion of the institution as archive. As living knowledge with interrelational dimensions these songs were taken home with the right protocol and ceremony for the Elders.

Dr John Bradley's substantial work in the area has involved aspects of story and protocol when bringing this knowledge into academic and public

spaces. There are some inconsistencies with the interchange between Yanyuwa and Garrwa songs and terminologies but with time I imagine linguistic and textual elements will align through collaborations and debate. Bradley's long term engagement with Yanyuwa people is intimate and his framing is highly place based noting that *"If ceremonies are no longer performed, you have no right to know. End of story. You have no right to know unless you are in situ"* (Bradley 2006:100).

The work of Professor Michael Christie provides further valuable epistemological insights (for Yolgnu peoples from Arnhem land) through the systemic theory of gifted education, an education with sacred elements imbued with painting and singing. The exploration of distracting goals provides a key insight into the nature of renewal and ceremonial intent: *"Their distracting "goals" at this important moment, dislocated from their work of maintaining and renewing the cohesion between people and place, indicate that they may not be the gifted leaders of the future."* (Christie 2012:40).

As Yarnbar Jarngkurr holds reverence for the relational nature of research, it can also be seen to involve the ceremony of knowledge exchange (Wilson 2008). In this study, it has shown that participatory processes are embedded

within Indigenous video practices and protocols. Ceremony is a uniting force for Gulf country clans as it expresses an unbroken connection to an ancient song jurisprudence. This presents the powerful political context of song traditions and ceremonial enactment, as both an act of sovereignty and as an expression of self determining unity. It is an important responsibility to be part of the song renewal process. It is tied to my personal commitment and collective cultural responsibility to my Elders and community. Without ceremony I would not have the mandate to speak at all on issues of land or culture in our way. Research is a journey of knowledge; it is a ceremony (Wilson 2008). Reverence is the way to hold that story research process with respect and from a deep relational place.

## OUTLINE OF CHAPTERS

The exegesis now turns to the two video studies and a detailed expansion of the story research process Yarnbar Jarngkurr. The Ngabaya video is contextualised in Chapter 2 which reflects upon the creation of the video through a story research process led by Indigenous video practices and analysed through multimodal micro video analysis. Chapter 3 presents the Darrbarrwarra journey, as a re-emergence of the good warrior for the land, and as a renewed moment of authentic visual sovereignty. Yarnbar Jarngkurr

is revealed in Chapter 4 where key principles and working elements frame the emergence of a decolonising methodology and communication protocol. Chapter 5 reflects on the Ngabaya and Darrbarrwarra videos as expressions of a resonant Indigenous jurisprudence of song and offers potential enactment strategies and future research as a trajectory for the continued emergence of Yarnbar Jarngkurr.

## CHAPTER 2. THE NGABAYA

### INTRODUCTION

This chapter reflects upon the creation of the Ngabaya video through a story research process led by Indigenous video practices. As determined in the previous chapter, the creative process can be articulated through foundational conceptualisation and the key interrelated phases of design, production, composition and performance. Going through these phases is a means of drawing out interrelational dimensions of the video practice and in particular key modality configurations aligned with the Ngabaya song tradition.

A multimodal micro-video analysis was framed from these reflections and includes both an analytical matrix and a visual song script. This analysis is conducted on a selected dance scene that is recognised as an example of the proper presentation and performance of the Ngabaya dance both in real time and as captured through video. This analysis helps to identify modality markers that align with Elders intent and therefore offer determinations on how the Ngabaya video revitalises language and enacts visual sovereignty. I also identify modality cues and articulate the emergence of key Yarnbar

Jarngkurr principles and working elements as an emerging decolonising story research framework.

## CONCEPTUALISATION

The Ngabaya song has been through many phases of renewal. It reflects many thousands of years of resonance and connection to the land through the practice of song, through the dances and through the distinct carrying of markirra (locally sourced white ochre) markings. In many ways the Ngabaya renewal process reflects a profound spectrum of reverence for the values and customs associated with the broader Yigan and Ngabaya Dreaming as well its manifestation and performance as a powerful walaba (public song as opposed to restricted or sacred) and as a public fun song.

The deep consultation took many months and carried over into the following year. In this phase I used my own experience in undertaking a Research Masters in the community of Elders and correlated key consultation guidelines and principles from within two key protocol realms—Indigenous research ethics (Australian Institute of Aboriginal and Torres Strait Islander Studies, 2012; Janke, 2009b; NHMRC, 2005, 2007) and media filmmaking principles and protocols (Australia Council for the Arts, 2007; Bostok, 1997;

Janke, 2009a; Johnson, 2001; Mackinolty & Duffy, 1987). Consultation for a certain song tradition had to involve the right custodians for the land of which this song belonged. It also meant speaking to both the correct traditional owners and managers for that song and country. Speaking rights had to align with Garrwa and Yanyuwa law and customs. The Elders guided the sharing of song and dance on the land in different contexts and different seasons.

The video representation of the Ngabaya is just one of the many enactments of the Ngabaya song. What may distinguish this representation is the video's ability to reach broader intergenerational audiences in globalised Indigenous resurgence and story spaces. Understanding the reach of video was important in understanding the implications of this project. It was clear from the outset that there had always been an intention for this video to reach broader audiences than when performed.

When first talking about the way we would make this video study we decided that making it as true to the source was very important, the provenance. The Band leaders decided that the right family had to be in it to ensure the dances were 'proper'. We also had to shoot it in the right way, on the right country, in the right orientation and with good preparation with the land.

Band members were also involved in the framing of the Sandridge band version of the Ngabaya. Being present at the studio recording session was an important part of the journey towards understanding the implications of blending the song tradition with a bush reggae flavor. For co band leader Bruce King it presented an opportunity to bridge the two worlds together as part of the Bands commitment to maintaining good protocols. This studio session is included in the Ngabaya video as a way to present the process and the Band's musicality.

In a documentation piece funded by NITV, Bruce takes the viewer on a journey as he travels with the Sandridge Band east from Borroloola to Cairns. This short documentary stories the importance of the tradition of song and the way the band is working with Elders to pay respect to their ancient ways on their own lands. It also highlighted the history of the first recording done in collaboration with Tennant Creek based musician and producer and close family friend to the Hoosan's, Jeffrey McLaughlin AKA 'Dr Flouride'.<sup>7</sup> Gadrian Hoosan hints at the need to re-record a high quality studio version for the

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<sup>7</sup> This version was released as part of the Brolga Dreaming album and featured on Triple J Unearthed <https://www.triplejuneearthed.com/artist/sandridge-band>.

specific purpose of the video: *"We done a recording here for that Ngabaya, right here we are going to do a better one we are going to master it, do a proper one for the video clip"* (De Santolo 2014).

The conceptualisation process is presented as an important protocol for research and creative projects and as a tactical reflection on deep consultation processes. Through sustainable communication practices we have evoked a healthy conceptualisation of research meaning and an understanding of the spirit and integrity underpinning this DCA study (De Santolo 2015). As Pualani Kanaka'ole Kanahele poetically describes deeper process of conceptualisation that I have experienced in this story research process with such ancient songs: *"Entering the world of ancestral memory requires a certain mindset"* and *"meaning and force of the ancestral knowledge will unfold precept upon precept, and each has a code to inspire you on to the next level"* (Kanahele 2011:xv).

## DESIGN, PRODUCTION, COMPOSITION, PERFORMANCE

In framing these four phases I have considered the complexities of merging different practices and processes within one overarching creative research

study. As this is a unique study I looked towards the broader concepts of Yarnbar Jarngkurr as a guide to the process of harmonising the combined activities; one scholarly and one creative.

Design is referred to here as a specific generative process for creating video storyworlds where reflection and reflexivity are central (Gothe 2015). The production phase captures the actions, practices and processes of music video making through an Indigenous video schema. Composition is used to describe the dynamic processes of harmonising design and production elements within a storyworld ecology framed by Yarnbar Jarngkurr.

Performance is derived from a broad understanding of performance and that the Ngabaya is in a constant state of renewal through sharing of the song, dance or other forms of intentional enactment. The analysis of the creative process reveals some of the interplay between Yarnbar Jarngkurr talk~story.

With these insights in mind I then move into a Footing of Talk analysis that illuminates key creative roles within this music video collaboration. There are strong interrelational aspects to these roles stemming from ancient story laws and protocols. These roles are grounded through conceptualisation and enacted within the four creative phases.

## DESIGN

This video study has unique complexities that demand a more thorough understanding of the creative journey. The Ngabaya is not simply a song to be recorded and a video made. It involves a sophisticated ecology of song cycles and in many ways demands relational reverence throughout the whole process. In creating a video storyworld of the Ngabaya I used generative design that was seen as part of the re-telling of the story - and part of the teachings that are embedded into the process of becoming a storyteller. In the early stages this orientation involved a lot of talking about place and people and the agency of both the land and the guardians of the Ngabaya tradition. This is clearly a critical practice, grounded in an orientation towards relationality through deep reflection and reflexivity (Gothe 2015:58). For Gothe this re-orientation was transformational recognition "*of mimesis as a performative and generative act of identity construction, empowerment and knowledge creation*" (Gothe 2015:83). The responsibility of creating a Ngabaya video storyworld was harmonised through simple shared design moments with Elders and Band members. These moments involved the following: yarning and painting protocols with Elders, sketching and

notetaking reflections, textual encounters with literature, archives and images, deep land-based reconnaissance and mapping.

So this design phase would be considered in film terms perhaps to be mostly involved in 'pre pre' and then right through pre-production but in many ways its generative and relational nature is reflected throughout the story research process. Design processes continue to influence decisions and brainstorming in production, say when something isn't available you need to design a solution that fits the storyworld as best as possible. That is often hard when shooting in the bush. Even now at the tail end of the process there are important textual and formatting elements that need to be considered. The study will now explore what mediums were used and why, such as the inspiration of the Borroloola art movement painting and sketching.

#### PROTOCOLS AND PAINTING WITH ELDERS

Painting has become a massive movement in Borroloola. The Elders Nancy and Stewart are so respected as painters and storytellers alongside Uncle Jacky Green. Waralungku Arts was for many years the hub of this activity and revival. Held within their walls is the first ever painting done by revered Elders Dinny McDinny, grandfather who passed away some years ago. I remember

vividly sitting outside of the Borroloola Post Office, cross legged with him meeting different family and being taught a little bit of language. Nanama narri he would say to me in greeting, and I would practice in my strange accent. At that time in the early 90's I was still living in Aotearoa, and my first visit to Borroloola to meet family was quite a momentous experience for me. As I left he gifted me a stunning canvas in his unique style, a style that would influence the emerging Borroloola art movement.

Over many years I learnt to make lardiwa (smoking pipes) and nubungu (boomerangs) and I am proud to still carry the original ones made by Elder Billy Kidd. I still cherish these painting and artefacts as they connected me to our homelands and still carry stories and energies of the land. Over the years my language has improved a bit and I am much closer to my family and to understanding how we think and live in our homelands. Our ceremonies took me to another level of connection.

The experience of producing Stories from Sandridge showed good evidence of the potential of video to record oral history and resistance stories. This documentary context also sparked other yarns about doing more aspirational work, collaborations that explore the assertion of visual sovereignty. My

reading of visual sovereignty suggests it locates cultural powers outside of Western legal discourse and in so doing advocates for Indigenous jurisprudence based on our own localised laws, values and customs. The most prominent and present expression of colonial power is the Australian coat of arms which identifies authority and property of the Australian government, parliament and commonwealth courts.<sup>8</sup> Representations of power are an important part of the enactment of authority, something happens when we layer the coat of arms over the top of items transforms their meaning. It applies some degree of ownership, authority over or relationship with that thing.

Through the design process we explored the markings that would be on the dancers and the material used. The most prominent being the hand mark done with markirra or white ochre. The white hand symbol taps into many layers for all peoples as it is a universal symbol for human kind. For Garrwa the mark features on the Ngabaya dancers bodies and on the caves. This mark expresses continuity and collective strength. Sourcing markirra

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<sup>8</sup> "The Commonwealth Coat of Arms is the formal symbol of the Commonwealth of Australia. It is used to identify the authority and property of the Australian Government, the Australian Parliament and Commonwealth courts." <https://www.peo.gov.au/learning/fact-sheets/national-symbols.html>

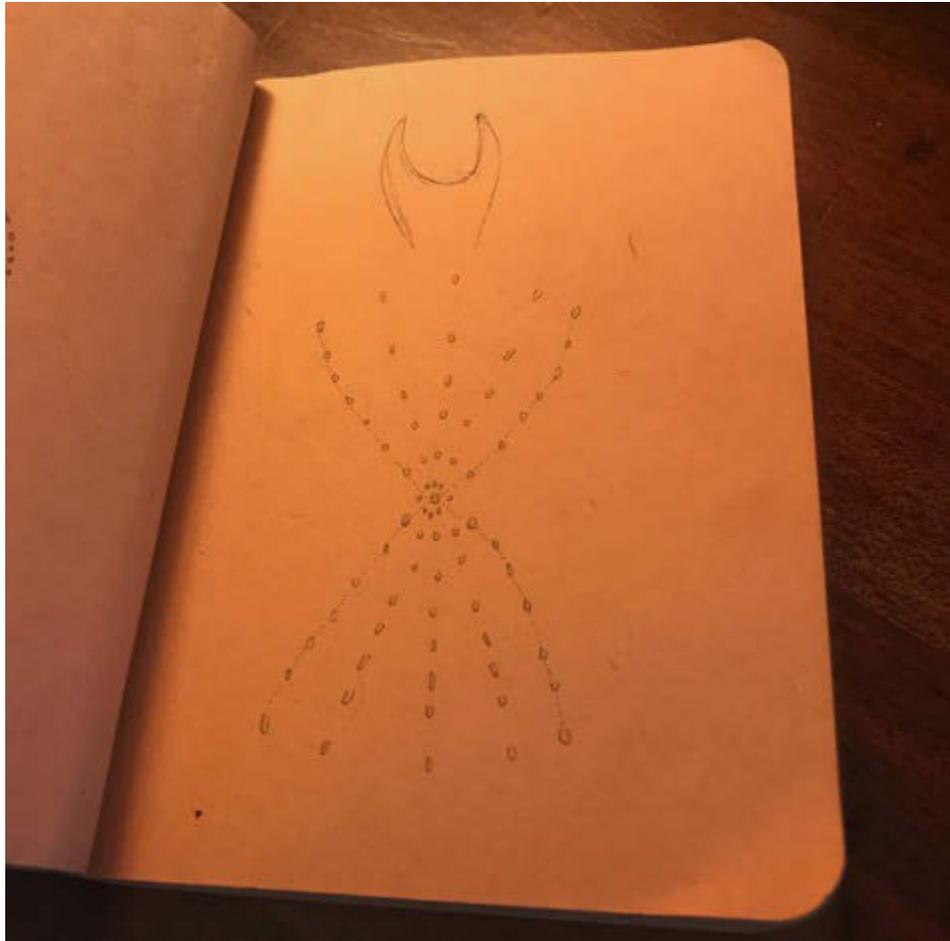
continues in itself to be a political act as there are indications that a mining infrastructure road that was threatening to destroy the markirra site is still in play.

The Borroloola protests of 2014 were centred on sending a strong message to mining companies and governments that in no way would mining expand or infrastructure be built without a fight. The actual images that were used to promote the protests were paintings done by the Elders marking the importance of the markirra site and the spatial relationship to the road (De Santolo 2018). This hand mark is realised through these protests as a symbol of importance in the movement to protect homelands and a key aspect of design for the Ngabaya storyworld.

#### SKETCHING AND NOTETAKING REFLECTIONS

During the process supervisors recommended I take fieldwork notes. I did this in three contexts. Firstly, on country as story research notes and guides for camera and blocking, secondly in archives as documentation and reflections and within academic and thirdly within academic settings such as Indigenous conferences like He Manawa Whenua. The notes tend to reflect the place and season in many instances or thematics that were being

explored. Figure 5 shows the earliest sketch of the Ngabaya as a conceptual rendering of the process of the renewal.



(Figure 5: Ngabaya sketch in fieldwork notebook 2014)

My feeling at that time was that there were strong connections in this story with the Yigan, the source and also the energy patterns of the songline itself travelling across the land. This image was inspired from a very old image on a cave where we filmed the video. The light, positioning and presence of the image on the cave is reflected in Figure 5 and subsequently in Figure 6 some

years later. Figure 6, 7 came out of a painting lesson with Elders Nancy and Stewart. These moments involved talking about what I could paint, how it could be represented, what colours would be best. In other ways it allowed for an expression of why I was painting it and how it would inform the overall project.



(Figure 6: Ngabaya painting in Elders teaching space 2016)



(Figure 7: Ngadara (sun) painting in Elders teaching space 2016)

During these painting sessions the Elders would share things like how they related to the thing they were painting, the country or landscape or stories for example. Or often it would be a resistance or frontier story which involved some of our celebrated resistance leaders or our Darrbarrwarra of the past,

our warriors of the land. Instilled within these paintings are deep values of reverence for the land, and the creation beings such as the Ngabaya.

When visiting country, I would take notes like these and also consider some of the shoot ideas, such as: camera angles, alignments and orientations with key elements in the location, light and textural elements, blocking etc. As I had moved to Darwin also for a year I have notes on settings and tests of the Sony FS700R. Shooting with this professional camera and lens was an exciting challenge. In testing these out in Darwin in different light and conditions I was able to get up to a speed that I was confident I could shoot on my own.

Though later I discuss shifts in my video practice. I also kept many notes on language, key ideas and credits for all the Ngabaya dancers and key Darrbarrwarra that feature in the videos. These notebooks are all important documentations of a deep process, which also involved textual encounters off country.

### 3D TEXTUAL ENCOUNTERS IN THE UTS DATA ARENA

Through a collaboration with the UTS Data Arena I was able to explore spatial and immersive sound design through an aural driven textual project.<sup>9</sup> The project was named We Hear You We See You and celebrated eight of the Indigenous languages of UTS staff as part of NAIDOC 2017.<sup>10</sup>

The *"6-minute experience engulfs viewers in a shared immersive experience of 360 sound and 3D words"* (Clague 2017). As co-producer I had originally organised for Elder Nancy McDinny to do the Garrwa language recording during a planned visit to speak at an event on the impacts of the Northern Territory Intervention in Sydney. This fell through so I had to do the recordings and was able to use my discretion on the spatial design of this part using orientation, intent, colour and other aspects of songline logic that was emerging through the DCA study.

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<sup>9</sup> The UTS Data Arena is a 3D stereoscopic immersive space with 14.2 surround sound. We Hear You We See You (2017) credits creator Pauline Clague, co-producer Jason De Santolo, programmer Thomas Ricciardiello, sound designer Andrew Belletty, Ben Simons UTS Data Arena Technical Director.

<sup>10</sup> NAIDOC originally stood for 'National Aborigines and Islanders Day Observance Committee' and now reflects a celebratory week for all Indigenous people in Australia <http://www.naidoc.org.au/about>. The project was supported by Jumbunna Institute, Equity & Diversity, UTS Data Arena and DAB.

Working in 360 sound collaboration with Andrew Belletty was transformative as he was the sound recordist and advisor for the Ngabaya music clip. This textual driven moment was important in exploring spatial renditions of the principles of Yarnbar Jarngkurr in real time. We recorded the Darrbarrwarra track in Andrew's studio in the Blue Mountains and his mastering took place alongside Corey Webster aka Nooky who as I said earlier produced the beats. I used purple colour of the Ngabaya dancers in the 3D text in order to link the movement of the dancers and the song with the moving textual elements.

The textual movement was aurally driven, and according to the orientation of the Ngabaya songline from West to East and also spirally in nature, to reflect the layers of meaning that emerge through the cyclical renditions of the song and the song cycles. It begins with immersed recordings of the moments before shooting the night scenes for the Ngabaya clip. Birds and Elders chatter in language and English and kids are playing in the background.

I also sought to thematically hold integrity in the use of our language in the project through inclusion of words that reflect the Elders intent for renewal of the song tradition. Figure 8 helps to articulate the text on the left that was

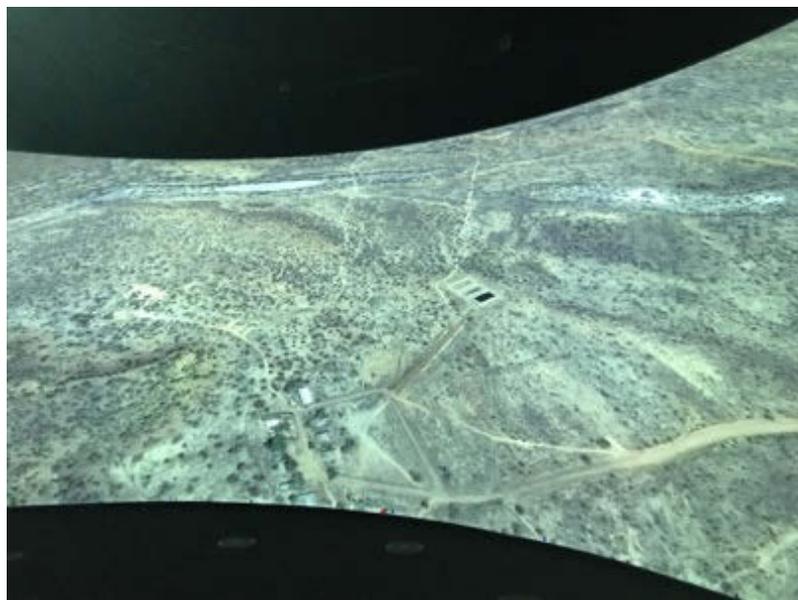
used with a spatial translation and notes for the UTS Data Arena. These insights realise some of the transformative potential of the UTS Data Arena as a site for sharing stories as immersive experiences and according to the songline logic of the song/video as text.

Garrwa	Spatial Translation	Notes
Nanama nurru	See you all	Use of colour identity
Walabarni Ngadara Kingkarri	Sun is rising	Orientation to sun
Murungkiji Murku	All our relations	Interrelational dimensions
Karja Murku	Big mob of relations & allies	Resurgence
Ngarra Ngarra Darrbarrwarra	Eternal Good Warriors	Reverence for agency, language & talk, story
Garrwa Yarnbar	Garrwa talk	interplay & poetics
Garrwa Jarngkurr	Garrwa story	
Bayungul, Langki, Kari, Kula, Kingkarri	West, North, East, South	Spiralling meaning
	Rise	Liberational intent

Figure 8: 3D Spatial design and textual reflections

There were limitations in this project collaboration including limited time and resources. However, the real test came when the Elders and Bruce and Gadrian visited the space and experienced the Data Arena. There was

excitement from the Elders especially to 'hear and see' Garrwa language and a recognition of the layers of meaning (in terms of layers of revitalising potential, as reflected in the colour of text, the placing of text, the choice and compilation of words) in the movement, choice of concepts, words and in the orientation both as a spatial grounding to where we were, that is Gadigal country (thousands of kilometres away from our homelands) and conceptually in the spiralling of meaning towards reconnecting with the source, the Yigan. After the experience Gadrian and Bruce took us on an epic Google Earth (360° screens are huge and in the UTS Data Arena you can zoom in quite significantly on the (the 20,000 x 1200 pixel screens)) journey across Garrwa lands and showed some of the songline tracks (See Figure 9).



(Figure 9: UTS Data Arena Google Earth Touring)

Overseas Professors and local guests were spellbound by this sharing of deep knowledge within the collective space. What became apparent in this moment was that there was deep yearning to understand more about, hear and feel the languages of the land. It was a strong indication that this study was important in trying to understand ways to share and renew that are meaningful, in context and transformative. The UTS Data Arena is now recognised as an important space to explore through collaboration and dialogue. Reflecting on this study further let us now explore the production phase.

## PRODUCTION

The Production phase captures the actions, practices and processes of music video making through an Indigenous video schema. With a strong design phase in play, dynamic pre-production was realised alongside the story research process. Moving into formal production only took place once there was a strong clear idea of what was to be done, how and where. After testing the gear I was confident that I could shoot in 4K using the FS700R and the Shogun Atomos recorder/monitor. Sound recording was done at the sites and through various immersive and deliberate recording devices which

aligned with the vision for high quality and authentic in situ recordings.<sup>11</sup> The gear used was fairly substantial and as in the image below was an attempt to shoot in high quality with professional equipment. Planning for the shoot was based around the seasons and the best time to involve all of the family. When the shoot came it was also beautiful to see Band members were in town as a few of them have had some prison time over the few years.

#### COLLABORATION AND PRODUCTION LIMITATIONS

The two locations for shooting were prepared. As noted earlier this involved consultations and protocols for filming on country, burning and cleansing and clearing the land for dancing and preparation of murngkarli for the key dancer and markirra for painting up. Murngkarli are weaved for the dancing men and features in the Ngabaya video on the main dancer. The shoot days spanned a week, as early morning, slow motion and night shoots would only be done within certain moments.

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<sup>11</sup> I would like to acknowledge Andrew Belletty scholar, master sound designer, recordist and musician who has mentored me in sound and assisted with the sound recordings for a number of projects on country and in studio with our Elders and the Sandridge Band. With alignments in our scholarly work we will be continuing a dialogue and working towards future creative and scholarly collaborations. <http://www.andrewbelletty.com.au/home/>

I decided early on to favour and use natural lighting as a style choice which suited the video and also of which was determined by limited resources and ability to carry any more gear. Taking notes was done where possible as part of the story research process and video documentation of the process was done with a Go Pro and audio recordings. Data wrangling was done through both the Shogun Atomos portable drives, SSD cards as a backup and backed up each evening using portable Lacie Rugged Hard Drives. Battery life proved a huge issue as the Shogun sucked up power remarkably fast and the charge rate at the Outstation was slow as it was reliant on solar.

#### KEY ROLES AND MOMENTS

As this was an important occasion many family members at the Outstation contributed to the preparation of the shoots, through burning and clearing the land making it ready and safe for the dancers. Great care was taken in doing this and the wood was also collected over many days so that a huge fire would light our way for the dancing and the filming.

For each shoot day the Elders were present as well as the appropriate Jungkayi. Elders and the Band Leaders had significant roles in the way the framings and dance choreography aligned to the camera. It was a very

significant moment to have Senior Elder and Senior Jungkayi, Glyds George, come to the night shoot, dance, sing and cry with joy as the dancers and children performed the Ngabaya for her and for the camera. Lloyd Dixon as another Senior Jungkayi would stand by me and we would discuss and yarn every frame at the day shoot and night shoot and the performance that was taking place. Elder Nancy, Isa, Mara and Linda and Selma McDinny would lead the women and girls and Gadrian, Bruce and Scott McDinny would lead the men and boys. This playful interplay was filled with fun and laughter and excitement. My role as a Jungkayi for the Ngabaya story was reaffirmed in the creative role as it all went very smoothly and everyone is very happy with the final footage. The editing process centres the composition of the Ngabaya storyworld in a non-linear video context that interweaves with the story research process.

## COMPOSITION

Composition is used to describe the process of harmonising design and production elements within and across key aspects of post-production. This study explores editing as a process of creating a storyworld through the composition of a number of elements. These elements extend beyond the

non-linear editing platform and involve 360 spatial design elements and extensions of songline logic that moves this creative process into more profound areas of reverence and resonance. Through the music videos the study also draws out compositional elements derived from aural led production of the Ngabaya song tradition. There are a number of layered design and production moments that contextualise Yarnbar Jarngkurr as a compositional guide to an authentic and credible representation of the Ngabaya.

#### COLOUR AND GRADING

During the day shooting, I shot in Raw format straight to the Shogun. The idea of colouring is only referred to here as a direct reference to the country and wanting to provide as true a representation of the natural relationship between the landscape and the dancers and the markings. Any grading is done as a means to connect the day shoot with the night shoot as part of the same cycle.

The night shoots were all shot with the natural lighting of fire, which was prepared in previous days. The fire element was also important to show how the dances would have looked pre-invasion when there were no electric

lights or mobiles or car head lamps. Inclusion of the fire also added magical elements of smoke and shadow into the look of the video. The colour palette of the videos is earthly brown, black, ochred reds and whites and smoky yellows.

## IMAGERY AND FORM

Shooting in the right country helps to determine that the right imagery is in the frame. In conceptualisation, Elders and senior jungkayi are able to guide how. When the shoots take place and when they are present are able to give immediate feedback from the performance and the monitor in this case viewed through the Shogun Atomos. Once again the viewing process is a collective act of showing respect and validation to the role of the dancers in the video (Please refer to Figure 10 below: Dancers viewing through Shogun). This reflects commitment to the Elders intent of presenting the Ngabaya dance as authentically as possible and as a documentation for next generations to see the form of the dance that is true to that moment. The dance is very much in country as the storyworld of the dance resonates with the scene. I explore how dance resonates more so in country in this analysis of place and further in Chapter Four. This hints at how storyworld understandings are a key part of the pedagogy of song renewal and how as

Linda Tuhiwai Smith states meaning is made in community and in this instance on the homelands of the song.



(Figure 10: Bruce King and Scott McDinny, dancers viewing through Shogun viewer)

## PERFORMANCE

The dance performances are led by the dancers and especially the lead dancer. The Sandridge band members and family all sing the song in the one cave, where the Ngabaya painting is. But with the emphasis on the dance, there was a focus on using the moment together to be part of the performance that was going to be represented in the video. This speaks to a kind of reverence for the dance and the song and the importance of it being

it being respectfully presented as proper and true in the performance with broader implications of audience through the video format.

The lead dancer drives the way the dance is enacted for camera in the dancers' frame and they are guided by the Elders who are viewing the performance or singing the performance. One of the keys to having everyone present was having video takes approved or rejected immediately if something is not right in the form or execution of the dance. There was a very special moment when Scott the lead dancer did a full dance take of the Ngabaya song on his own as he slowly approaches the camera. It was a very powerful expression of knowledge and skill and at the end of the song everyone cheered shouting that the proper way! For this reason, I will do a micro video analysis of the shot as a key performance and backbone to the Ngabaya storyworld production.

In preparation for the micro video analysis I firstly need to reflect upon how the video production process supports and adheres to the cultural singing roles of the Ngabaya song tradition. Ngabaya has so many song cycles, and now there is a 3min 41 second version of it. The recording process in the studio may seem to shift the context out of this cultural space. How do we

carry values and customs into new processes and contexts without shifting land as a central element. This brings to question, as Linda Tuhiwai Smith notes *"The pedagogy of talk is framed by the space we are in"* (Smith 2014). Similarly, Victor Steffensen talks about is the importance of doing things and talking about the land on the land (Steffensen 2003). The Elders that taught him helped to develop a Traditional Knowledge Revival Project methodology (TKRP) which used cameras as part of a deep knowledge methodology that spearheaded fire revitalisation practices all over the continent.<sup>12</sup> After working with Victor on a few projects filming and learning the methodology it becomes clear that talk and voice in the video production are key elements that ground and guide what is shared and how it shared.

The notion of talk also moves us into the more profound aspects of relational being in country and speaking for country. Ngarrinjjeri lead the scholarly movement towards methodologies of transformative engagement as part of the Indigenous Nation Building project (Hemming et al 2017). We discuss these Nation Building workshops further in Chapter 4, as a key moment for

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<sup>12</sup> You can view Victor Steffensen's incredible work here at his site: <http://www.livingknowledgeplace.com.au/>.

Elders to reflect on the vision behind this study and the creation of videos as both revitalisation and expressions of visual sovereignty (Raheja 2010).

So how does talk and voice manifest within this video process? We described some of the conceptualisation aspects of Yarnbar Jarngkurr in the previous chapter. This mainly focused on talking as consulting and conceptualising meaning in the early phases of collaboration. To know more about how the voice in the video we can use Footing of Talk (Goffman 1981) as a way to identify the agency of the voices.

Goffman's Footing of Talk assists in identifying the key roles in the song performance. I use Goffman's 'Footing of Talk' to ask who is responsible for the various aspects of the song? Footing of Talk identifies person(s) or organisation(s) responsible for the 'discourse' as the 'principal' and the person(s) responsible for the wording (writing/composition/design) as the 'author' and the person(s) responsible for speaking, singing as the 'animator' (Goffman 1981). The person(s) or organisation(s) responsible for the sharing and distribution is not highlighted by Goffman, but is referred to in this instance as the 'distributor'.

Goffman acknowledges that singing holds doing things like instrument playing which does not centrally involve talk (Goffman 1981, p.139). Yet Goffman's questions provide a framework for exploring the participatory nature of the production of the video and the interpretative complexities emerging from kinship responsibilities within Garrwa and Yanyuwa song tradition contexts. Songs traditions certainly reveal pathways and offer profound insights into Garrwa and Yanyuwa narratives and their manifestation as a sort of kinship consciousness (Bradley 2010, p.41).

I will focus on the studio recording of the Ngabaya song that is being used in the music video. Footing of Talk identifies person(s) or organisation(s) responsible for the 'discourse' as the 'principal' and in this case there are broader contexts to consider. As earlier stated the Ngabaya song tradition is a Wurdaliya clan song at one level the principal may be the clan itself and the collective senior jungkayi for it. At another level in terms of secession, guardianship of certain song cycles has been passed down from Elders/composer of the dream state song, Jerry Brown to Elder Eileen McDinny and then it would seem clear to Elder Nancy McDinny. This custodial role involves a degree of action and commitment to keeping the song alive, and enacted a task that Elders Nancy, Isa, Mara and other sisters

and family have taken on. In contrast in Western law the principal owner of the song would be codified within the agreements and contractual arrangements as a reflection of the strata of rights attached to the writing, composition and recording and performance of song.

Footing of Talk identifies the person(s) responsible for the wording (writing/composition/design) as the 'author' or in this case authors. In this strict sense the authors of the 'studio' version are Elder Nancy McDinny, and band members Gadrian Hoosan and Bruce King. But in discussions of ownership this conflicts with the more holistic view of the song as held by collective custodians and sourced from the Ngabaya themselves as creation beings from a certain creational period. Footing of talk identifies person(s) responsible for speaking, singing as the 'animator'. This language ties in well with some of the anthropological and ethnomusicology discourse which use the term animating the songs and songs animating the land (Bradley 2010) (Kearney 2011). Once again this is fluid and in the instance of the studio recording the Sandridge Band and Elders are the collective singers. The studio version was recorded live at Pegasus Studio's by Nigel Pegrum. Nigel came recommended by long term brother Astro Brim (from the local legendary Kuranda reggae band Zennith). The lead singer for the first, third

and fourth verses is Gadrian Hoosan. Elder Nancy McDinny sings the second verse, she is also the lead composer of the song alongside Band members and in particular Gadrian, Bruce, Conrad and Scott. The chorus is sung by Gadrian with Bruce King and Patrick Dodd, the bass player in the band.

The Footing of Talk analysis is helpful here as a comparative tool for revealing differences between Western notions of song composition, performers rights and ownership and Garrwa and Yanyuwa perceptions of custodial rights and responsibilities. In Footing of Talk Goffman's divisions of labour in song are distinct, whereas in this process the responsibilities and roles are shared in a fluid and deeply relational context. These roles continue after the production, performance or creation of the song and into distribution. The distribution in this study is a video and as a text it provides important insights into the way of song renewal. The role of the storytelling is linked to other aspects of life living on the homelands and the cultural and political responsibilities of protecting country.

In reflecting on the Ngabaya video process I have illuminated some of influences that shape the storyworld. The following analysis looks into how

these phases are woven together in song/dance through the key working elements of intent, orientation, relationality and enactment.

## MULTIMODAL MICRO VIDEO ANALYSIS

One way of revealing the interrelational dimensions of the video is through identifying how the interactive and represented 'participants' relate to each other. The participants are categorised as place, material, technological and spatial and are realised by the dynamic patterns of movement that link them (Kress & van Leeuwen 2006: 45-46). In using multimodal micro video analysis within a story research process we can identify the relations (transactional and instrumental) of key elements in the music video as part of a holistic context of the story research process. Narrative process in moving image is guided by actions (figurative and abstract) (Kress & van Leeuwen 2006: 258) and is contextualised through place within Indigenous narratives where land is a character (Clague 2013).

Dynamic composition of shots can signify dynamic relationships "*both the relations between 'characters', between the people we see on the screen, and the ongoing, constantly shifting relations between these characters and the*

viewers" (Kress & van Leeuwen 2006: 262). By focusing on the "most minute audible details" Pittenger's microscopic interview analysis reveals "the all but invisible weave of human interchange..." (Pittenger 1963). I also tailor van Leeuwen's use of sound script for the purposes of providing an itemised textual translation alongside visual reference (screen grabs) of the Ngabaya music video as a visual song script (van Leeuwen 1999:201). This inclusion is also in part an aspect of the translation and providing context to the videos as aligned with this exegesis. For now, providing textual overlays as subtitles in the videos is still under consideration by the Elders and Band members.

The Ngabaya Song and Dance Matrix provides some thoughts on the story research process as reflected upon through the working elements of Yarnbar Jarngkurr and relational collaboration. The selected dance sequence is analysed in relation to these properties and the working elements Yarnbar Jarngkurr: intent; orientation; relationality and enactment. This analytical matrix frames place/story, material, technological and spatial participants and elements into columns. To the left, columns begin as the grounding for the traditional points of departure (with respect to intent, orientation, relationality and enactment) of the renewal process. The right hand columns present ways

that the video realises these points of departure that are grounded in the values and principles of the left hand columns.

The bullet points below further articulate the key for the matrix:

- Place/story: the source of values and customs that ground the process and also represented in natural forms such as water, lightning
- Material: cultural things, markings and expressive media including land based items such as markirra (ochre) and murngkarli (traditional woven men's piece)
- Spatial: travelling story elements and ways of connecting cultural actions and dance movements (temporal) to story and land
- Technological: local technologies, story research and video and other practices such as use of traditional fire and cave paintings
- Creative choices run throughout the matrix as reference points for colour, framing, direction, social distance

The matrix and scripts are presented in the Appendix and explored further in Chapter 4. But now I reflect upon the video creation through the lens of Yarnbar Jarngkurr talk~story where song, dance (and place) are understood to be fundamental properties of the music video.

## A DANCE PERFORMANCE WEAVES THROUGH THE VIDEO

Song and dance in the music video combine to form a distinctive representation of the Ngabaya song tradition. There is no way to simplify the intricacies of all the elements present in the video as they weave together layers of meaning and relational connections that extend well beyond the frame. Renewal of a song tradition in this form has shown intent to spark a cultural revitalisation that holds authenticity and reverence for the land and the Ngabaya. To rediscover the power in ancient discourses the process must acknowledge that these songs are sourced outside of Western discourses. This decolonising story research process emerges from a holistic context where everything is relational. In this video the Ngabaya lead dancer weaves the elements together as a thread binding the performance to the land as an act of relational reverence.

The interrelational dimensions of video help to bring to light some of the nuances of the dance, where place/story and material elements of participants are part of a dynamic composition that is aurally led. This reading enables fluid manifestations of visual sovereignty to emerge as part of the rhythmic journey of the Ngabaya songline. The song cycles are chosen

in the studio version with a clear intent to share this reverence through acts of unity, respect for country, law and reflexivity expressed in the verses.

The use of locally sourced markirra is a powerful representation of the continuity of practice on country. The hand mark of authenticity reaches into much more profound universal values of humanity and unity and in this way provides a clear delineation between the logos of authority and property (as in the Coat of Arms) and logos of reverence and unity. The use of the murngkarli shows provenance through the weaving practice of the Elders but is also a distinct reorientation towards presence on country that holds credibility in the moment.

The agency of camera is highlighted as harmonising song and dance together within a spatial canvas. The walking of the Ngabaya continually takes place throughout the clip, inferring that there is more to the journey beyond the frame. This unknown element, the void of potential, is just part of the stories intent for reverence to be experienced and not just witnessed. The dancer/s are able to move into the space in the performance and in doing so are enacting embodied sovereignty in rhythm with the land through the song.

The camera is driven by both the song and the dance, and the key roles of jungkayi and Elders in mediating the performance. The reliance on land resources is also an aspect of the pedagogy of dance and a reflection on the spatial patterns that reflect visual sovereignty. There are other considerations emerging from the analysis that may challenge the notion that movement is spatial and a temporal phenomenon (Kress & van Leeuwen 2006:265). This is further explored in reference to Vine Deloria Jr's open ended process of critical and kinetic contemplation of sovereignty (Raheja 194:194). But for now the focus has been on the interrelational dimensions of video practice within this story work process as a way to reveal modality configurations and other emerging patterns of meaning.

For now, some insights to emerge from the analysis include:

- movement leads the transformation of relational connections and shifts the modality configurations in moving image (element);
- movement is temporal and reflects interrelational connections of participants in flux (element);
- dynamic composition can be an open ended process that explores kinetic expressions of visual sovereignty (process);

- credibility lies in trust, respect and truth as interrelational dimensions between storyteller/singer, viewer/listener, and the story/land;
- decolonising research through Yarnbar Jarngkurr involves dynamic composition and counter textual narratives.

These dimensions and configurations assist in illuminating the values and customs underpinning the authenticity of the talk ~ story (video in this case) through a fluid criterion of truth, trust and respect (Archibald 2008:19). In Chapter Four I further explore alignments of Indigenous storywork and visual sovereignty as a way to position Yarnbar Jarngkurr talk~story as an emerging decolonising methodology and praxis. Chapter Four draws upon the reflections, teachings and oral histories of Elders and Band members and others who have generously shared insights during the exegesis. Before I do that I move to Chapter three which begins by focusing on the re-emergence of the Darrbarrwarra through discussion of the conceptualisation phase and orality, testimony and translation. I then delve into the key interrelational dimensions of the Darrbarrwarra video as part of a dynamic composition that explores kinetic expressions of visual sovereignty.

The chapter posed reverence as an emerging thematic within Yarnbar Jarngkurr talk~story as a story centred research process. As a political statement and aspirational discourse it also aligns with key rights embedded within an Indigenous self determination framework. In particular, the Ngabaya is expressive of the right to create and revitalize cultural traditions and customs and autonomy as determined in Articles 1, 4, 11, 12, and 13 of the UNDRIP. UNDRIP Article 1 states that all "Indigenous peoples have the right to self determination. By virtue of that right they freely determine their political status and freely pursue their economic, social and cultural development."

## CONCLUSION

The Chapter frames the notion of interrelational dimensions in the Ngabaya video through the nuances of the dance, the interpersonal and holistic context where participants natural and material elements form part of a dynamic composition that is aurally led. Movement was shown to determine and drive relational connections through the dance and different modality configurations such as markings and orientation. Dynamic composition was also determined to be an open ended process that sparks new discourses and in some cases renewed kinetic expressions of visual sovereignty. These

dimensions and configurations were shown to illuminate values and customs that underpin the authenticity of the talk ~ story (video in this case) through a fluid criteria of truth, trust and respect (Archibald 2008:19).

## *CHAPTER 3: THE DARRBARRWARRA JOURNEY*

### INTRODUCTION

The Darrbarrwarra story re-emerges as a journey of action and meaning making within a powerful Garrwa movement to shield homelands from extractive industries. As a dynamic statement of Garrwa Ngirakar strength and power it also represents a deep a creative process of orality and translation that focuses on paying homage to the Darrbarrwarra good warriors of the past. In light of the messaging within the song, the hip hop influence locates the video within a contemporary liberational context. The video challenges mystifications of the colonial story by distinguishing legality from legitimacy through a Yarnbar Jarngkurr framing. Finally, the chapter presents the dynamic composition of the Darrbarrwarra video as a renewed moment of visual sovereignty.

The Darrbarrwarra video emerged and was created in a different way than the Ngabaya. In some ways it followed usual conventions of Indigenous video but with a few unique attributes that are tied to the intent of the piece and the story research process. All in all, the song took four years to create, from early conceptualisation on country, to the oral and writing process, and finally to

the studio recording and shoot. These fluid timelines do not reflect realistic production parameters for a typical music video but they were necessary to allow for the study to unfold with reverence and respect for the story research process. The production travelled to a number of places including Garrwa, Larrakia, Gadigal and Gandangarra lands.<sup>13</sup>

This chapter draws out key insights from the conceptualisation phase and in particular orality and translation as part of the story research process. It is wonderful to hear Professor Jo-Ann Archibald share deep insight into core making meaning in story, through the principles of respect, responsibility, reciprocity, reverence, holism, interrelatedness, and synergy (Archibald 2008:140). On some occasions, her study draws attention to First Nation's hip hop music video that was filled with strong images and voices of youth. In discussion with Professor Archibald I was really inspired by her enthusiasm for video as secondary source for storywork and dialogue: *"Seeing and hearing the storyteller in action begins a process of interrelating that happens among listener, storyteller, and story. The video thus serves as a secondary source for*

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<sup>13</sup> Please note there are different spellings and linguistic conventions for some Indigenous languages that are still emerging and I respectfully use these spellings now for the purposes of this exegesis to name the homelands of each clan/tribe or nation that some aspect of production took place on.

*this interpersonal dimension and context for working with stories*" (Archibald 2008:111).

This chapter reveals the potential of relocating Indigenous stories and cultural powers outside of existing Western legal discourses through a project of renewal. I conclude with a critical discussion of the authenticity of the Darrbarrwarra video through a fluid criterion of truth, trust and respect (Archibald 2008:19). The notion of authenticity raises important ethical considerations in both research and creative domains. This chapter frames key authenticity considerations in the renewal process as a precursor to further discussion in Chapter 4.

## SHIFTING PERCEPTIONS: LEGALITY AND LEGITIMACY

As an emerging decolonising research practice, Yarnbar Jarngkurr involves dynamic composition and counter textual narratives that align with the revitalisation of our languages of the land. The video's relational dimensions and configurations indicate a re-emergence of the Darrbarrwarra storyworld and can be identified as kinetic expressions of visual sovereignty. In revealing key modality configurations in various contexts Yarnbar Jarngkurr also

provides alternative frameworks that can shift perceptions of legitimacy and legality.

As a decolonising action the Darrbarrwarra journey strategically challenges accepted norms surrounding Western based regimes and notions of sovereignty, authority and property. Aileen Moreton Robinson's work has laid the foundation for counter sovereignty narratives and proposed the taking up of new Indigenous research agenda's that critique Western notions of sovereign power (Moreton-Robinson 2004). As a story research process there is also a need to challenge mystifications of the colonial story by distinguishing legality from legitimacy. As renowned Indigenous legal scholar and activist Larissa Behrendt has stated: *"The law tells our national story as much as historians, prime ministers and novelists do. Law can be complicit in storytelling because, in the process of determining and applying law, judges have to reconcile conflicting arguments and come to a conclusion by relying on the credibility for the witness and other evidence that has been accepted. This is a human exercise and therefore always susceptible to bias, prejudiced, preconceived ideas and existing worldviews."* (Behrendt 2016:190).

Colonial storytelling is a key mechanism for shifting perceptions of how colonisation occurred and continues to impact on the people and lands that are colonised. Behrendt's work here provides sharp analysis in demystifying representations of Aboriginal peoples both as savages and as uncivilised societies that live sustainably on the land. For Behrendt stories hold the ability to transform relations and perspectives: *"Could there have been deeper integration of Indigenous culture and creative practice into the emerging dominant Australian culture? Could there have been a deeper respect for the integrity of Aboriginal and Torres Strait Islander families and their kinship connections?"* (Behrendt 2016:199-200).

This notion is extended in this study through the proposition that movement leads transformation of the relational connections in moving images. The previous chapter suggested Indigenous video has the ability to shift modality configurations according to relational dimensions of the participants (Kress & van Leeuwen 2006: 262).

## CONCEPTUALISATION, ORALITY & TRANSLATION

The Darrbarrwarra track is quite a unique production and has emerged as one of the first full Garrwa rap songs. Also the relational collaboration with Nooky sets it apart from the Ngabaya and other Sandridge Band songs.

There are some powerful resonances with Indigenous hip hop and I hope more of these collaborations emerge as an outcome of the relationship building in this project.

In the last chapter we began framing the interrelational dimensions of video practice within this storywork process for the Ngabaya video. We noticed some powerful modality configurations as aligned with Elders intent to revitalise language and enact visual sovereignty. In this chapter I draw out these insights with specific reference to the reliance on oral tradition and multimodal translation.

## CONCEPTUALISATION

Once again design involves a reflection on the creation of the Darrabarrwarra storyworld through generative processes. Conceptualisation begins with talking and action. Often we see research agendas driven by forces outside of

the community of research. In Yarnbar Jarngkurr the priority is travelling to see Elders and important places as part of a deep reconnaissance. Often with Indigenous communities there will be unique localised pressures and forces that cannot be contextualised without referencing these powerful influences on the everyday lives of the research community.

The Darrbarrwarra is an expression that refers to the good warriors of the land as an eternal guardianship role. This role is sourced from many things and on its surface through the actions and meaning making journeys undertaken by Darrbarrwarra as a continuum of custodial prowess. The Darrbarrwarra song began as a tribute poem to our ancestors as eternal warriors. It formed as we travelled around our homelands visiting Elders and going to important places. It honours men and women, tall and short who change with the tide and seasons in their role as guardians of the land. It also reflects upon guardianship roles as one that is tied to our breath and embraced by mountains - a deeper conceptualisation of authority and sovereignty.

This conceptualisation is an important aspect of the dynamic composition of the Darrbarrwarra video and it aligns with the dynamic language of

Indigenous jurisprudence in other parts of the world. Noelani Goodyear-Ka'opua explain the Hawaiian concept of Ea in her reflections on sovereignty and the fight for Hawaiian nationhood: "*Unlike Euro-America philosophical notions of sovereignty, Ea is based on the experiences of people on the land, relationships forged through the process of remembering and caring for wahi pana, storied places.*" (Goodyear-Ka'opua 2014:4). The dance scenes in the Darrbarrwarra video are a tribute to all ancestors and reflects the ongoing guardianship role of both women and men.

When first talking about the video the song was the main focus. As an aspirational piece it had some intent to inspire continuity in the values and customs that are associated with what it is to be a good warrior. At the same time there is an immediacy to the clip, where the political context is storied through actions, protests and enactments of Indigenous self determination. These gatherings are also where a lot of stories are shared, especially some of the old resistance stories.

## ORALITY AND TRANSLATIONS

The Elders have very powerful stories of resistance, escape and hardship. Many of these have been shared through painting and other forms such as interviews and testimonies. The Open Cut exhibition in August 2017 marked how strong the Elders and community voice are in opposition to the continuing operation and proposed expansion of the McArthur River Mine (Kerins 2017a)



(Figure 11: Open Cut Catalogue 2017)

The exhibition was on Larrakia lands in Darwin and was led by Jacky Green, Therese Ritchie and Sean Kerins. Open Cut challenges commonly held

misconceptions in Australia around authority and property as encapsulated best in the bold title *"We Never Ceded Our Countries"* (see Figure 11). This landmark exhibition drew upon oral resistance histories, painting traditions and contemporary activism and presented them as powerfully marked black and white portraits and a life size timeline of historical events for the four regional tribes, Garrwa, Yanyuwa, Mara and Gudanji.

These textual white words express outrage and context directly into the face of the mining and extractive industries in the Gulf region. The use of white text directly links these statements with the ancient markings of markirra that are present in both the Ngabaya and Darrbarrwarra videos. Elder Uncle Jacky Green carries 'Cut Open' on his chest - a deep reflection on his leadership in the fight against the mines opening and subsequent expansion with Gudanji and other local clans. Sean Kerins offers sharp insight into the intent of the show: *"Today, through the Open Cut exhibition, the Indigenous peoples of the Gulf Country once again use art to speak truth to power. They do this because they are subjected to forced assimilation and the contamination of country."* (Kerins 2017a).

Darrbarrwarra is chosen as the mark in one of the photos and is referred to in the context of re-emerging stories of warriors of the land: *"the canvasses of Stewart Hoosan that illustrate the struggle of the Garawa resistance warriors (Darrbarrwarra), Mayawagu and Yarri Yarri, which remind younger generations of Aboriginal people of their ancestors' resistance to the violence of the settler colonisers"*. (Kerins 2017a). This is a key moment of emergence for the Darrbarrwarra.

At the heart of the poster lies a quote from another late Elder Mussolini Harvey *'Those Dreamings travelled like human beings and their spirit is still there in the country. We talk to them as our own relations and we believe their spirits come back into our families in the new generations that are born'* (Kerins 2017a). There is a strength that lies in this quote, a truth that the stories of the land are all encompassing. As Behrendt notes, colonists will always be impacted on by the environment, and in quoting Carl Jung pinpoints a key psychology truth *'the foreign land assimilates the conqueror'* (Jung 1970 in Behrendt 2016:192). Both the Elders and key song men Scott and Gadrian contributed to this project as a powerful exhibition reference point for the exploration of reverence and the continuity of oral tradition.

## A WAY OF HONOURING

Oral traditions influence the song concept, stories of the land, the ancestors and other beings such as the Ngabaya are all key references. Similarly, the actions of the Darrbarrwarra are in harmony with the seasons, with shield willing, boomerangs and spears flying, the humble victory fires are forever inscribed into the rhythm of the song. The Darrbarrwarra video encapsulates quite different design processes to the Ngabaya. In the conceptualisation phase Elders were clear that the story to be shared was one that honoured our ancestral warriors who were fierce guardians of our homelands. As mentioned earlier Indigenous video sensibilities were engaged in this process as part of the generative design process. This centered around talking, storing and visiting important sites of resistance.

Once again the process involved sketching and painting as a way to visualise and collectively explore the notions of the Darrbarrwarra. Two Garrwa freedom fighters were deemed as embodying the Darrbarrwarra as the good fighter. Mayawagu and Yari Yari were Garrwa resistance leaders from the last 1800's early 1900's (Roberts 2005). In exploring this oral history there were moments of talking and storying as well as sketching of Mayawagu (See

Figure 12). This helped in the understanding of perceptions of how Darrbarwarra were and the nature of representing such revered ancestors. It also reflected a deeper understanding of Mayawagu and his important story. Mayawagu is my bush name that I was given as he is my great great grandfather through kinship.



(Figure 12: Darrbarwarra. Conceptual sketches by Stewart Hoosan, Nancy and singer/dancer Scott McDinny 2015)

The name Darrbarwarra reflects that, fighters for the land, warriors of the land. It reflects in part a poetical tribute to the maintaining of life, and the deep connections to land and the health and wellness of all beings. At an organizing level the video reflects some of the amazing actions and leadership of youth for the clans in areas of climate action, protecting country

and other cultural matters of high significance. This story of leadership is now refocused on the roles of both men and women as reflected in the song composition process and in the dances. This is reflected strongly in the Darrbarrwarra clip where family, men and women, boys and girls dance together in strength with Scott the lead singer. These accounts and explorations are deeply reverent to the ancestors who fought so hard to protect the land and are somewhat more personalized and related to specific places and people rather than reliant on archival fragments and news artefacts.<sup>14</sup> For the first time the Darrbarrwarra video reflects a renewal of these accounts into a new rhythm of Indigenous hip hop.

In Western societies oral traditions have become more and more subservient to scientific or literary account of the same phenomena. Archibald brings this concern to the forefront in an examination of orality and its relationship to literacy in order to "*counter the notion that the knowledge contained in the oral traditions of Aboriginal people is not as intellectually challenging as that found in Western forms of literacy...*" (Archibald 2008:15). In the same light this study looks towards understanding the potential of video as a way to privilege our own languages, stories and testimonies as aspirational

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<sup>14</sup> For a robust historical account please see Tony Roberts (2005) 'Frontier Justice'.

statements and expressions of visual sovereignty. Video is now proving to be a powerful tool for these expressions within creative doctoral spaces. Bernard Sullivan award winning film *'Yindyamarra Yambuwan'* emerges from his creative doctorate exploring this concept in deep collaboration with Uncle Stan Grant, Aunty Flo Grant and other Elders where *"Yindyamarra is always the story that the storyteller lives and breathes."* (Sullivan 2016:12). Yarnbar Jarngkurr places breath and life into understanding the story research process as an expression of political activism and revitalisation of language.

Elders now face multiple challenges of keeping language and culture strong as well as protecting homelands. Their voices can be marginalised and excluded from important discourses of change. Elder Nancy McDinny has become a very strong voice against mining, fracking and extractive industries in the Northern Territory. Presently, sharing knowledge and perspective takes place through talking and storying in different formats, such as painting and media interviews or sharing of views on specific issues in political art. The Darrbarrwarra journey involves action and meaning making as part of the political discourse against the forced assimilation and extraction of resources

from homelands. One video in the Open Cut exhibition went viral on social media and has over 92000 views on Facebook.<sup>15</sup>

Elder Nancy McDinny's strong statement in the video is a first-hand account of a contested truth. By asserting that Paul Foelsche (the founder of the Northern Territory Police Force) murdered many Garrwa people, we are able to hear and see the first-hand account of an oral tradition, as well as triangulate the statement alongside the visual reference of the timeline and image of Foelsche (See Figure 13).

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<sup>15</sup> For more information and videos please see Open Cut Facebook videos at <https://www.facebook.com/OpenCut2017/>.

**Sir James Penn Boucaut** was Premier of South Australia three times: 1866-67; 1875-76; and 1877-78.

Under the approval of Sir James Penn Boucaut, Darwin-based Inspector Paul Foelsche, dispatched numerous punitive expeditions of great size and cost to punish 'blacks'. Punishment meant slaughter and destruction—after murdering people in the camp, the police would shoot the dogs and burn everything in sight.<sup>2</sup>

**BOUCAUT** was Attorney-General of South Australia under Premiers John Hunt and Henry Ayers, and served variously as Attorney-General, Treasurer, Commissioner of Public Works and Commissioner of Crown Lands and Immigration in the same capacities. He left office in 1878 when he was appointed a judge of the Supreme Court of South Australia. Boucaut resigned in February 1888 on a pension of £1,000 a year, on account of failing health. He had an estate at the foot of Mount Saddle, where he built a grand house. He had a reputation for being a generous and a kind man, and he died on 1 February 1916, aged 64.

Historians concur that the chief of police forces **Inspector Paul Foelsche** played a critical role in the violence inflicted upon Aboriginal people in the Northern Territory. He was the man behind more massacres in the Northern Territory than anyone else and he was supported by every South Australian Government from the founding of Darwin in 1870 until his retirement in 1904, when King Edward VII honoured him with the Imperial Service Order.<sup>4</sup>

**FOELSCH** was a prominent Prussian, member of the Mining Independent Order of Gold Flowers, appointed Chief Magistrate in 1876. He was one of the founders of the first Darwin Lodge. The Foelsche House in the Gulf district was named in his honour.

In 2003 the South Australian Museum mounted a touring exhibition of Foelsche's work items from the South Australian Museum's Paul Foelsche Collection of 200 engraved drawings. Interpreted with a great deal of historical information.

He died in 1914 after a year of suffering from gangrene, arteriosclerosis and senility.

There is evidence of at least 50 massacres in the Gulf Country of the Territory up to 1910.

Inspector Paul Foelsche dispatched numerous punitive expeditions of great size and cost led by **Corporal George Montagu** and **Constable William Stretton**, to punish 'blacks.' In a personal letter, Foelsche openly spoke of what he called his 'Nigger Hunt':

*"Of course you have seen all about our Nigger Hunt in the papers. ... I left it to Stretton, and I could not have done better than he did so I am satisfied and so is the public here."<sup>3</sup>*

**STRETTON** originated from the gold fields and contributed to various mineral government projects in the Territory and in 1913 was appointed Chief Protector of Aborigines.

**ENT IN THE SOUTHWEST GULF COUNTRY**



**The Hon. Sir James Penn Boucaut, KCMG, QC**



**Inspector Paul Foelsche**



**Constable William Stretton**

**'Developing' northern Australia has always been a white man's dream. Violently casting aside Aboriginal people and their territories to create the wilderness myth, the white man set about imposing his own**

One thing that these large-scale white man projects share in common is that most were failures. That is, they had such a degrading environment, or benefited so few individual

(Figure 13, Kerins, S. (2017) Open Cut Exhibition Timeline)

As an Elder she restated how his actions have impacted on the people of the region and how there is now a campaign to go back to the original Garwa name Mungalumba. Interestingly this study was a catalyst in bringing together our Elders with both the Environmental Defenders Office NT and the law firms that are assisting with the campaign. Once again by reinstating the

voice of an Elder the video is acting as a medium for the continuation of the guardianship role and a witnessing of the violent story of the Gulf frontier.

Translation is conceptualised here firstly as the textual process, but also as a multimodal process where the Darrbarrwarra concept manifests into a video driven storyworld. One of the unusual aspects of the Darrbarrwarra journey is the use of text and the translational process involving place based stories of the land, oral tradition, painting, dream states and tributes to ancestors and all beings. Multimodal elements take effect in the video through different creative choices and resonances with the oral traditions and the context of the framing taking place in the video.

The use of colour, black and white and action protest images and icons are all aspects of the Darrbarrwarra storyworld. Yarnbar Jarngkurr is a story research process that subverts and challenges colonial representations and discourses of supremacy. This chapter frames part of the process as a demystification of modality cues and patterns that assert Western values and worldviews. In understanding Darrbarrwarra as the way of a good warrior, we begin to shed light on the importance of taking a decolonising approach to the story research process. Archibald emphasises the importance of maintaining a

critical and decolonising approach throughout the storywork process: *“To get away from this “new act of colonization,” I had to read and hear the voices of First Nations/Indigenous peoples and find the theories embedded in their stories”*. (Archibald 2008:16)

In this light the exegesis also takes a critical reading of the textual and translation elements involved in the process. As a revitalisation project the process of creating the video is also tied to the context where the loss of language is a direct result of colonisation. It is very common in the community to have someone in the family who has a story of being taken away or forcibly removed. Another intergenerational factor is that a large percentage of us now live in the cities or towns off our ancestral homelands. These factors impact on families and their ability to use and access be part of the revitalisation of the language and culture.

There are some powerful examples of language being revitalised at a very grass roots level in Australia. What emerges here in this study is a unique translation process. This involved going from the source of Elders talks and stories and oral tradition, imagery as painted on canvas and cave, and then poetically inscribing it into English and then composing a song back into

Garrwa textual rendition. The final text translation is a conceptual translation done by the Elders. This meant a few extra words and a shift in the usual pace of the language perhaps to match the hip hop style.

There were some discussions around this and it is noted as something to consider when producing the beats it may be best to come together on country to record in situ or in a collaborative and creative studio space. But the intent and meaning of the collaboration is significant and aligned with the right way of building up good relations and spaces for the sharing of stories, songs, dances and actions. With some of the translation issues in play it is important to reflect upon the story research process so far in a way that is meaningful.

Indigenous storytellers understand how relational validity or accountability is a key to being seen as credible and speaking from a place of truth (Wilson 2008). Storytellers also have a leadership role in maintaining culture and staying true to the values and customs of the stories that they offer. The history of research is full of examples where storytellers or Elders were exploited or harmed (Smith 1999). Research therefore deeply impacts on the wellbeing of Indigenous communities.

Juanita Sherwood looks to storytelling within her ground-breaking decolonising health research in Australia where: "*Indigenous communities recognise storytelling's methodological and ethical perspectives*" (Sherwood 2010:132). When Elders or our countrymen share knowledge (in whatever way) that exchange should be seen as sparking a relationship of trust. This story research journey is a cyclical process and to maintain that relationship there must be give and take, and a respect of the obligations to honour and share that story with integrity (Sherwood 2010:132). Elders hold that experience and knowledge in such a way that reflects integrity and power.

Elder Nancy McDinny has spoken up very strong over so many years and her voice carries transformative power as an authority and as an amazing storyteller through talking, singing, dancing and painting. Jo-Ann Archibald is an Elder who carries this force into to her scholarly writing as an extension of storywork and in doing so has also queried her own motives and methods. If colonisation has impacted on all of our lives and shifted the way we learn and make meaning, then we also need to decolonise and reflect on the ways of teaching and learning that we engage in today. In many ways we need more guidance now in order for us to make meaning in new story spaces.

This is so much more of a consideration for Indigenous peoples where our lands and journey contexts are deeply place based and relational. In the Darrbarrwarra video we see various combinations of social practices alongside the actions and resistance material that contextualises these practices to specific places. Recontextualisation involves *'not just transformation of social practices into discourses about social practices'* but also specific legitimations of these social practices (Van Leeuwen 2008, p.105). Legitimation is a key consideration towards understanding the role of this song as an expression of the Darrbarrwarra storyworld. For Van Leeuwen's legitimation there are four major categorisations of legitimation (authorization, moral evaluation, rationalization and mythopoesis) studies (Van Leeuwen 2007:92). In reflecting on the crisis of legitimation van Leeuwen suggests *"we need to consider not just legitimation, but also and especially the intricate interconnections between social practices and the discourses that legitimize them."* (van Leeuwen 2007:111). In line with this I now reflect upon the Darrbarrwarra video in terms of the authenticity criterion of truth, respect and trust.

## AUTHENTICITY IN VIDEO

It is clear that these days we still attach more storytelling authenticity to important people like our Elders. Indigenous research demands a relational validity and a way of integrity that is deeply respectful to the ceremony of research (Wilson 2008). Relationality threads through this discussion once again as a framing for authenticity within the Indigenous video context. The environment and medium of the story has shifted and now visualising tends to dominate hearing as being more reliable in source (Kress & van Leeuwen 2006:154). In my mind the Elders have been seeing changes in the way younger generations are engaging with knowledge, culture and life. The conscientising process is manifest in part through the ongoing cultural projects, enactments, strategies and studies such as this, that act and reflect upon how the process of knowledge transmission (Friere 1985) (Smith, G 2015:18). Graham Smith articulates a cyclical process within Kaupapa Maori theory and praxis, where the structured state is challenged through *'conscientisation, resistance and transformative action'* (Smith, G 2015:18).

Our Elders understand that values and customs stay alive through action, and thankfully have created spaces such as The Sandridge outstation (the location

of the Darrbarrwarra shoot) where people are taught culture from a young age. From our earlier discussions of video and moving image we can look to modality configurations as reference points or cues for the values and customs being represented. If truth, respect and trust are potential authenticity criteria within this story research process (Archibald 2008) then how are they present in video contexts?

As revealed in the previous chapter, this study looks to understanding at one level how reverence guides the rediscovery of ancient discourses and the truth in our own power (Jackson 2017). Both the Darrbarrwarra and Ngabaya video hold reverence for creation stories and the original laws of the land as a truth. The story research process reveals a multiplicity of truths as the journey unfolds through specific events and in recognition of multiple perspectives. In this study truth is discussed within this holistic organic context and as ever unfolding meaning making process deeply tied to space and place.

## INDIGENOUS HIP HOP RHYTHM

In the Darrbarrwarra video the style and rhythm of the delivery is quite different to the Ngabaya. Following the hip hop beat was one of the elements

of the relational collaboration with Yuin producer Nooky. The history of Aboriginal hip hop is tied so strongly to the Indigenous rights movements and liberational strategies of resistance. MC Wire, one of the godfathers of Aboriginal hip hop, asserts *"This is my lyrical healing. I can't go and get scarred anymore and I can't become a traditional man. I'm a modern day blackfella, this is still Dreamtime for me. Hip hop is the new clapsticks, hip hop is the new corroboree."* (Iten 2003 quoted in Mitchell 2006). As a contemporary creative practice hip hop has traversed the world, building huge movements and shifting liberational rhymes and rhythms back to the grass roots. Back in the 90's in Borroloola I distinctly remember Tupac playing all over the camps and loads of t-shirts and tags honouring him as a prophetic scribe. The Darrbarrwarra song emerges in part from this conscious hip hop movement.

## A KNOWLEDGE JOURNEY

The notion of journeying is present in the Darrbarrwarra song as a tribute *"Walgurra mambumambuga junu wagangkili yarji kakalijba marda"* (See Darrbarrwarra Visual Song Script below) to the ancient *"song sages laughing"* and *"travelling songs, we see you our family, spirit"*. This process showed a

foundation of respect in undertaking moments of the study off our homelands and reverence for the sacred aspect of the knowledge journey as a spiritual journey (Cayete 1994) (Wilson 2008).

There is a lot of responsibility in undertaking a study of this nature. Not only are there strong research and film protocols to follow and plan for but also all of the original laws, values, customs and protocols. Responsibility for story is collective and trust is shown by Elders who are the mediators knowledge sharing. Trust is also a key element for the storyteller in order for the story to influence the viewer/listener in a meaningful way.

These elements will now be expanded through a reflective discussion of movement and dynamic composition in the Darrbarrwarra video as referenced here in a number of still images. The Darrbarrwarra video holds a number of strong movements, dances and actions that can be explored as kinetic expressions of visual sovereignty. The movements also align with the style of delivery, as a hip hop inspired track. The dance is inspired by the Ngabaya and presents a strong shielding aspect through the Bununu shielding moves where the men are on one leg, holding shields. The actions are presented as montages of rallies, protests and actions.

## MOVEMENT AND DYNAMIC COMPOSITION

The video's relational dimensions are woven into a story of emergence through reflection on the Darrbarrwarra song as a conscious hip hop collaboration. Movement plays a big part in framing and maintaining an interplay between storyteller/singer, viewer/listener, and the story/land. Through this interplay we look to reveal more of the complexities of the Darrbarrwarra storyworld.

The storyteller is lead singer Scott McDinny as seen in Figure 14. He wears a T-shirt from Aotearoa/NZ - E TU Stand with Standing Rock. This is a strong statement of international solidarity for the Standing Rock Sioux Tribe who have been struggling to protect their waters from the Dakota Access Pipeline. The viewer and listener are recognised as a shifting community. The Darrbarrwarra video is hip hop driven so as to reach younger audiences. The collaboration with Nooky also reflects a strong respect for Koori country and a recognition that we are all striving towards the same goals.



(Figure 14: Scott McDinny singing with E TU Stand with Standing Rock T-Shirt, Darrbarwarra shoot)

The 'Make Them Pay' campaign action was a specific challenge to the integrity of Glencore and the impacts of the McArthur River Mine. In the image below, Nancy, Gadrian, Scott and Conrad sing the Ngabaya song as protest and an assertion of authority on our own homelands (See Figure 15).



(Figure 15: Make Them Pay Protest 2016, Gadrian Hoosan, Scott McDinny, Nancy McDinny and Conrad Rory 2016)

The story is in the land and the Darrbarwarra video is a tribute to those who fought so hard to keep the land so healthy. It also speaks of the powers of the Ngabaya and evokes the energy of these stories in the lyrics '*Bumbualangkili Bumbualangkili Yurrngumba juju wajka*' eternal breath eternal breath (See Darrbarwarra Visual Song Script below).



(Figure 16: Ngabaya in the land 2017)

The Ngabaya dance and the Bununu (shield) movements are central to the relationships expressed in the Darrbarrwarra - relationships with each other, the land and the ancestors (See Figure 17 below). The Bununu move or dance is recognised as a generative aspect of renewal and is physically contextualised by the Ngabaya dance and the emergence of Yarnbar Jarngkurr.



(Figure 17: Darrbarrwarra video shoot, Bununu dance 2017)

Dynamic shifts in modality configurations include the placing of the Aboriginal flag and Tino Rangatiratanga flag as a statement of international solidarity. A visit from Maori brothers and Sisters to our homelands and to our action protests had solidified our 20 years of relational collaboration (Tuiono & De Santolo 2017) (See Figure 4 and Figure 18). These gatherings sparked international dialogues around Indigenous self determination strategies and jurisprudence discourse that sits within and outside of Western legal discourses.



(Figure 18: Darbarrwarra video shoot 2017)

The family driven footage of the actions is presented as montages - reflecting the moment where people came together in an action such as the Borroloola Protests in 2014 in Borroloola (See Figure 19) and 'Make Them Pay' protests in Sydney 2016. The footage here is relational and done by my son who was training up at film school during this time.



(Figure 19: Borroloola Protests October 2014)

Once again there are a combination of elements that amplify the authenticity of the Darrbarrwarra video. The lyrics show respect and reverence for the harmony and balance of life, all beings and ancestors in celebration of the eternal role of the four clans as guardians of the homelands. The mark and the process of marking are both important aspects of truth for consideration in Chapter Four as seen in Figure 20.



(Figure 20: Scott painting up for Darrbarrwarra video shoot 2017)

## CONCLUSION

The Darrbarrwarra video is part of long continuum of stories that show reverence and respect to the ancestors of the lands. There has been a greater reliance on outside influences in this video but with genuine intent this has been a transformational enactment of revitalisation and guardianship. These liberational influences provide new elements to the dynamic composition of visual sovereignty in the video. The dynamic hip hop beats bring Nooky's rhythm, Yuin insights and wisdom into the studio process and assisted Scott in the delivery of his lyrical style (See Figure 21).

There are elements of the video that are drawn from the Ngabaya dance and song. These enactments of the Ngabaya are at times deemed significant. It is at these times that we see how resources such as political flags can connect into other dimensions and places. Through dance and movement both the Ngabaya and Darrbarrwarra videos express a forms of kinetic sovereignty. In this way video can be dynamic and shift perceptions and emotions surrounding legitimacy. In the following chapter I begin to weave together the Yarnbar Jarngkurr principles and protocols of this story research journey.



(Figure 21: Scott in Darrbarrwarra studio recording 2017)

## *CHAPTER 4: YARNBAR JARNGKURR*

### INTRODUCTION

This chapter delves into this specific Garrwa story research process and expands upon the foundational principles and working elements as revealed through the two video studies as a decolonising of creative research practice. I continue to focus on the relation between the three key aspects of orientation, intent and relationality as it expands the transformative potential of Yarnbar Jarngkurr as an emerging decolonising story research methodology and communication protocol. In exploring Elders intent and enactment ecologies I begin to unpack the shielding abilities and cultural powers of song through the story research process.

The two video studies reveal how these ancient song traditions hold dynamic world making doctrines, that are sourced in creation journeys and resistance actions and histories, yet extend across social, cultural and political spheres. The interrelational dimensions of video are framed through the nuances of the Ngabaya dances, the interpersonal and holistic contexts where creative elements form a dynamic configuration that is aurally led. The Darrbarrwarra video pays reverence to our ancestors and creation beings and

warriors who fought so hard for the land. It sparks new stories in the re-emergence of a powerful Garrwa movement to shield homelands from extractive industries. Movement drives relational connections through dance and different expression media such as markings (colour) and orientation (alignment). Dynamic composition is an open ended process that sparks new discourses and renewed expressions of visual sovereignty. Both videos express forms of kinetic visual sovereignty and resonate with the aspirational and emotional thematic of reverence. These dimensions and configurations hold values and customs that can be understood and mobilised through Garrwa lens of Yarnbar Jarngkurr talk~story.

## DECOLONISING CREATIVE RESEARCH PRACTICE

In this creative doctorate, a story research process has been merged with Indigenous video practice. As a creative research practice Yarnbar Jarngkurr holds potential to deconstruct colonial representations (Raheja 2010:194-195) by enacting interrelational dimensions of Indigenous video (Archibald 2008) through a spiralling meaning making process that is continuously unfolding. If relationality is a way of thinking about the world, it is deeply rooted in the idea of holism and the connectedness of all things.

For this study the interplay between Yarnbar Jurngkurr is a key way to see how relationality manifests in the creative renewal process. It is mediated by our values and customs and is reflected upon through the relational principles and concepts applied in certain contexts such as *Murnkiji Murku Karja Murku*. Michelle Raheja's theory of visual sovereignty involves "a practice that takes a holistic approach to the process of creating moving images and that locates Indigenous cinema in a particular historical and social context while privileging tribal specificities" (Raheja 2010:192).

In this juncture, the woven interplay between talk~story is deeply *in situ* cyclical and holistic in nature. It involves what Archibald terms as an iterative storytelling process in referring to Eber Hampton's (Hampton 1995:6) where thought and work "progresses in a spiral that adds a little with each thematic repetition" (Archibald 2008:35). This very organic process that locates new layered meanings as a story spirals into existence. In the story research process there are different types of stories shared and for different purposes.

Yarnbar Jarngkurr is woven together through the key working elements conceptualisation, orientation, intent and enactment. We have already

described conceptualisation as a deep open ended consultation process for creating meaningful decolonising research collaborations. In the early stages it involves talking and storying on country through established trusted relationships. Through the process of being on country, talking begins to reveal shared understandings of social, cultural and political contexts often through storytelling or actioned based interactions and experiences.

The potential collaboration meaning is therefore derived from a relational space through a respectful way that honours the Elders, the land, senior knowledge holders and family. The beginning of the journey is an important aspect of 'research as ceremony' as it is the foundational way to establish relational validity (Wilson 2008). The political context determines a lot of the language and framing of counter narrative as an act of visual sovereignty. In this project the aural aspects of the Ngabaya song lead the story research process and as such enacted the Elders intent to revitalise cultural practices around the song tradition.

As Yarnbar Jarngkurr is sourced beyond Western discourses its enactment is able to locate, advocate and operate beyond the colonising constraints of Western legal discourse (Raheja 2010:194). The privileging of Indigenous

language grounds the process in an Indigenous language context where cultural power finds legitimacy through sources of deep relational significance.

But how do song traditions project the political sovereignty and sustainable autonomy of Garrwa and Yanyuwa peoples when there is continued emphasis on Western based rights mechanisms? In many cases Western legal frameworks categorise and impose onerous tests even when the mechanisms are framed in a way that is seen to be privileging and benefiting Indigenous peoples. Native title and land rights are very important systems for returning land back to traditional owners. However key aspects of this system impose institutional frameworks that are often susceptible to policies and interventions that limit the scope of the powers afforded in the legislation. The NT Intervention is an extreme example of overarching government policy that oppresses Aboriginal people in NT and makes it very difficult to enjoy rights to land and resources that were returned through land rights (Nicholson 2012).

Eurocentric discourse often positions these rights frameworks as self determining in an individualistic light. This is reflected in Government policies

of reconciliation and mining company funded 'Recognise' campaigns, and in the calls for an Assembly of First Nations, National Treaty Frameworks. Mark Guyla's election campaign in the NT in 2016 had at its heart a call for a Treaty with Yolgnu peoples and a new Yolgnu Arnhem land Australian 'state'.

Yolgnu Nations Assembly are in a rare position of having articulated their model of Madayin law of tribal government - a framing that is interestingly presented in symbols, designs, formal papers and pictorial accounts online and open to the public.<sup>16</sup> Mapping complex political contexts in NT is fraught with very oppressive policies such as the NT Intervention now branded as Stronger Futures as well as overwhelming pressure from NT Government and Multinationals to mine traditional lands and waters. There are also the massive impacts of existing mining projects that continue to poison homelands and create division in the community.

The broader political context is an important element in mapping song tradition as it is created and shared in a modern music video context. The storied approach provides a tool for communicating and asserting Garrwa self determination sovereignty and autonomy within the political context which otherwise strips away rights. In this study song tradition and in

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<sup>16</sup> For more information on Yolgnu Nations Assembly see: <http://www.yolngunations.org/>

particular the kujika (and other songlines) are presented as foundational to Garrwa jurisprudence.

In subverting the hegemony of Western rights frameworks, this story research process forms a transformative praxis where talking emerges into action. The resurgence of storying is an expression of meaningful and contextualised processes that openly challenge norms of Western jurisprudence. Garrwa expressions of strategic knowledges and communication protocols contribute to strategies for Indigenous self determination in the Gulf country and continue to inform maximum autonomy pathways that transcend the Australian state paradigm. It does this through expressions of authority and legitimacy via a profound creational mandate to protect country for all future generations and living beings. Dynamic composition sparks new discourses and renews the potential for emotional engagement and meaning making from kinetic expressions of visual sovereignty within the videos.

## FOUNDATIONAL PRINCIPLES

The three foundational principles engaged in this study are: Darrbarrwarra, Karja Murku and Ngirakar Bununu. The principles emerge through a

transformative story research process of action, meaning making and reflection and are woven together by the working elements of intent, orientation, relationality and enactment. Darrbarrwarra refers to a poetical phrase Garrwa Jungai Ngarra Ngarra Darrbarrwarra, as used by Elders in this project as a key action principle of the eternal good warrior, or Darrbarrwarra - as Warriors Eternal. As good warriors for the land Darrbarrwarra enact Elder's intent to keep homelands healthy. They act and create meaning with guidance from the eternal guardianship role as laid down in the original laws and practices.

The Elders termed Murnkiji Murku and Karja Murku for all of our relations - and allies and accomplices in the struggle to protect the land and keep culture strong. The Elders termed this Karja Murku when referring to allies and Murnkiji - our skin (name) relations from across NT. This was within a decolonising story research process which holds a liberational aspect to the holistic context.

Ngirakar has been used in different contexts to mean power, energy or powerful. Ngirakar Bununu emerges as an expression of the shielding force of cultural practices and as a trajectory of resistance that is connected to life

forces and interdimensional realities.

## ORIENTATION, INTENT & RELATIONALITY

In understanding orientation, we look to the story research journey and the connecting themes and interrelational dimensions of both the videos.

Gadrian Hoosan states that all life is sourced in the Yigan. Stories in all their forms guide us and help us orientate ourselves towards a balanced and harmonious life. Similarly, theorist and semiotician Roland Barthes describes the infinite variety of narrative form as being:

*"present at all times, in all places, in all societies; indeed narrative starts with the very history of mankind; there is not, there has never been anywhere, any people without narrative; all classes, all human groups, have their stories, and very often those stories are enjoyed by men of different and even opposite cultural backgrounds: narrative remains largely unconcerned with good or bad literature. Like life itself, it is there, international, transhistorical, transcultural"* (Barthes 1972:237).

We have already established that orientation is much more than a cardinal or directional function of songs or the story research process (Bradley (2012),

(Bradley & MacKinlay (2000) (Rose 2004). Orientation is a journey of reverence, towards relational way of being, towards sustainable autonomous homelands. The Sandridge Outstation is one of many in the Gulf country. These Outstations play a huge role in the maintenance of culture and in the wellbeing of the people. As a location for both the Ngabaya and Darrbarrwarra shoots, Sandridge is realised as more than a place, or a band. It is a family, in a relational world. Often these relationships are celebrated in ceremony and through other everyday ways. These connections can be expressed creatively and the processes of song renewal are very ancient and unbroken in the Gulf.

Through this study, Yarnbar Jarngkurr reveals how these connections can be reflected in the interrelational dimensions of the Indigenous video, where lands carry story and life force. In these videos, dynamic composition seeks to represent these dimensions and connections in meaningful ways and through various modality configurations. For example, many of the generative design processes have layered meanings from the land through sketching form, and painting colour palettes of the land such as *markirra* and through the spatial logic of the songlines as seen in immersive media. The markings reflect authenticity as a locally sourced *markirra*, linking the marking of bodies with

the source as land and through performance as song. Place has agency and demands reverence. It offers extensions to Hallidayan functional linguistics and the work of Kress and van Leeuwen in multimodal theory where land and places are limited to being 'circumstances of location' (Kress & van Leeuwen 1996:6).

This is an important teaching and value held within the Ngabaya and Darrbarrwarra videos. As Gadrian points out the Elders intent was a driving force for the study of the Ngabaya and Darrbarrwarra videos and this renewal process needs to be enacted with reverence and respect. Language revitalisation is not only a key to cultural survival. Using Garrwa language and pedagogies ensures the renewal and maintenance of relational ties with our kinship relations and the land:

*"The whole reason why we done it because our Elders telling us to do it. Teaching language as well to the kids. If the kids hear that song in our language that Ngabaya song or that Darrbarrwarra song them kids will learn it even by singing it. Them kids pick up in singing. Even our traditional songs if our Elders sing it to us we pick it up by listening to them, because we never had a book and pen to keep all our stories. Everything was made by the song and the song connect to the land and*

*the story connect to the land. All this came from the dreamtime we call Yigan, Yigan was our creator for Garrwa and Yanyuwa, for whole lot of us our language came from the Yigan you know. We came from the Yigan.” (Gadrian Hoosan Interview 14 July 2017).*

Orientation of this story research journey is guided by this layered relationality, both in a spatial sense but also as a journey within (Cayete 1994). Indigenous storytellers hold a complex range of attributes and ways of sharing that are deeply tied to conceptualisations that take place outside of the mainstream discourses. Yarnbar Jarngkurr emerges as a methodology that validates many of the profound knowledge sources and processes unique to Indigenous peoples. Dreams hold authority and powerful messaging from our holistic ethereal frameworks of knowing that reach beyond the living. Dreams spark and conceptualise the emergence of story and song among many Indigenous peoples. As we have described, stories can be sourced from many places and dimensions. In the preface I describe a powerful dream encounter. In my experience, story dreams of this nature are gifted as a way to see the deeper truth. For example, reverence is heightened when stories or experiences are sourced from the inner world of the dream or

from emotional places where many of the senses are stimulated (Four Arrows 2008).

Interrelational dynamics help the framing of authenticity and authority within the two videos. As a cyclical weaving of story, the inner story world spins into the outer-world of shared perception. We realise the importance of resonant things, such as actions towards a goal, journeys through place or holding, guarding or returning of significant objects. It is also close to the ancestral voice and is therefore something that is mediated by the Elders and collectively understood over time.

Romaine Moreton's thesis 'The Right to Dream' provides an important guide to talking about things that are not accurately represented within Western discourses:

*"There is one component that no amount of data or methodology could provide, and that is the intense belief that was required on my behalf. I was called to believe in something that I was told no longer existed. I was asked to believe in the Dreaming, not as a past concept, but a current, ongoing, unstoppable force that will exist as long as the land itself exists, and even then, as long as one believes."* (Moreton 2006:42).

Moreton's conceptualisation of the right to dream is poetically aligned with the intention behind undertaking multimodal microscopic video analysis.

Rhythm has already been identified as one of the keys to communion through music (van Leeuwen 2010). This analysis identifies key visual sovereignty elements that align with the dynamic compositional rhythm of the music video and the relational storyworld. Through this study the Ngabaya song reveals a distinct rhythm and resonance with the land and waters that the song saga travels. The Darrbarrwarra video represents another side of Ngabaya song tradition and it resists the threats to the lands and waters of which the Ngabaya travel. Creative renewal has revealed the relational context of the story-song. This reflects a jurisprudential world that is created through story and song. These ancient world making practices are deeply in situ, dynamic and interrelational.

Other epic poems and narrative style song traditions have been extensively analysed, as for example Homer's *Odyssey* and the Yugoslav epics in *Singer of Tales* (Lord 2000). In this text, the moment when these epic poems were first written down is also recognised as part of a shift in thinking where:

*"...there was another world, of those who could read and write, of those who*

*came to think of the written text not as the recording of a moment of the tradition but as the song. This was to become the difference between the oral way of thought and the written way."* (Lord 2000).

We know that for the Elders it is not the first time that a research project looked into song or culture. But nonetheless there are implications of the writing and translation process that are important for understanding how we think about song traditions and songlines such as the Ngabaya. The writing in this study is held up as part of the renewal process embedded within this story research process. In many ways it provides key textual context to each of the videos meaning and where appropriate can be tailored to meet various audiences and communities.

## ELDERS INTENT & ENACTMENT

We have already highlighted the importance of Elders in renewal processes which involve knowledge sharing and revitalisation of language. For Elders Nancy McDinny, Stewart Hoosan and Uncle Jacky Green painting has been a way to holistically contextualise actions and positions which challenge the push for mining in Gulf Country homelands. The Open Cut exhibition marked

a significant expression of Garrwa authority and identity which is woven into the very fabric of creation through our song traditions and original laws.

Elders intent is therefore revealed in various media, talks, stories, songs and dances. Orientation also locates Yarnbar Jarngkurr in the story research journey and is seen to be expressed in video through dance and movement and the mapping of song. Embedded within the song traditions are more sacred associations through *kujika* and other ceremonial practices involving songlines and sacred sites. As a tribute song Darrbarrwarra holds aspirational intent and much like the Elders paintings it holds cultural powers and story teachings.

As a relational collaboration Yarnbar Jarngkurr connects ancestral strategies with contemporary actions to protect homelands. Relational collaboration offers us a way to orientate our shared experiences and enact struggles of power from within our own culturally deployed world making practices that are deeply creative. The Elders termed this within a research process as Murnkiji Murku Karja Murku. In this way important relationships and responsibilities guide the process based on skin and kinship rules as well as

an honouring of all peoples involved in collaboration within a family driven process of knowledge sharing.

In 2017, Elders Nancy and Stewart, Gadrian and Bruce attended the Jumbunna Indigenous Nation Building Workshops at UTS. In these workshops scholars and practitioners from the United States and Australia shared insights into how Indigenous peoples around the world have or are shaping into 'Nations'. It offered a chance for Gadrian and Bruce and myself to reconnect with the Nation Building team who are doing great work with Ngarrindjeri and Wiradjuri and Guntijmara.

These international workshop series bring together world leading thinkers on self-determination, Indigenous nation building and community governance and are led by Dr Alison Vivian and Dr Miriam Jorgensen. Gadrian, Bruce and myself attended the last Nation Building workshops on Guntijmara country and this follow up is an important progression on understanding self determination and maximum autonomy strategies within a Nation Building context for Garrwa. The Elders brought a powerful presence to the workshops and shared insights into how our ceremonies and knowledge laws guide our governance as an organic and fluid way of life.

At this moment the Elders viewed 'We See You We Hear You' in the UTS Data Arena and reflected on the Garrwa language and logic being used within 'We See You We Hear You'. Gadrian and Brucie took everyone on a journey across our homelands, layering so many meanings spatially across the map through songlines and stories of the land. This layering of meaning through Yarnbar Jarngkurr involves talk~story as a communication protocol that aligns the songline logics with creative and expressive media.

The Elders were very happy to hear and see the words and listen to the ambient surround sound voices from the recordings taken in our homelands that top and tail the Garrwa part of the piece. The bird song, the chatter and talk in language, all of these things contextualised and grounded the Garrwa voice recording as it aligned with dimensions of the songline logic of the Ngabaya walaba. The meaning making potential in the UTS data arena reflects a dynamic composition, which resonates back into the painting traditions of Borroloola.

Their painting practice was also a highlight for all of the participants as a way to share story in deep and meaningful ways. Elder Nancy would paint some

ink prints that were being gifted (Figure 22 below). Eight Darrbarrwarra are emerged in mud in early 1900's, it looks like the three armed militia have them trapped. But as the story unfolds Nancy explains that in reality the militia are blind to the Darrbarrwarra, and get speared as they go through the springs. A timely piece, given the movement that is growing to protect country led by Elders and youth leaders. It demystifies the encounter but does not appeal to an empathetic response. Instead it renews the settler story through an expression of survival and a witnessing, a testimony of faces, where black and white is inverted.

Elder Stewart Hoosan has told many stories of the markirra paint, and painting up as an expression of war or preparation for conflict and inherently a resolution. In conversation with Elder Stewart Hoosan, white is also powerful. In this study the videos have shown that Garrwa and Yanyuwa have different values and customs concerning the land and waters to the current administration in Darwin. These values are reflected in Article 31 Declaration on the Rights of Indigenous People which states: *"Indigenous peoples have the right to maintain, control, protect and develop their cultural heritage, traditional knowledge and traditional cultural expressions..."* (United Nations Declaration on Rights of Indigenous Peoples 2007).



(Figure 22: Blackfella Springs by Nancy McDinny October 2017)

## VIDEO ANALYSIS

Through analysis of the video studies we have seen core meaning making principles emerge as an aspect of song renewal and the spiraling interplay between Yarnbar Jarngkurr talk ~ story. But as we know there are different perceptions of what meaning can be realised from these song traditions.

Tracking a process of renewal helps us to explore the Garrwa expression media, as dynamic and multimodal, fluid and organic. This tracking is done in the Song and Dance Matrix and Visual Song Scripts (see Addendum 1.0 and 2.0). I provided explanatory notes for the matrix and scripts in Chapter 2.

What do they tell us in terms of the Ngabaya and Darrbarwarra video studies?

Firstly, place and story are integral to the pedagogical storyworld of the Ngabaya and Darrbarrwarra videos. Both Wangkularli and Wudalangi (Sandridge Outstation) are teaching places, one ancient and one a contemporary manifestation of the homelands movement in the Gulf. Colours, spatial alignments and storytelling authority are all deeply placed based. Dancing is a way of relating to the land and an expression of a continuing connection and reverence for it. The mediated roles of jungkayi and storyteller are reflected in the dynamic configuration of the videos and the creative choices made in the design and production of the clips.

Secondly, there are alignments in the intent and orientation of the two videos and this is reflected in the dynamic composition of the material elements and dance sequences. Both carry a songline logic, where orientation is spatially tied to stories and markings of the land. The use of markirra is a good example of the interdimensional aspects of conceptualisation and design in the video studies. It is both an expressive media of authority and authenticity as well as a mark of provenance (sourced locally from a contested sacred site) that ties these video texts as being part of a Darrbarrwarra continuum, an

ancestral pathway. The enactment of Elders intent is led by the relational stories and songs of the land.

Thirdly, movement is seen to shift modalities according to unique spatial attributes and song logic understandings of context, place and story. Natural elements are intensified through the contrast of protest and action with the immersive dance performances. Land is determined to be a spatial source of story and dance a kinetic expression of Garrwa aspirations for homeland autonomy and Indigenous sovereignty. Land has agency and character.

Finally, the technological aspects of the video production pinpoint camera as shield, as weapon. Intergenerational learning continues into the technical realm of camera and performance for video. There are protocols and principles and working elements across video production and these can limit and expand creative choices. The rhythmic key of the videos drives the ability for a unified experience of meaning, and hip hop provides a renewed liberational context to the Darrbarrwarra.

The music video is very much an aurally driven visual medium, where song generally takes the lead in deriving emotional meaning and cultural reference

points. Music videos extend the experience of communion from the aural and performative spaces and into the distribution realms. As Elders and Band members know, this format was intended to reach new and broader audiences.

The Ngabaya and Darrabarrwarra videos show reverence for creation and ancestral powers of guardianship. They enact a liberational songline logic which determines all participants and characters are related and connected through energies that can be enacted for specific missions. Once again how will these videos resonate with a new audience? Is there shared emotional responses aligned with the intent to revitalise and instill reverence into the modalities of video? As van Leeuwen has posed, it is timely to revisit Aristotle's question; *"how can humans perceive a unity in the multitude of sensory impressions?"* (van Leeuwen 2016:117) Linda Smith's insights into meaning making have grounded this study in the notion that meaning is made in community and that for researchers this involves common sense and respect.

Dynamic composition has strong kinetic expressions of this identity, authority, authenticity and voice embedded within it. Relational collaboration offers us a

way to orientate our shared experiences and enact struggles of power from within our own culturally deployed world-making practices (Cayete 1994) (Pihama 2015). But how do we determine authenticity of voice and expression in contested spaces where institutional discourses tend to dominate? In the emergent Yarnbar Jarngkurr project this is expressed through talk, action and meaning making enactments.

## ENACTING GUARDIANSHIP AND AUTHORITY

Like other Indigenous peoples around the world, Garrwa have been at the forefront of the resistance to extractive industries (Kerins 2017) (Roberts 2005) (Gibson 2014). Our languages and song traditions have played a significant role in the protection of homelands for Garrwa and the other clans of the South West Gulf. Language and songs are integral in the process of reclaiming homelands through land rights and native title regimes. However, our ceremonies have always communicated and asserted power with intent for Garrwa people.

Storytelling is a key pedagogy for intergenerational learning, in both song and dance - our stories are kept alive. Through storytelling, Elders such as

Jacky Green, Nancy McDinny and Stewart Hoosan offer a visual medium to shed light on the region's continual resistance against exploitative practices. Many of their paintings tell of Garrwa, Yanyuwa, Mara and Gudanji family mobilisations to protect sacred sites, lands and waters according to ancient laws. As an expression of ancestral connection these paintings evoke Garrwa Ngirakar, a rekindling of a way of reverence for the cultural powers of song and story. This connects to the story research process and Indigenous video.

## STORY RESEARCH AS SHIELDING

*"That mean this Bununu, we use it as a shield to protect our language and country and story, mugidiba mean we block like a shield. The power of the language, we speak Jarngkurr."* (Elder Nancy McDinny 2017)

The story research process holds unique creative parameters for shielding homelands and sacred sites. As a communication protocol Yarnbar Jungkurr harnesses creative expressions in a holistic context through the locating and advocating of cultural powers through a decolonising lens. All too often we see silos emerge through a strict interpretation of Indigenous studies or

through marginalization of the Indigenous Research Paradigm. In my mind the strength of our holistic approaches is that we are constantly forming and renewing key relationships and dialogues towards harmonising collaborations and relational ways of transmitting knowledge. If transformation is an aim of decolonising research then we will also need to critique the unequal power relationships present within the Australian state structures (Pihama 2015) (Smith, G 2015).

The renewal process aligns the trajectory of these Darrbarrwarra histories and actions within a storying that is grounded in legitimacy rather than rights acquisition. The creative expression of Mayawagu images is part of this storytelling rubric and was presented earlier as a sketch of an ancestral Darrbarrwarra. In a number of Elder Stewart Hoosan's sketches and paintings the Darrbarrwarra are depicted standing with *nubongo* (boomerang) and *barrku* (fighting stick), strong stance, and looking to either east or west. The power of the Darrbarrwarra is represented here in the items they carry, in the stance of the body and through the eyeline to the horizon. In similar way the alignment of Nagabaya and Darrbarrwarra dancers are consistent with the movements of some of the ancestral beings who created the land. In this

study renewal is also rebirth and a discourse of hope which is sourced and understood through our own epistemological framing.

As a creative work the video (as a secondary source of story) continues to unfold and much like the horizon, is held within life cycles and interrelational dimensions. The Ngabaya or spirit being story is one of many in Australia, it is in effect a prophetic chronicle of invasion. When we look to the horizon we can be reminded of what it would have been like to see ships sailing in. Yet today the Ngabaya is not used commonly to refer to white people. Rather the Elders have held respect and reverence for the Ngabaya and for humanity as part of the orientation to the horizon both externally and within as a personal journey of transformation (Cayete 1994).

## RELATING TO PROCESSES OF CHANGE

Karja Murku is about family and allies coming together in a relational way of being as a movement to protect lands and waters for future generations. On the other hand Karja Murku is very much about aligning values and customs with the original laws of sustainability. In harnessing collective experience and collective energy Yarnbar Jarngkurr is a unifying organic expression of

renewal. The Elders do not intend to isolate the community from allies and accomplices who are willing to challenge the extractive industries and inspire dialogues towards momentous shifts in thinking. Elders are careful to be inclusive and maintain the vision of unity at many levels, at a family level, at a clan level and within the political collectives that emerge from national and international rights dialogues.

## DECOLONISING PATHWAYS

Decolonising research is key to shifting entrenched practices within the academy, where there continues to be misrepresentations, decontextualisations and commodification's (albeit often unconsciously) of Indigenous knowledges and resources. This is a sensitive and political venture as it often involves communities of interest that are positioned as allies and collaborators (Janke 2009) (Behrendt 2016) (Kress & van Leeuwen 2006). This is why Indigenous theoretical frameworks, decolonising methodologies and Indigenous Cultural and Intellectual Property (ICIP) rights and protocols are critical in formulating collaborations and strategies involving knowledge sharing and protection of ecosystems (Smith LT 1999) (Rigney 1997) (Nakata 2007) (Moreton -Robinson 2013) (Janke 2009) (Pihama

2015) (Jackson 2012) (Sherwood 2010), (Vivian, Jorgensen, Bell, Rigney, Cornell, Hemming 2017, (Vivian, Porter, Behrendt 2017)). Yarnbar Jarngkurr emerges as a way to frame meaning in holistic place based contexts.

The experience of this story research process has allowed space for talking and storying and reflections on ways to share, unite and act in revitalising spaces. Even though the actions and contexts may have changed since pre-invasion, the values and customs underlying the renewal process remain (van Leeuwen 2017:117). The meaning potential of the videos are fluid and organic, while expressing deeply holistic connections to the land, identifying how creation stories are characters with agency. Just as Earth law principles begin to manifest in various treaty settings and constitutions we see a resurgence of Indigenous peoples struggles to protect homelands from mining and extractive industries. If certain parties aim to protect living ecosystems through campaigns or collaborations then these decolonising frameworks offer a holistic approach for aligning with Indigenous aspirations for self determination.

The Indigenous Nation Building project has conducted an important analysis of existing Indigenous research methodology literature, identifying the

following key principles and characteristics: *“Support Indigenous community self determination; Promote an Indigenous version of social justice; Respect Indigenous peoples’ agency and humanity; Respect Indigenous knowledge in theorizing and in research design; Support Indigenous communities in reclaiming knowledge, language, and culture; Recognise the greater potential for learning; Reject the minimal ‘protect-the-institution’ model of research ethics; Seek to transform research institutions”* (Vivian, Jorgensen, Bell, Rigney, Cornell, Hemming 2017: 52-55).

This analysis maps important considerations in determining how this story research process aligns with an Indigenous research paradigm. But what defines respect in story research design? How realistic is institutional transformation when the research is housed within institutional parameters? These are complex discussions beyond the scope of this exegesis. As Linda Tuhiwai Smith notes these are hierarchies within the tiered lecture theatre of Universities: *“The pedagogy of talk is framed by the space we are in”* (Smith 2014). In Yarnbar Jarngkurr the notion of talk also moves us into the more profound aspects of relational being in country and speaking for country. Mandate is a key to holding authority and legitimacy to speak as a Jungkayi for country.

Ngarrindjeri lead a movement towards methodologies of transformative engagement as part of nation building and as communicated within the Indigenous Nation Building project context. The Ngarrindjeri Regional Authority emerged as a response to colonial governmentality and the aspiration to overcome domination, embodying a strategic methodology where: *"At its centre is the Ngarrindjeri concept of Yannarumi - broadly translated as 'Speaking for country'. Resulting interaction then reinforces Ngarrindjeri nationhood and agency in protecting Ngarrindjeri lands and waters, by sharing in knowledge production that respects rights to cultural knowledge as a form of intellectual property"* (Hemming, Rigney, Berg, Rigney, Rigney, Trevorrow 2017:23). Yarnbar Jarngkurr can also amplify Elders intent as voices of the land creation and the ancestors. As a communication ecology Yarnbar Jarngkurr enacts the meaning making modalities of Indigenous Languages, laws and practices through writing and (both old and new) technologies. It is an interdimensional strategy knowing that relational experiences are now mediated through devices and systemic networks.

In searching for a mutual understanding and connection to new audiences Yarnbar Jarngkurr is concerned with providing sustainability guidance through an unprecedented environmental crisis. Darrbarrwarra pays respect to Gulf country Elder and youth leadership. It has sparked creative actions and alliances with international, environmental and social activist movements and created new and unique discourses of hope that are based on sustainability and reciprocity. Seed Mob is an Indigenous youth climate activist collective that has played a big role in building power and mobilising around climate justice and just transition strategies in the Gulf and around the continent. Nicholas Fitzpatrick, Conrad Rory, Gadrian Hoosan and Scott McDinny are all part of Seed leadership in the Gulf and NT. These networks have connected with other international protect country movements such as Standing Rock, Mauna Kea and Idle No More.<sup>17</sup> Being part of a global resurgence has also highlighted divergences in values and approaches of

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<sup>17</sup> For more info on Seed see: <http://nt.seedmob.org.au/> you will notice protest footage in the Darrbarrwarra video matches the web page image. Scott is actually the lead speaker in the video here: [https://www.youtube.com/watch?time\\_continue=36&v=eeJKa8ka80o](https://www.youtube.com/watch?time_continue=36&v=eeJKa8ka80o) . To connect with the campaign at Standing Rock go here: <https://www.standingrock.org/>. You can read more on Mauna Kea in Goodyear-Ka'opua (2014). Idle No More the movement is linked through this network <http://www.idlenomore.ca/>.

various interests. Yarnbar Jarngkurr emerges now at a critical time as a decolonising research and mobilisation tool that is situated within the struggle towards Indigenous self determination.

## CONCLUSION

This chapter has expanded upon the story research process and the foundational principles and working elements of Yarnbar Jarngkurr talk~story. As revealed through the two video studies the renewal process is driven by Elder's intent and the profound resonance of these ancient song traditions as resonant jurisprudence and a way of reverence. With its emergence through action, meaning making and reflection, the potential of Yarnbar Jarngkurr is recognised as both a decolonising story research methodology and dynamic communication protocol.

## CHAPTER 5: CONCLUSION

*"Jungku Ngambala Ngarrur Ngarrumba Yarkijina Yurrngumba"*

*'We sit peacefully in our lands forever'*

*Garrwa Elder Nancy McDinny*

The Ngabaya and Darrbarrwarra videos are expressions of Garrwa homeland autonomy and visual sovereignty. Both videos emerged through Yarnbar Jarngkurr, a story research process and emerging decolonising methodology for revitalising Garrwa language and protecting homelands. The study has been a powerful journey for me personally and it has deeply enhanced my appreciation for our Elders wisdom and the reverence of song as a resonating Indigenous jurisprudence.

The three fluid principles of Yarnbar Jarngkurr emerge from the actions to protect country and the poetic meaning making actions of this study.

Murngkiji Murku Karja Murku, Ngirakar Bununu and Garrwa Jungkayi Ngarra Ngarra Darrbarrwarra are presented as foundational to the enactment of Yarnbar Jarngkurr. As an Indigenous theory of transformation it is driven by a relational desire and commitment to inclusivity, conscientisation and

resistance forging deeper actions and experiences of interconnectedness as a rightful orientation towards collective transformation. As an organic and fluid analytical tool, Yarnbar Jarngkurr provides critical research and communication frameworks for specific contexts and for interrogating the unequal power relations present with the Australian colonial project.

As a communication ecology Yarnbar Jarngkurr enacts the meaning making modalities of Indigenous languages, laws and practices through (both old and new) technologies as an intergenerational strategy knowing that relational experiences are now highly mediated through devices and systemic networks. The video analysis has given insights into how to subvert impacts of recontextualisation according to the liberatory intent of '*Garrwa jungkayi ngarra ngarra darrbarrwarra*' (Elders, eternal guardians and protectors). The Darrbarrwarra re-emerged through this liberatory intent and the resistance stories of Elders. The videos contain these layers of meaning and collective experiences through dynamic configurations as expressions of authority and legitimacy.

The exegesis maps important trajectories for enactment of Yarnbar Jarngkurr as both a shielding strategy for protecting Indigenous homelands and as a

robust self-determining framework for further jurisprudential dialogue beyond Garrwa territories. To reach shared understanding we must find unity in meaning making. Yarnbar Jarngkurr is concerned with the ongoing revitalisation of languages and protection of homelands. Just as we looked to the mountains for survival in the frontier wars, we now look to our ancient stories and songs for strategies of resistance. The story research journey offers transformational experiences of renewal that are authentic and legitimate and family based.

## VISIONING YARNBAR JARNGKURR

This knowledge journey has been a healing path for reconnecting with the profound nature of the Ngabaya song tradition. The Ngabaya renewal holds vast potential for stimulating discussions on the aural dimensions of visual sovereignty as part of a growing Indigenous jurisprudence of song.

'Yarnbar Jarngkurr' is described by the Elders as the voices and stories that shape the continual renewal of the relational world through song, dance, ceremony and ancient practices of the land. It is offered as a central motif in exploring the transformative potential of an emergent Indigenous theory of transformation.

Yarnbar Jarngkurr emerges as part of the global resurgence in protecting land, in revitalising languages, in asserting original laws. The study has enhanced my creative research practice and shifted my video practice into a greater alignment with the project of visual sovereignty and its resonance with aural sovereignty. As the study comes to fruition there are a number of potential dialogues and relational collaborations which offer enactment points for Yarnbar Jarngkurr. How can Yarnbar Jarngkurr reveal the transformative potential of expressive media in decolonising emotion? How do we create transformational change through the story research process as action and praxis? Will renewed kinetic expressions of visual sovereignty manifest into a new framing of self determination? How can the relocation of the cultural powers of song lead and revitalise a language of reverence? Does an emergence of aural sovereignty bring new synaesthetic design considerations for Garrwa video?

Decolonising research through Yarnbar Jarngkurr involves dynamic composition and counter textual narratives that are in this instance driven by Indigenous video practices and protocols. Through the story research

process the Bununu dance has emerged as an expression of visual sovereignty within the Darrbarrwarra. The Elders are happy to see these videos created in harmony with the Garrwa way of story and song and dance and too see new generations continuing these renewal processes (See Figure 22). Darrbarrwarra choose to walk the path of ancestors but in vastly different contexts. This study has assured us that Yarnbar Jarngkurr is another authentic and dynamic expression of the resonant jurisprudence of Indigenous song. The study enhances creative research practice and shifts Indigenous video practice into greater resonance with the project of Aural Sovereignty. It is and always will be a family way of staying connected and related to our proud history of resistance and dynamic culture.



(Figure 23: Darrbarrwarra video shoot, my son dancing in tune, 2017)

## APPENDICES

### Multimodal Micro Video Analysis

Table 1: Ngabaya Song and Dance Matrix

<b>SONG</b>	Place/Story	Material	Spatial	Technological
<b>Intent</b>	<p>Revitalise language</p> <p>Caves as an educational site (pedagogy of song)</p> <p>Presence on country</p> <p>Outstation as educational site (pedagogy of dance)</p>	<p>Communicate authenticity and provenance</p> <p>Sourcing of markirra</p> <p>Use of mungala</p> <p>Expression of authority &amp; rediscovery of ancient discourses</p> <p>Renewal of walaba songline</p>	<p>Travels beyond the frame</p> <p>Reconnects to the source</p> <p>Intergenerational sharing of values and customs</p> <p>Singers orientate the frame through actions</p>	<p>Song and Dance orientates camera</p> <p>Elders drive performance</p> <p>Dancers on country interpret movement</p> <p>Blending of story technology</p>
<b>Orientation</b>	<p>Warngkurlali (location) is an ancient teaching place</p> <p>Wurdalangi Sandridge Outstation (location) is a contemporary teaching place</p>	<p>Markirra is locally gathered and sought after</p> <p>Murngkarli is both old and new - new purple colours of cloth - the present is emphasised over providence</p>	<p>Grounds camera as an active agent</p> <p>Influences the start point and end point for dance</p>	<p>Alignments of camera with the song and dance movements</p> <p>Light and shadow as a shifting determinant</p>
<b>Relationality</b>	<p>Colours of the land</p> <p>Preparation for the ceremony of film is family driven</p>	<p>Markirra marks the Ngabaya</p>	<p>Song cycles connect to various places, travelling</p> <p>Singers reflect custodial responsibilities</p>	<p>Fire as family technology</p> <p>Camera as agency</p> <p>Embeds colours, and relational alignments through movement</p>

<b>Enactment</b>	Enacting intergenerational teaching and knowledge transmission	Revitalisation of murngkarli  Documentation of markings and family process of marking	Songs merge with movements that enact visualsovereignty  Aural and spatial dimensions extend visual sovereignty  Renewal extends songline logic	Continuum of roles - teaching youth new technology
<b>DANCE</b>	<b>Place/Story</b>	<b>Material</b>	<b>Spatial</b>	<b>Technological</b>
<b>Intent</b>	Intergenerational teaching (pedagogy of dance)  Reverence for Ngabaya  Respect of land	Reverence for murngkarli and markirra  Reliance on land resources for authenticity	Uniting dances in two lines men and women  Shows land as spatial source of story	Song and dance contextualised together in story research process  Framing shows respect to these practices and participants
<b>Orientation</b>	Dancing towards the source revealing creation journeys  Aligning with a unified orientation	Returning to use of murngkarli  Moving beyond provenance of material practice and into presence on country	Dance as movement in rhythm with land  Song orientates body and earth	Camera influences orientation of dance start and end point  Sound unifies and aligns dancers with singers
<b>Relationality</b>	Family and kinship relations with land and story  Connects intergenerational teaching practices	Family showing support through preparation of murngkarli and markirra  The act of marking bodies is embodied sovereignty	Dancing to maintain relations  Dance as tapping into the source and creation energies  Extends storyworld relations	Key creative roles driven by relationality and law  Camera and the recording maintain connection to land through story
<b>Enactment</b>	The right to dance on country asserted  Renewal enacts creational powers through dance  Return to the source - experiencing connection	Represents a reverence for tradition of living off land  Shows continuity and connection to place through local markirra	Kinetic expression of visual sovereignty  Emergent spatial and aural sovereignty	Renewal of knowledge with intent to revitalise and shield  Camera driven by dance and song alignments  Camera as weapon, shield

Table 2: Ngabaya Dance Sequence Visual Song Script (NVSS)

<p>A NGABAYA MUSIC VIDEO</p> <p>1. <i>Warjkar nguthurdar karimbar arkariyar karyibanth murdurdur wardinggurru</i></p>	 <p>(NVSS Image 1 presence)</p> <p>Sitting down kneeling, head down, hiding their face</p>
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	 <p data-bbox="1227 930 1778 967">(NVSS Image 2 kneeling, hiding face)</p>
<p data-bbox="226 975 947 1056"><i>Warjkar nguthurdar karimbar arkariyar karyibanth murdurdur wardinggurru</i></p>	
<p data-bbox="226 1066 947 1190"><i>Warjkar nguthurdar karimbar arkariyar karyibanth murdurdur Wardinggurru</i></p>	
<p data-bbox="226 1200 947 1278"><i>Warjkar nguthurdar karimbar arkariyar karyibanth murdurdur wardinggurru</i></p>	

<p><i>Warjkar nguthurdar karimbar arkarriyar karyibanth murdurdur wardinggurru</i></p>	
<p><i>2.Karlthuarri karriya Mirriwirrin Kirri ngarmarbar nguthruthrawar</i></p>	<p>They went walking east, both sides, southside and northside</p>  <p>(NVSS Image 3 walking)</p>
<p><i>Karlthuarri karriya Mirriwirrin Kirri ngarmarbar nguthruthrawar</i></p>	

<p><i>Karlthumarri karriya</i> <i>Mirriwirrin Kirri ngarmarbar ngurthrawar -</i> <i>karlthumarri</i></p>	
<p>3. <i>Ngarmarlar ngurthrawar janburamanji</i></p>	<p>A storm is roaring northside, southside,</p>  <p>(NVSS Image 4 storms)</p>

*Ngarmarlar ngurthruthrawar janburamanji*

*Arkarrarilu jantharwaninji*

Lightning flashing to the east



(NVSS Image 5 lightning )

<i>Arkarrarilu jantharwaninji</i>	
<i>Ngarbarlar ngurthruthrawar janburamanji</i>	
<i>Ngarbarlar ngurthruthrawar janburamanji</i>	
<i>Arkarrarilu jantharwaninji</i>	
<i>4. Ngarmarlar karilthur karyibanthra Jiyarnga</i>	Looking at the old fella, on top the tree, others on the ground

	 <p data-bbox="1272 647 1733 683">(NVSS Image 6 old fella in tree)</p>
<p data-bbox="226 692 833 730"><i>Ngarmarlar karilthur karyibanthra Jiyarnga</i></p>	
<p data-bbox="226 735 741 774"><i>wirdiwidi jiyarnga wirdiwidi jiyarnga</i></p>	
<p data-bbox="226 778 833 817"><i>Ngarmarlar karilthur karyibanthra Jiyarnga</i></p>	
<p data-bbox="226 821 741 908"><i>Ngarmarlar karilthur karyibanthra wirdiwidi jiyarnga wirdiwidi jiyarnga</i></p>	
<p data-bbox="226 1121 981 1201"><i>5. Warjkar nguthurdar karimbar arkarriyar karyibanth murdurdur wardinggurru</i></p>	<p data-bbox="1128 1121 1883 1160">Sitting down kneeling, head down, hiding their face</p>

	 <p data-bbox="1319 624 1686 659">(NVSS Image 7 kneeling)</p>
<p data-bbox="226 711 947 790"><i>Warjkar nguthurdar karimbar arkariyar karyibanth murdurdur Wardinggurru</i></p>	
<p data-bbox="226 802 947 880"><i>Warjkar nguthurdar karimbar arkariyar karyibanth murdurdur wardinggurru</i></p>	
<p data-bbox="226 893 947 971"><i>Warjkar nguthurdar karimbar arkariyar karyibanth murdurdur wardinggurru</i></p>	
<p data-bbox="226 984 947 1062"><i>Warjkar nguthurdar karimbar arkariyar karyibanth murdurdur wardinggurru</i></p>	
<p data-bbox="226 1075 947 1153"><i>Warjkar nguthurdar karimbar arkariyar karyibanth murdurdur Wardinggurru</i></p>	
<p data-bbox="226 1203 696 1281"><i>6. Aiyarkumbubarla naryarbarlar Aiyarkumbubarla naryarbarlar</i></p>	<p data-bbox="1068 1203 1942 1281">Looking back west, then looking east, they look at their sore feet &amp; keep going east</p>

*Arkariyar kilununkathu majaliya kumbarkarla  
namandu*



(NVSS Image 9 looking at sore feet)

*Aiyarkumbubarla naryarbarlar  
Aiyarkumbubarla naryarbarlar  
Arkariyar kilununkathu majaliya kumbarkarla  
namandu*

<p>7. <i>Warjkar nguthurdar karimbar arkariyar karyibanth murdurdur wardinggurra</i></p>	<p>Sitting down kneeling, head down, hiding their face</p>  <p>(NVSS Image 10 kneeling)</p>
<p><i>Warjkar nguthurdar karimbar arkariyar karyibanth murdurdur Wardinggurru</i></p>	
<p><i>Warjkar nguthurdar karimbar arkariyar karyibanth murdurdur wardinggurru</i></p>	
<p><i>Warjkar nguthurdar karimbar arkariyar karyibanth murdurdur wardinggurru</i></p>	
<p><i>Warjkar nguthurdar karimbar arkariyar karyibanth murdurdur wardinggurru</i></p>	
<p><i>Warjkar nguthurdar karimbar arkariyar karyibanth murdurdur Wardinggurru</i></p>	

## Darrbarrwarra Multimodal Micro Video Analysis

Table 3: Darrbarrwarra Song and Dance Matrix

<b>SONG</b>	Place	Material	Spatial	Technological
<b>Intent</b>	<p>Revitalise oral history</p> <p>Presence on country</p> <p>Outstation as educational site (pedagogy of song)</p> <p>The rising sun and tides indicated the eternal natural cycles of guardianship - surge and resurge</p>	<p>Communicate Authenticity and provenance</p> <p>Sourcing of markirra</p> <p>Expression of resistance actions in archival materials</p> <p>Aboriginal Flag and Tino Rangatiratanga Maori Flag represent political activism and visual sovereignty</p>	<p>Opening shot, mist, country unites the senses</p> <p>Travels beyond the frame, beyond sight</p> <p>Intergenerational sharing of values and customs</p> <p>Singers orientate the frame through actions</p>	<p>Song and dance orientates camera</p> <p>Dancers on country follow lead singers movements</p> <p>Blending of song and story technology</p> <p>Studio recording blends influences of hip hop and Garrwa orality and song</p>
<b>Orientation</b>	<p>Wurdalangi Sandridge Outstation (location) is a contemporary teaching place and holds ancient sacred places</p> <p>Aboriginal flag locates Aboriginal homelands movement</p> <p>Ancestral spirits are revered Water is sacred</p>	<p>Markirra is locally gathered and sought after</p> <p>Darrbarrwarra T-Shirt layers connection to Ngabaya songline</p> <p>ETU Stand with Standing Rock t-shirt context of a global movement</p>	<p>Fluid movements in camera follow action of singer, dancers and protest actions</p> <p>Orientates breathing and natural elements to Garrwa notions of spatial sovereignty</p>	<p>Alignments of camera with the song and dance movements</p> <p>Black and white contrasts with hyper colour of the night protest performance - indicates heightened conscientisation of threats to country from mining</p>

<b>Relationality</b>	<p>Colours of the Aboriginal flag (Red - land, Black - People, Yellow - Sun) reflected in black and whites (shades)</p> <p>Preparation for the ceremony of film is family driven</p> <p>Relational collaboration on Koori country</p>	<p>Markirra mark relates Darrbarwarra movements as Ngabaya inspired - relating to creational sources</p> <p>Aboriginal Flag and Tino Rangatiratanga Maori Flag indicate solidarity relations - Karja Murku</p>	<p>Travelling song sages connect to various places, travelling</p> <p>Singers reflect custodial responsibilities</p> <p>Songline logic embedded into the lyrics</p>	<p>Ancestral stories of resistance are honoured</p> <p>Camera as weapon</p> <p>Embeds colours, and relational alignments through movement</p> <p>Fire as a family technology - natural lighting</p>
<b>Enactment</b>	<p>Enacting intergenerational teaching and knowledge transmission</p> <p>Shifting rhythmic key for Indigenous hip hop to resonate with new generations</p>	<p>Documentation of sketches and Elders reflections on Darrbarwarra</p> <p>Singer upholds guardianship responsibilities</p>	<p>Songs merge spatial sovereignty with movements that enact</p> <p>songline logic</p> <p>Extends visual sovereignty into aural realms</p>	<p>Continuum of roles - teaching youth new technology</p> <p>Storytelling technology is grounding in values and customs</p>
<b>DANCE</b>	<b>Place</b>	<b>Material</b>	<b>Spatial</b>	<b>Technological</b>
<b>Intent</b>	<p>Intergenerational teaching (pedagogy of dance)</p> <p>Reverence for Ngabaya</p> <p>Protect and shield land in Bununu dance</p>	<p>Reverence for markirra</p> <p>Reliance on land resources for authenticity</p>	<p>Uniting dances in two lines men and women</p> <p>Shows land as spatial source of story</p> <p>Increases wellness connection and agility in youth</p>	<p>Song and dance contextualised together in story research process</p> <p>Framing shows respect to these practices and participants</p>
<b>Orientation</b>	<p>Aligning a unified orientation on homelands</p> <p>Homeland autonomy is tied to resistance</p> <p>Songlines renew relationships</p>	<p>Moving beyond provenance of material practice and into presence on country</p>	<p>Ngarri dance encircles and reflects eternal guardianship role</p> <p>Dance as movement in rhythm with land</p>	<p>Camera influences orientation of dance start and end point</p> <p>Rhythm and song unifies and aligns dancers with singers</p>

<b>Relationality</b>	<p>Family and kinship relations with land and story</p> <p>Connects intergenerational teaching practices</p> <p>Extends storyworld relations through night protest performance</p> <p>Inclusive of youth and children as protectors of land and holders of culture</p>	<p>Family showing support through preparation of markirra and dancing in ngarri formation</p> <p>The act of marking bodies is embodied sovereignty</p>	<p>Dancing to maintain relations</p> <p>Dance as tapping into the source and creation energies</p> <p>Songline relational logic embedded into the dance</p>	<p>Key creative roles driven by relationality and original law</p> <p>Camera and the recording maintain connection to land through story</p>
<b>Enactment</b>	<p>The right to dance on country asserted</p> <p>Renewal enacts creational powers through dance</p> <p>Return to the source - experiencing connection</p>	<p>Represents a reverence for tradition of living off land</p> <p>Shows continuity and connection to place through use of local markirra</p>	<p>Kinetic expression of visual sovereignty</p> <p>Emergent spatial and aural sovereignty informs dance sequences</p>	<p>Renewal of knowledge with intent to revitalise and shield</p> <p>Camera driven by dance and song alignments</p> <p>Camera as weapon, shield</p>

Table 4: Darrbarrwarra Visual Song Script (DVSS)

A DARRBARRWARRA VIDEO



(DVSS Image 1: Presence as Country)



(DVSS Image 2: Frack off protest Image)

*Wankala muku bumbalangili  
yunggurr juju wajika Ngirakar*



(DVSS Image 3: Homelands and flags)  
*Warriors breathing deep*

*Ngardara barki yargal yungkubulili  
ngarru ngarrumba yarjina*



(DVSS Image 4: Homeland and dancers)

*Sun and moon in harmony*

	 <p>(DVSS Image 5: Standing Rock Tshirt)</p>
<p><i>Kandimbiyi mungana barki burrijba yami barranani warrawiji</i></p>	<p>Guarded by night, shining eyes and stars</p>
<p><i>Ngurrgurrijba yalungkili bununu yurdi</i></p>	 <p>(DVSS Image 6: Homelands protest Borroloola)</p> <p>Shields willing</p>

*Ngubungu janyba yarlili manginawa  
kula langki*

*Boomerangs flying*

*Walgurra mambumambuga junu  
wagangkili yarji kakalijba marda*



(DVSS Image7: Darrbarrwarra youth dancers)

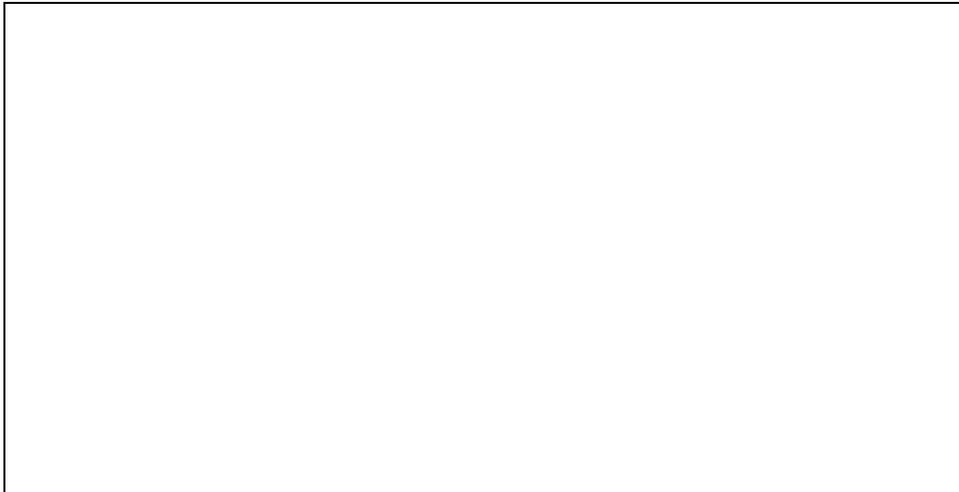
Travelling song sages laughing

*Walambakili kula barki langki*



(DVSS Image 8: Homelands protest Borroloola)

Thunder on the north, thunder to the south,  
And lighting to the East



(DVSS Image 9: Band and protest painting Borroloola)

*Bumbalangkili bumbangkili  
yurrngumba juju wajka*



(DVSS Image 10: Darrbarrwarra youth dancers)

Eternal breath eternal breath

	 <p>(DVSS Image 11: Homelands protest Borroloola)</p>
<i>Darbayalungya darbayalungya barki kurramba</i>	Freedom fighters till death
<i>Bumbalangkili bumbalangkili yurrngumba juju wajka</i>	Eternal breath eternal breath
<i>Ngarrkadaba yalungkili</i>	Spears flying
<i>Ngurrkudijba yalunkili barrku yurdi</i>	nulla nullas blocking
<i>Barranani wankalana jilajbaYarlili marda marda</i>	way of warriors
<i>Wurranybala murku barki kurdarirri Murku nganinyi barki jibardi</i>	tall and short, women and men ( they used to walk run together)
<i>Wilkungkili barranani warburdar Wilkungka wajkalinya</i>	Charging with the tide,
<i>Ngarramba yalili yarji warburdar</i>	Eternal protectors of lands and sacred waters
<i>Walambakili kula barki kurramba</i>	Thunder on the north, thunder to the south, And lighting to the East

<p><i>Bumbalangkili bumbalangkili</i> <i>Yurrngumba juju wajka</i></p>	<div data-bbox="1218 199 1939 580" data-label="Image"> </div> <p>(DVSS Image 11: Flag and Ngabaya dancer protest Borrooloola)</p> <p>Eternal breath eternal breath</p>
<p><i>Darbyalunya darbayalungya baki kurranba</i></p>	<p>Freedom fighters till death</p>
<p><i>Bumbalangkili bumbalangkili</i> <i>Yurrngumba juju wajka</i></p>	<p>Eternal breath eternal breath</p>
<p><i>Jilajba yarlili kajamuka bumbalangkili</i> <i>Yarlu juju wajka</i></p>	<p>Unified eternal breath</p>
<p><i>Jarrbu wanyi ngurrkudijba yalunya</i> <i>Karrinja yarlu ngirruka yarbijba</i> <i>Yarlu muwa ngambalangi wanka wankala murku</i></p>	<p>Embraced by mountains, honouring (happy) ancestors</p>

<p><i>Walajbaya ngardara Karrina</i> <i>Makabayi yaji kangulki wanyi</i></p>	<p>Gentle rising sun, mist in abundant gardens</p>
<p><i>Milirrimba yarlunga bayamuku</i> <i>wangarranyi</i></p>	<p>Travelling songs, we see you our family, spirit</p>
<p><i>Yarrngumba kukunyi marda</i> <i>Milirrimba kanyi yalunya</i></p>	 <p>(DVSS Image 12: Women's leadership home fires burning) Forever humble victory fires</p>
<p><i>Bumbalangkili bumbalangkili</i> <i>Yurrngumba juju wajka</i></p>	<p>Eternal breath eternal breath</p>
<p><i>Darbyalunya darbayalungya baki kurrnba</i></p>	<p>Freedom fighters till death</p>
<p><i>Bumbalangkili bumbalangkili</i> <i>Yurrngumba juju wajka</i></p>	<p>Eternal breath eternal breath</p>

<p><i>Walambakili Kula baki langki</i> <i>Juju barki juju</i></p>	<p>Thunder on the north, thunder to the south, And lightning to the East</p>
<p><i>Bumbualangkili bumbalangkili</i> <i>Yurrngumba juju wajka</i></p>	<p>Eternal breath eternal breath</p>
<p><i>Darbayalunya barki Burrunba</i></p>	<p>Freedom fighters till death</p>
<p><i>Bumbalangkili bumbangkili</i> <i>Yurrngumba juju wajka</i></p>	<div data-bbox="1211 512 1944 898" data-label="Image"> </div> <p>(DVSS Image 13: Men's leadership homeland fires burning)</p> <p>Eternal breath eternal breath</p>

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