


CARRIBERIE



CARRIBERIE TEACHERS' GUIDE

National Film and Sound Archive of Australia

The Guide can be used by teachers to plan classroom activities and promote discussion with and among students when exploring the Carriberrie online interactive:

www.carriberrieonline.com



NFSA EDUCATION | EDUCATION@NFSA.GOV.AU | NFSA.GOV.AU/LEARNING

REDDOGS VR

The National Film and Sound Archive of Australia acknowledges Australia's Aboriginal and Torres Strait Islander peoples as the Traditional Custodians of the land on which we work and live and gives respect to their Elders both past, present and emerging.

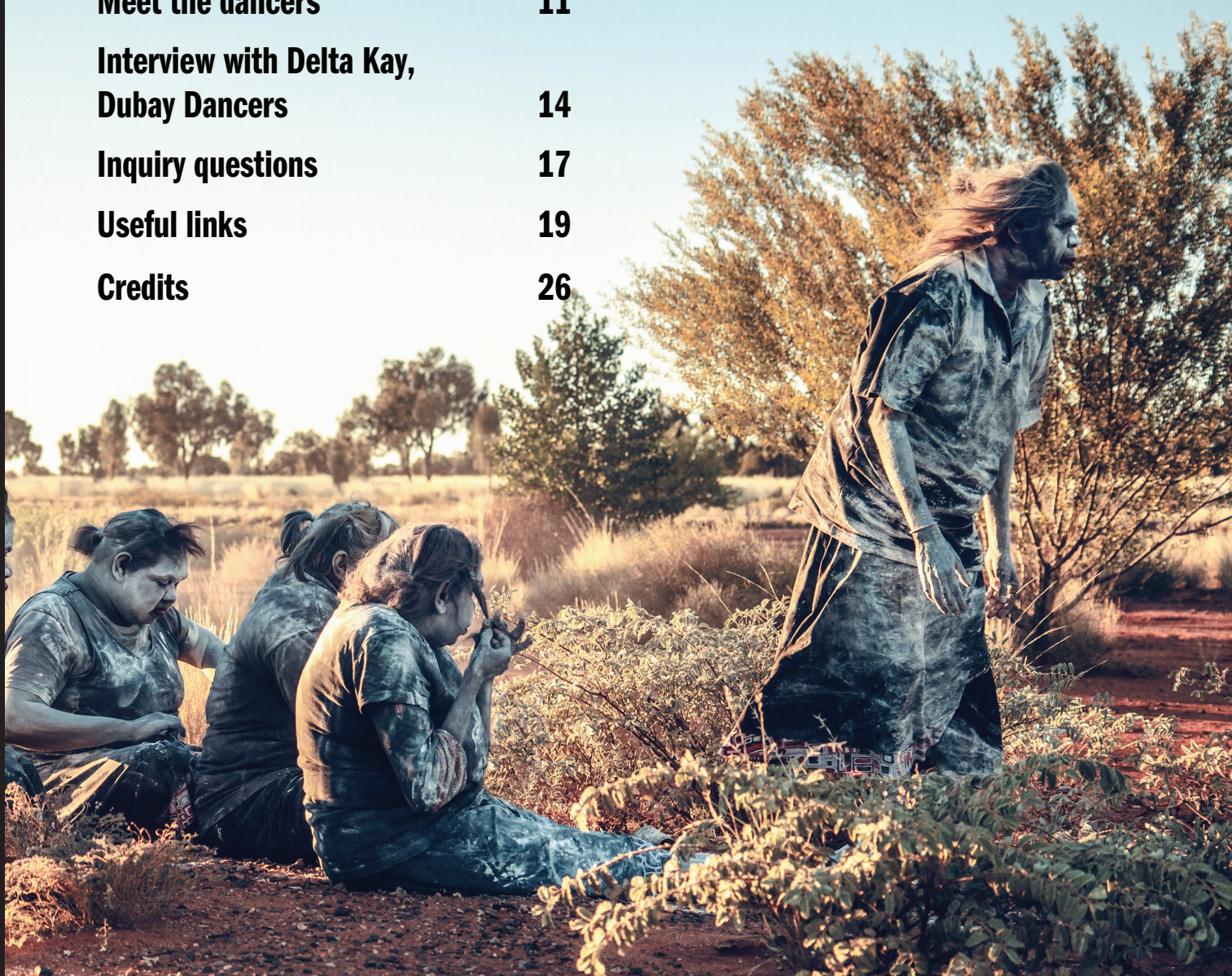
WARNING: this guide may contain names, images or voices of deceased Aboriginal and Torres Strait Islander people.

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Cover image: Francis Williams of the Naygayiw Gigi Dance Troupe

Inside cover image: Anangu women, Uluru-Kata Tjuta National Park



WELCOME TO CARRIBERRIE

Carriberrie is an online experience celebrating Aboriginal and Torres Strait Islander music and dance set across stunning Australian landscapes.

The more familiar word 'corroboree' is an English corruption of the **Dharug** word 'carriberrie', meaning a coming together, gathering or meeting.

CARRIBERRIE
CORROBOREE

Teachers can use Carriberrie as a resource to support the teaching of Aboriginal and Torres Strait Islander histories and cultures as a cross-curriculum priority within the Australian Curriculum. Carriberrie provides opportunity for students to learn about the richness and diversity of Aboriginal and Torres Strait Islander culture through performance of dance and music.

The content of this teachers' guide supports exploration of the following organising ideas:

Cross-Curriculum Priority – Aboriginal and Torres Strait Islander Histories and Cultures

Organising Idea 3

Aboriginal and Torres Strait Islander peoples have holistic belief systems and are spiritually and intellectually connected to the land, sea, sky and waterways.

Organising Idea 7

The broader Aboriginal and Torres Strait Islander societies encompass a diversity of nations across Australia.

We have provided questions which guide inquiry-based learning so students can share and discuss what they see, hear, think and feel. Teachers should consider the questions and tasks best suited to their students' needs and scale appropriately to their year level.

Carriberrie was conceived by producer and director Dominic Allen (REDDOGS VR) and developed through extensive consultation with Aboriginal and Torres Strait Islander cultural advisors. See Page 3, The Making of Carriberrie, for more information.

Originally presented as an immersive 360° virtual reality experience, Carriberrie premiered in 2018 at the Australian Museum in Sydney and celebrated its world premiere at the 2018 Cannes Film Festival before travelling to major film and immersive dome-based video projection environments (fulldome festivals) around the world including Melbourne, Berlin, France and Mexico. It was praised by critics and audiences and won multiple awards.

The NFSA hosted Carriberrie as a VR experience from February to July 2019 and launched the online interactive Carriberrie experience on 9 November 2020 during NAIDOC Week.

Carriberrie online features 156 dancers and 23 performances from 9 dance and music groups encompassing traditional ceremonial song and dance through to contemporary and modern expressions.

We recommend you invite students to navigate through the interactive to discover the dances. Head to WWW.CARRIBERRIEONLINE.COM to start the experience.

Use the arrow keys on your keyboard to follow the songlines and enter a sphere to see the 360° video. There is no set order for the songlines or performances.

DISCOVER + DANCE



THE MAKING OF CARRIBERRIE

Carriberrie was first conceived by award-winning director and producer Dominic Allen (REDDOGS VR) in 2017. Inspired by the growing potential for virtual reality (VR) to engage audiences in highly emotional and impactful ways, Dominic planned to produce Carriberrie as a multi-platform immersive documentary.

Virtual reality is a computer-generated simulation in which the user can view and often interact within an artificial three-dimensional environment using electronic devices, such as a headset or gloves fitted with sensors.



In 2018, Dominic approached the team at Isobar with the Carriberrie central concept: to capture, share and celebrate traditional and contemporary Aboriginal and Torres Strait Islander music and dance. Isobar saw it as a unique opportunity to use their digital expertise to showcase Indigenous Australian cultures for the first time in VR.

Carriberrie was first presented and toured extensively as a VR experience before being reimagined as an online interactive, in partnership with the NFSA.

As creative and technical partners, Jaunt USA worked with ReddogsVR to film each of the performances. Equipment included a Jaunt One VR camera system, a professional grade camera system specifically designed for capturing high quality stereoscopic 360° cinematic VR experiences.



Making the Carriberrie VR experience



Visitor Vision and Isobar helped produce the films, through to the build of the 360° VR experience, and developed the technology that brought Carriberrie to life inside a Oculus, Pixel and Daydream VR headset.

Watch a short behind-the-scenes video

[WWW.YOUTUBE.COM/WATCH?V=8BZ_GC7TYOG&FEATURE=EMB_LOGO](https://www.youtube.com/watch?v=8BZ_GC7TYOG&feature=emb_logo)



COMMUNITY ENGAGEMENT

Carriberrie was developed through extensive consultation with Aboriginal cultural advisors, including:

Marilyn Miller, director of the Laura Aboriginal Dance Festival and former Bangarra choreographer-dancer

Annette Kogolo, Senior Kimberley Walmajarri woman and traditional owner.

The consultation process ensured that the integrity of Indigenous cultures and stories were preserved.

Genuine engagement with Aboriginal and Torres Strait Islander communities is essential in building trust and embedding meaningful Indigenous perspectives on history, languages, culture and contemporary issues within a project or program.

Narrated by Jack Charles and Yolngu traditional dancer and celebrated actor David Gulpilil, Carriberrie is the biggest and most advanced 360° VR documentary ever produced in Australia. It offers a powerful and intimate dialogue between Indigenous Australians, the viewer and the land, using advanced immersive technology to transcend cultural boundaries.

After hosting Carriberrie as a VR experience in 2019, the NFSA and REDDOGS VR launched WWW.CARRIBERRIEONLINE.COM during NAIDOC Week in November 2020.

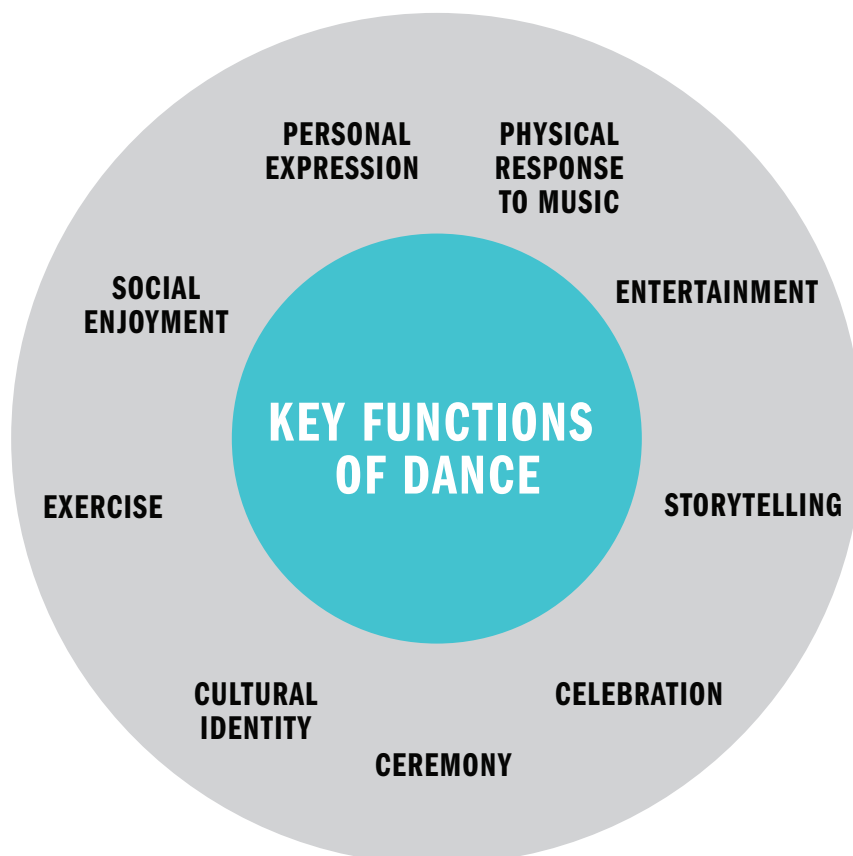
DANCE IN ABORIGINAL AND TORRES STRAIT ISLANDER CULTURES

Note: this section provides an overview for teachers and is not meant to comprehensively cover the rich diversity of dance in Aboriginal and Torres Strait Islander cultures.

‘Dance is the first language of our people’
- David Gulpilil, Yolgnu man and celebrated actor

— **DAVID
GULPILIL**

For millennia, people have danced to express themselves and their cultural identity. Dance has been a vehicle for storytelling and passing on knowledge, as well a form of celebration and entertainment. Many cultures throughout history and into the present perform dances to affirm spiritual and traditional values.



In the classroom, dance can help students to better understand themselves and the world in which they live. Through exploring and examining dance across cultures and throughout time and place, students can increase their understanding and appreciation of our diversity of beliefs and values, contributing to a more inclusive society.

Traditional and ceremonial dance has been central to Aboriginal and Torres Strait Islander cultures for tens of thousands of years. It is a fundamental and diverse cultural practice that maintains a deep connection with Country. It is also a dynamic method to teach essential knowledge between generations while reinforcing social bonds.

‘Country’ is an interdependent relationship between Indigenous Australians and their ancestral lands and seas. This relationship is reciprocal and deeply spiritual. It sustains culture, language, family, law and identity. It is the basis for a person’s wellbeing.

Why is connection to Country important?

EXPLORE MORE AT: WWW.COMMONGROUND.ORG.AU/LEARN/CONNECTION-TO-COUNTRY



The Lonely Boys, Ngukurr, Southern Arnhem Land

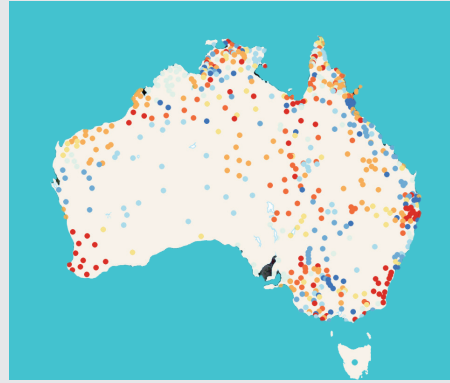
Dance is also a form of contemporary expression that presents compelling storytelling and deeply moving performances for a wide range of audiences.

Bangarra Dance Theatre, for example, is an Aboriginal and Torres Strait Islander organisation and one of Australia’s leading performing arts companies. They are widely acclaimed nationally and internationally for their powerful performances that span ancient stories and contemporary issues. Excerpts of Bangarra’s production of *Bennelong*, feature in Carriberrie.

‘To create inspiring experiences that change society’ - — **BANGARRA
DANCE**

Aboriginal and Torres Strait Islander
Australia has many different and distinct
groups. Explore the Gambay First
Languages Map. What groups are in your
local area? What is the name of their
language?

WWW.GAMBAY.COM.AU



DIVERSITY AMONG INDIGENOUS AUSTRALIAN CULTURES

Aboriginal and Torres Strait Islander cultures are the oldest continuing cultures in the world. In Australia there are more than 250 Indigenous languages, including around 800 dialects, and the range of stories told through traditional dance reflects this diversity.

The Australian continent is huge and it is a common mistake to consider Indigenous Australians as a singular cultural group.

Any discussion of Aboriginal and Torres Strait Islander cultures should start by highlighting this diversity and recognising its continuation from over 60,000 years ago to the present.

Aboriginal and Torres Strait Islander cultures are the oldest continuing
cultures in the world, dating back over 60,000 years: To explore more see

WWW.NARRAGUNNAWALI.ORG.AU OR WWW.COMMONGROUND.ORG.AU

THE DREAMING AND SONGLINES

The concepts of the Dreaming, or Dreamtime, and Songlines are recurring themes that exist throughout most Indigenous Australian cultural groups.

Dreaming and Dreamtime are inadequate English words that try to label an all-embracing concept that provides rules for living, a moral code and laws governing the relationship with Country. The Dreaming provides a complex and totally integrated way of life, informing people's kinship relationships and responsibilities.

Dreamtime stories often relate to specific locations - for example, landscape features, bodies of water or the stars - and tell stories of how these were formed through the actions of ancestral beings.

Although the Dreaming incorporates creation stories and many traditional dances tell stories from the Dreamtime, it is often misunderstood as something consigned to the deep past, occurring at the 'dawn of time', or even as timeless.

The Dreamtime encompasses all times and exists in the here and now. It is a lived experience and may be

It is important to emphasise the diversity between cultural groups in relation to the Dreamtime and their Dreamtime stories.

difficult for non-Indigenous Australians to comprehend. In 1956 anthropologist WEH Stanner used the term 'everywhen' to describe this concept.

The concept of Songlines can be equally difficult for non-Indigenous people to understand. Songlines trace the journeys of ancestral spirits from the Dreamtime, when they created the land, animals and the lore.

The paths of the Songlines are recorded in traditional song cycles, stories, dance and art, and are often the basis of ceremonies. They are a vital part of Indigenous cultures and connect people to Country.

TRADITIONAL AND CEREMONIAL DANCES

Traditional and ceremonial dances are passed down through generations, often in unbroken form and with little variation. Other cultural groups accept and encourage innovation in how their dances are performed. Ceremonial dances are an essential and ancient tradition, reinforcing a connection to Country and between people in the community in a continuity of past, present and future.

A cultural group may perform ceremonial dances to continue their connection to a particular totem figure such as an animal, plant or other aspect of the natural world. These identifications maintain an ongoing connection with the Dreamtime and reaffirm a fundamental sense of self as part of an interconnected kinship group and with Country.

These dances are beautiful and powerful expressions of storytelling and sometimes mark a particular time of year or season, a skill that must be learnt, or a birth, death or rite of passage into adulthood. They can be serious but also celebratory, and even humorous.

Laws within cultural groups may determine who can perform dances and when someone can participate or be taught a dance. Some dances can be gender specific, with men and women having separate dances to perform, or age specific, when there is a threshold age before someone is ready to be taught a particular dance. Elders and custodians of knowledge within Indigenous Australian cultures often decide these matters.

Dances can be physically demanding with dancers maintaining a rhythm using their feet, stamping the ground or hitting their thighs with their hands. Dancers sometimes keep rhythm using clapsticks or by tapping boomerangs together. Instruments such as the didgeridoo can provide a distinct tonal accompaniment and participants may also chant in their language.

Some dancers paint their bodies with intricate designs using white clays or ochres and include feathers or other natural materials. These will often be significant to the dance being performed.

In the Torres Strait, for example, it is customary for male dancers to wear the Dhari, the distinctive traditional dance and ceremonial headdress of the Torres Strait, which varies in design from island to island. The Dhari is also the central motif on the region's flag and symbolises the identity and unity of all Torres Strait Islanders.

Torres Strait Islanders refers to the First Peoples of the 274 islands located north of Australia, in the Torres Strait.



Hans Ahwang at the Carriberrie VR world premiere, May 2018. Photo: James Alcock

CONTEMPORARY DANCE

In more recent decades, Australia has seen an extraordinary flourishing of contemporary Aboriginal and Torres Strait Islander artistic expression across all art forms.

Indigenous Australians have always adapted to changing circumstances and embraced opportunities as they arise. Aboriginal and Torres Strait Islander representation in the visual arts, performing arts and film industries has been particularly strong.

Contemporary Aboriginal and Torres Strait Islander dance is on a continuum with a long history of Indigenous cultural expression that has continued to thrive even after the arrival of white settlers in 1788.

Traditional dance has had a major influence on the development of contemporary dance and the formation of Aboriginal and Torres Strait Islander performing arts companies that tour nationally and internationally.

The National Aboriginal Islander Skills Development Association and the Aboriginal Centre for the Performing Arts (ACPA) provide training that further the professional development of dancers, choreographers and dance companies. The annual Garma Festival of Traditional Cultures is a major event that celebrates the cultural traditions of the Yolngu people, and is a significant gathering in the Arnhem Land region.

It is not surprising that a storytelling artform like contemporary Indigenous dance often addresses sociopolitical issues confronting Indigenous Australians. These issues may include the struggle for land rights, the creation of a treaty, racism and injustice. Some dance companies work with Indigenous and non-Indigenous artists, and urban and remote dance communities, to address local and global situations.



Anangu woman at Uluru-Kata Tjuta National Park

MEET THE DANCERS

Carriberrie showcases a range of Australian locations and performances from traditional ceremonial dance at Uluru to food-gathering dances in a rainforest, war songs on the most northern tip of Australia and funeral songs in the Arnhem wetlands.

The nine performance groups who appear in Carriberrie are:

BANGARRA DANCE THEATRE FROM SYDNEY, NEW SOUTH WALES

At the heart of Bangarra's repertoire is their relationship with Aboriginal and Torres Strait Islander communities, created on Country with stories gathered from respected community Elders.

In Carriberrie, Bangarra perform vignettes from their celebrated work, *Bennelong*. *Bennelong* tells the story of a senior Eora man, Woollarawarre Bennelong, from the Port Jackson area in Sydney.

Their performance includes immersive soundscapes, exquisite design and incredible dancers.

WWW.BANGARRA.COM.AU

The Bangarra site also hosts educational resources, including a Year 7 to 10 resource on *Bennelong*:

WWW.BANGARRA.COM.AU/LEARNING/RESOURCES/ERESOURCES/BENNELONG

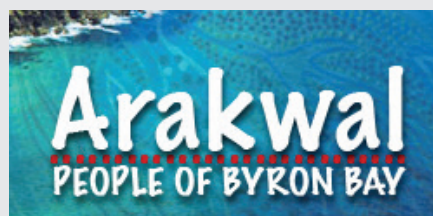
BUNYARRA DUBAY DANCERS FROM BYRON BAY, NEW SOUTH WALES

Led by Arakwal Elder Delta Kay, the Dubai Dancers are a female dance troupe who practise and perform traditional dance.

The group performs beautiful traditional women's dances about collecting yuggari (pippi) and jalum (fish) and the story of Ngoombil - the spoonbill bird who is the protector of the wetlands.

Delta talks more about the Dubai Dancers. See also Interview with Delta Kay on page 14

WWW.ARAKWAL.COM.AU/DUBAY-DANCERS



THE LONELY BOYS FROM NGUKURR, SOUTHERN ARNHEM LAND, NORTHERN TERRITORY

The Lonely Boys rose to national attention after supporting US rock band Queens of the Stone Age on the Darwin leg of their 2017 Australian tour.

The six-piece band have been performing a mix of punk, rock and metal for over 10 years and won the NT Rock Song of the Year in 2016 with 'Murray Island', from their EP *The Hunter* (2017). They perform the song 'The Hunter' in Carriberrie.

WWW.FACEBOOK.COM/LONELYBOYSNGUKURR

ANANGU FROM ULURU-KATA TJUTA NATIONAL PARK, NORTHERN TERRITORY

The Anangu live in the area surrounding one of Australia's most iconic landmarks, Uluru.

Anangu culture is rich with stories from the Tjurkurpa, creation stories which are kept alive and strong through cultural practices.

The Anangu reserve their dance for a very small number of special events and it is therefore rarely seen. In Carriberrie, senior Anangu men and women are sharing Inma, or traditional song and dance.

WWW.ENVIRONMENT.GOV.AU/RESOURCE/WELCOME-ANANGU-ULURU-KATA-TJUTA-NATIONAL-PARK

JOEY NGANJMIRRA FROM GUNBALANYA, WEST ARNHEM LAND, NORTHERN TERRITORY

A painter, storyteller and dancer, Joey Nganjmirra is among the younger generation in Gunbalanya who has taken on the task of carrying on his community's stories.

He is a member of the Karrbarda dance troupe, which often performs at festivals as well as in local ceremonies. During Sorry Business, Joey performs in the Kunwinjku language - this is the funeral song - to help the spirit transition from the world of the living back to the spiritual plane with the ancestors on Country.

WWW.INJALAK.COM/ARTIST/JOEY-NGANJMIRRA

'Sorry Business is a period of cultural practices following the death of a community member where communities and individuals are able to properly mourn the loss of a loved one'

WWW.COMMONGROUND.ORG.AU/LEARN/DEATH-AND-SORRY-BUSINESS

MAYI WUNBA FROM MONA MONA, NEAR KURANDA, NORTHERN QUEENSLAND

In Carriberrie, the Mayi Wunba (wild honey) Dance Group from the rainforests of northern Queensland perform the Kuku-Yalanji ceremony.

This energetic dance tells the process of honey cultivation and its role in the region's ecosystem. It is an excellent example of telling a story and educating through dance.

The Mayi Wunba Dance Group are proud to regularly share stories of hunting and gathering with visitors to Kuranda.

WWW.KURANDAREGION.ORG/INDIGENOUS-ARTISTS/MAYI-WUNBA

NAYGAYIW GIGI DANCE TROUPE FROM BAMAGA, CAPE YORK PENINSULA, QUEENSLAND

Members of Naygayiw Gigi (Northern Thunder) belong to Mura Buway (the Seven Clans) of Saibai Island in the Torres Strait, which shares a border with Papua New Guinea.

The troupe preserves, maintains and revitalises the culture of the Saibai people of Bamaga and Seisia in the Northern Peninsula Area of Queensland. They specialise in show dancing, giving talented and experienced performers and choreographers opportunities to showcase their skills.

In 2015, Naygayiw Gigi performed in Port Moresby as part of the celebrations marking the 30th anniversary of the border treaty between Australia and Papua New Guinea coming into force.

WWW.FACEBOOK.COM/NAYGAYIWGIGI

HANS AHWANG FROM MOA ISLAND, TORRES STRAIT

Hans Ahwang was taught traditional dances by his uncle while growing up on Thursday and Moa Islands, which led to further study at the National Aboriginal Islander Skills Development Association Dance College.

He has performed in Indigenous communities, schools, workshops and festivals both locally and overseas. In 2016, Hans won the 'Artist of the Year' NAIDOC award from the Torres Shire Council for his contribution to dance, the arts and his Torres Strait Islander community.

In Carriberrie, Hans performs 'Inur Ulaike E' (Moa, Torres Strait), 'Koey Thithui' (Thursday Island, Torres Strait) and original modern works.

WWW.GUTSDANCE.ORG.AU/HA-ARTIST-BIO

MARLIYA WITH SPINIFEX GUM FROM CAIRNS, QUEENSLAND

Spinifex Gum is a musical collaboration between The Cat Empire's Felix Riebl and Ollie McGill and Marliya Choir, an all-female and all-Indigenous group from Cairns conducted by Lyn Williams (AM) and choreographed by Deborah Brown.

The Spinifex Gum song that features in Carriberrie is about friendship and was recorded at Babinda Boulders amid a tropical rainforest.

WWW.SPINIFEXGUM.COM

INTERVIEW WITH DELTA KAY, DUBAY DANCERS

An interview with Delta Kay from the Dubay Dancers who feature in Carriberrie.

Delta, can you tell us a bit about your background?

I grew up on my traditional homelands in Byron Bay, what is traditionally called Gabanbaa. The European settlers didn't hear the proper word for the Byron area and called it Cavanbah. Byron Bay and the surrounding area is in the Northern Rivers region, north-east corner of New South Wales. I've worked in education all my life, mainly as an early years' educator and now as an Aboriginal tour guide.



Delta Kay © Eve Jefferies

Who are the traditional people of the area?

The Bundjalung of Byron Bay Arakwal have lived in this area for at least 22,000 years. We are the recognised Aboriginal Traditional Custodians of the Byron Bay district. The people belong to this land, from the beaches and estuaries of the rivers, along the coastline into the rainforests. We look after and care for Country through joint management with the National Parks and Wildlife Service.

Our traditional homelands extend north to Brunswick Heads, along the Brunswick River to Durrumbul in the north, to Broken Head at Jews Point, through to Newrybar in the south, and include Coorabell and the Koonyum Range in the west. The Arakwal people, together with neighbouring tribes and clans, make up part of the wider Bundjalung Nation.

What does Country mean to you and the Arakwal people?

We are taught to treat Country with respect. Country is our mother. I follow my Elders' vision to look after Country, so Country looks after me. It is my safe place, a place where I belong.

Country is our mother — DELTA KAY

How were the Dubai Dancers formed?

Dubay means 'women' and the Dubai Dancers are a women's dance group started with my older sister and our children. I was taught dances by my older sister and when she moved away, our dance group opened up for other Aboriginal women to join.

I didn't dance when I was young. I was too embarrassed as I copped a lot of racism at school and it made me feel ashamed to be Aboriginal. Learning as an adult is so rewarding. Watching our younger dancers dance with so much pride is an incredible feeling.

We perform traditional dance and stories about Country but also contemporary dance as our culture is always evolving, with sharing and learning from other local Aboriginal women.

We've performed at local gatherings and key regional events including NAIDOC Week, the Byron Bay Bluesfest and Splendour in the Grass.

What stories do the Dubai Dancers tell through dance and what are their purpose?

We share and perform our dances so we can educate the public in a fun way on why it's so important to protect Country. Everything is connected! Each dance has significance and meaning. For example, our welcome dance is about sweeping out the bad spirits and bringing in the good. When we dance the spoonbill dance, we talk about why wetlands are important to Country and Aboriginal people. The spoonbill is a good indicator that the wetlands are healthy.

Is it important that the Dubai Dancers are a women's dance group?

Aboriginal women are held in high regard. My ancestors showed that women were experts in plant identification, medicine, sacred sites, songs and dances. They had their own tools (bowls, bags, digging sticks). The Dubai Dancers acknowledges the incredible work women continue to play in society even though colonisation has eroded much of our culture.



Dubay Dancers at Byron Bay

What is the meaning behind the body decoration and objects you use in your dances?

We mainly use white ochre; it is called dalung in Bundjalung language. We use clapsticks in our songs and wear comfortable clothing. Sometimes it's just fun to dance and keep it simple like our ancestors, to just dance when we get together and not make too many plans!

Is there room for innovation and interpretation in traditional dance?

Most definitely! Culture is alive and evolving, and to keep our younger generation connected it is good to be innovating with new technologies.

How is dance a powerful way to communicate stories?

Dance is special when you're telling a story that has been handed down from generation to generation. Body language is universal so audiences can interpret dances through an emotional attachment to our beautiful culture, birds, animals and language.

What has dance personally given you and given the women in Dubay Dancers?

Pride in our culture, a deep happiness and a positive future!

WWW.ARAKWAL.COM.AU



Preparing to film the Dubay Dancers at Byron Bay

INQUIRY QUESTIONS

Below are suggested inquiry questions that teachers can use to generate discussion with students and develop classroom activities after exploring Carriberrie.

SEE

- Where is the dance being performed? Why might this be an important place?
- What are the performers wearing? Do any colours or materials connect with the natural environment? Why might the performers wear these colours or materials?
- Are there differences between what the dancers and the musicians are wearing? Why might this be?
- How are the dancers moving? What do these movements remind you of?
- Dance is a powerful form of communication. What might the dancers be communicating, or what story might they be telling?
- Can you see a traditional object in this video?
 - What is it used for?
 - What is it made from?
 - How might it have been made?
 - Is this object found in other cultures?
 - What colours and symbols are on the Aboriginal and the Torres Strait Islander flag? What do they mean?
- Can you see any similarities between the performances and the Aboriginal or the Torres Strait Islander flag?

HEAR

- What can you hear? How is this sound made?
- What instruments are the performers using? Are they traditional or contemporary instruments? Are these instruments found in other cultures? What are they made of? Where might you find these materials?
- Why might different instruments be unique to certain landscapes?
- Did a performer sing? What language did they sing in?
- Why might it be important to record songs in Aboriginal and Torres Strait Islander languages?

THINK

- How are the performers connected to their landscape? How are you connected to the landscape you live in?
- What is special about the landscape you live in? Does this influence what you wear? Why?
- What important places exist in your local area? Why are these places important to you and your community?

- Did any part of the performance imitate an animal? How? Why might a performer imitate an animal? What can you learn about an animal by watching a dancer?
- What animals might you find in your landscape? How might you imitate them?
- Thinking about everything you see and hear in the performance, what information is it offering you? What story might this performance be telling?
- How might you communicate information or tell a story through dance? What movements would you make? What instruments would you use?
- How might different landscapes create cultural diversity? Why might differences in the environment lead to differences in culture?
- Why do we record performances? What can we learn from performances from the past?
- Why are these performances important? How might these performances be important for all Australians?



Watching the Carriberrie VR experience

USEFUL LINKS

NFSA WEBSITE

School programs

The NFSA has a large amount of online content available for teachers to use in the classroom or for their own research.

We also offer an education program for school groups visiting Canberra, including a module about Indigenous representation on screen.

NFSA onsite school program: Indigenous representation on screen

The First Australians' recognition by, and role in, society has been mirrored in their representation on screen. We look at important and iconic roles for Indigenous Australians in the cinema industry and talk about the progression of Australian social and cultural history

WWW.NFSA.GOV.AU/LEARNING/EDUCATION-PROGRAMS

General

2019 International Year of Indigenous Languages

WWW.NFSA.GOV.AU/LATEST/2019-INTERNATIONAL-YEAR-INDIGENOUS-LANGUAGES-NFSA

australianscreen online

Numerous titles and clips with curatorial notes. Many include education notes

WWW.ASO.GOV.AU/SEARCH/?PAGE=1&Q=INDIGENOUS&ORDER=ALPHA

Indigenous Connections

The NFSA holds and preserves more than 25,000 works that document the unique place that First Peoples occupy within Australian society, and the diversity of their cultural and creative expressions

WWW.NFSA.GOV.AU/ABOUT/WHAT-WE-COLLECT/INDIGENOUS-CONNECTIONS

NFSA Stories: Mornington Island

The NFSA's Caitlyn LeRoy spent the first five years of her life on Mornington Island, a remote community in the Gulf of Carpentaria. The island has been occupied by its traditional owners, the Lardil people, for thousands of years

WWW.NFSA.GOV.AU/LATEST/NFSA-STORIES-MORNINGTON-ISLAND-MISSION-HOME-MOVIES-AND-BRACS-OPEN-DAY

Returning Indigenous Cultural Materials

The process of returning Indigenous cultural materials, including those that were once housed in the former Institute of Anatomy building before it became the NFSA headquarters in Canberra

WWW.NFSA.GOV.AU/LATEST/RETURNING-INDIGENOUS-CULTURAL-MATERIALS

Still Our Country

An online installation celebrating the Yolngu people

WWW.STILLOURCOUNTRY.COM.AU

Twelve Canoes

A portrait of the history, culture and place of the Yolngu people

WWW.12CANOES.COM.AU

Film and television

Australian Ethnographic Films

WWW.NFSA.GOV.AU/LATEST/HISTORY-AUSTRALIAN-ETHNOGRAPHIC-FILM

Black Screen

The Black Screen collection includes dozens of short films and documentaries created by renowned filmmakers

WWW.NFSA.GOV.AU/COLLECTION/CURATED/BLACK-SCREEN-COLLECTION-FILMS-SCREENINGS

David Gulpilil

In this collection we see the breadth of Gulpilil's talent and many of the roles he's played. We also learn more about his life, cultural heritage and country

WWW.NFSA.GOV.AU/COLLECTION/CURATED/DAVID-GULPILIL

David Gulpilil: Screen Legend

Celebrating his life and work

WWW.NFSA.GOV.AU/LATEST/DAVID-GULPILIL-SCREEN-LEGEND

Deep Dive: Mabo: Life of an Island Man

Q&A with director Trevor Graham

WWW.NFSA.GOV.AU/LATEST/DEEP-DIVE-TREVOR-GRAHAM-AND-MABO-LIFE-ISLAND-MAN

Deep Dive: Rolf de Heer on *The Tracker*

In 2017 the NFSA screened the colonial-era drama *The Tracker* and hosted a Q&A afterwards with Australian director Rolf de Heer

WWW.NFSA.GOV.AU/LATEST/DEEP-DIVE-ROLF-DE-HEER-DISCUSSES-TRACKER

Djungguwan Ceremony

Incorporating clips from three documentaries about the Djungguwan ceremony in north-east Arnhem Land

WWW.NFSA.GOV.AU/COLLECTION/CURATED/DJUNGGUWAN-CEREMONY

Film Australia: Black Australia

Film Australia's catalogue of films about Indigenous Australia

WWW.NFSA.GOV.AU/COLLECTION/CURATED/BLACK-AUSTRALIA

First Australians

The landmark television series *First Australians* explores the history of Australia from an Indigenous perspective

WWW.NFSA.GOV.AU/COLLECTION/CURATED/FIRST-AUSTRALIANS

Indigenous Filmmaking: A Short History

WWW.NFSA.GOV.AU/LATEST/SHORT-HISTORY-INDIGENOUS-FILMMAKING

Indigenous Short Films

WWW.NFSA.GOV.AU/COLLECTION/CURATED/SHORT-FILMS-ABORIGINAL-AND-TORRES-STRAIT-ISLANDER-FILMMAKERS

Jedda: Restored

The NFSA released *Jedda* (1955) to present this 1950s Australian screen classic to a modern audience

WWW.NFSA.GOV.AU/LATEST/JEDDA

The Making of Storm Boy

Behind-the-scenes interviews with cast and crew of the classic Australian film from 1976 starring David Gulpilil

WWW.NFSA.GOV.AU/LATEST/MAKING-STORM-BOY

Rabbit-Proof Fence

Rabbit-Proof Fence (2002) tells the true story of Molly, Gracie and Daisy - three Aboriginal girls in Western Australia, 1931 who are forcibly abducted from their mothers

WWW.NFSA.GOV.AU/COLLECTION/CURATED/RABBIT-PROOF-FENCE

Rabbit-Proof Fence: NFSA Connects

Christine Olsen, screenwriter and producer of *Rabbit-Proof Fence*, and Aunty Shirley Lomas, a member of the stolen generations, share their experiences with students studying the film

WWW.NFSA.GOV.AU/LATEST/CONNECTION-BETWEEN-FILM-AND-REALITY

Storm Boy

A collection of clips from the classic Australian film based on Colin Thiele's novel starring David Gulpilil

WWW.NFSA.GOV.AU/COLLECTION/CURATED/STORM-BOY

Storm Boy

Our online exhibiton of clips, interviews and images from the classic Australian film starring David Gulpilil

WWW.NFSA.GOV.AU/COLLECTION/COLLECTION-STORIES/STORM-BOY

Ten Canoes: NFSA Connects

Students in NSW engaged in a Q&A with *Ten Canoes* (2006) director Rolf de Heer and Frances Djulibing from Ramingining, who played the lead female role.

WWW.NFSA.GOV.AU/LATEST/TEN-CANOES

WWW.NFSA.GOV.AU/LATEST/NFSA-CONNECTS-TEN-CANOES

Tracey Moffatt

Highlighting the work of influential contemporary artist and filmmaker Tracey Moffatt

WWW.NFSA.GOV.AU/LATEST/ARTIST-AND-FILMMAKER-TRACEY-MOFFATT

Wrong Side of the Road

Interviews with cast and crew members and musicians featured in *Wrong Side of the Road* (1981) about their involvement in the film and its social and political message

WWW.NFSA.GOV.AU/LATEST/FIRST-VOICES

WWW.NFSA.GOV.AU/LATEST/WRONG-SIDE-ROAD-GATHERING

Sound and music

Archie Roach

Renowned Indigenous Australian singer-songwriter

WWW.NFSA.GOV.AU/COLLECTION/COLLECTION-STORIES/ARCHIE-ROACH-HIS-STORY-SONG

WWW.NFSA.GOV.AU/COLLECTION/CURATED/ARCHIE-ROACH-COLLECTION

WWW.NFSA.GOV.AU/LATEST/ARCHIE-ROACH-AMAZING-FACTS

WWW.NFSA.GOV.AU/COLLECTION/CURATED/ARCHIE-ROACH-AND-RUBY-HUNTER

WWW.NFSA.GOV.AU/LATEST/ARCHIE-ROACH-EXCLUSIVE-INTERVIEW

Black and Deadly Women

A survey of the black and deadly women of Australian music, from Fanny Cochrane Smith in the 1890s to Jessica Mauboy in the 21st century.

WWW.NFSA.GOV.AU/COLLECTION/CURATED/BLACK-AND-DEADLY

WWW.NFSA.GOV.AU/LATEST/BLACK-AND-DEADLY-WOMEN-MUSIC

Fanny's Memory of the World

On 9 February 2017, we celebrated the inscription of the 1899 and 1903 Fanny Cochrane Smith Tasmanian Aboriginal recordings into the UNESCO Australian Memory of the World Register

WWW.NFSA.GOV.AU/LATEST/FANNYS-MEMORY-WORLD

Indigenous Sounds of Australia

This collection features sound recordings with cultural, historical and aesthetic significance that are by or about Aboriginal and Torres Strait Islander peoples

WWW.NFSA.GOV.AU/COLLECTION/CURATED/INDIGENOUS-SOUNDS-AUSTRALIA-CHRISTINE-ANU-ARCHIE-ROACH-YOTHU-YINDI-AND-MORE

Recordings by Indigenous Artists (1899 – 1998)

NFSA.GOV.AU/COLLECTION/CURATED/NFSA-RECORDINGS-INDIGENOUS-ARTISTS

Treaty

On 14 July 1991, a remix of Yothu Yindi's 'Treaty' became the first song by an Aboriginal band to chart in Australia

WWW.NFSA.GOV.AU/LATEST/25-YEARS-TREATY

Vale Jimmy Little

Remembering an Aboriginal music legend

WWW.NFSA.GOV.AU/LATEST/REMEMBERING-ABORIGINAL-MUSIC-LEGEND

Visual arts

Aboriginal and Torres Strait Islander Artists

WWW.NFSA.GOV.AU/COLLECTION/CURATED/INDIGENOUS-ART

Albert Namatjira

The work of influential Arrernte artist, Albert Namatjira

WWW.NFSA.GOV.AU/LATEST/ALBERT-NAMATJIRA-HIS-LIFE-AND-ART

Biographical

Aboriginal and Torres Strait Islander Portraits

The common theme which runs through these stories is the importance of connection to country

WWW.NFSA.GOV.AU/COLLECTION/CURATED/INDIGENOUS-PORTRAITS

David Gulpilil: A Portrait

David Gulpilil's 40-year career has had a profound impact on Australian film

WWW.NFSA.GOV.AU/LATEST/DAVID-GULPILIL-PORTRAIT

Evonne Goolagong-Cawley

A close look at tennis legend Evonne Goolagong-Cawley's career – from Barellan to Wimbledon

WWW.NFSA.GOV.AU/LATEST/EVONNE-GOOLAGONG-CAWLEY-TRAILBLAZER-AUSTRALIAN-TENNIS

Mabo

Eddie Mabo spent much of his life engaged in political activism and was passionate about Indigenous land rights and ending discrimination against Aboriginal and Torres Strait Islander peoples

WWW.NFSA.GOV.AU/COLLECTION/CURATED/MABO

National Reconciliation Week: Four Inspiring Australian Biographies

WWW.NFSA.GOV.AU/LATEST/NATIONAL-RECONCILIATION-WEEK-2020-AUSTRALIAN-BIOGRAPHY

Remembering Eddie Mabo

Eddie Koiki Mabo's name is synonymous with the 'Mabo Case' - a legal landmark which recognised the land rights of Aboriginal and Torres Strait Islander peoples

WWW.NFSA.GOV.AU/LATEST/REMEMBERING-EDDIE-MABO

Dance and performing arts

Deep Dive: Ella

In 2019 the NFSA hosted a screening of Douglas Watkin's documentary *Ella* (2016), an insight into Ella Havelka, the first Indigenous dancer with the Australian Ballet. Following the screening, Watkin and Havelka participated in a Q&A

WWW.NFSA.GOV.AU/LATEST/DEEP-DIVE-ELLA-HAVELKA-AND-DOUGLAS-WATKIN

NFSA Stories: Ballet Russes

A 95-year-old ballerina watches a performance from almost 80 years ago

WWW.NFSA.GOV.AU/LATEST/BALLET-RUSSES-DANCER-VIEWS-NFSA-DANCE-FOOTAGE

Spear

Rising Indigenous dancer and actor Hunter Page-Lochard talks about the movie *Spear* (2015)

WWW.NFSA.GOV.AU/LATEST/SPEAR-SPIRIT-WITHIN-ITSELF

West Australian Aboriginal Performing Arts

This profile showcases West Australian Aboriginal performing arts and the collections of plays, music, dance and festivals held by the NFSA

WWW.NFSA.GOV.AU/LATEST/WEST-AUSTRALIAN-ABORIGINAL-PERFORMING-ARTS-NFSA-COLLECTION

Political

Freedom Ride 1965

Dr ‘Kumantjayi’ (Charlie) Perkins AO led fellow students from the University of Sydney on a ‘freedom ride’ through rural NSW to expose racial segregation in Australia

WWW.NFSA.GOV.AU/LATEST/DR-PERKINS-AND-1965-FREEDOM-RIDE

Mabo: The Native Title Revolution

This extensive online resource is derived from the ATOM award-winning *Mabo: The Native Title Revolution*

WWW.MABONATIVETITLE.COM

OTHER LINKS

AIATSIS

The Australian Institute of Aboriginal and Torres Strait Islander Studies

WWW.AIATSIS.GOV.AU

Carriberrie VR experience

WWW.CARRIBERRIE.COM

Common Ground

Common Ground records and shares First Nations cultures, histories and lived experiences

WWW.COMMONGROUND.ORG.AU

First Nations Media Australia

First Nations Media Australia is the peak body for First Nations not-for-profit broadcasting, media and communications

WWW.FIRSTNATIONSMEDIA.ORG.AU

IndigiTUBE

indigiTUBE is the online media platform by and for First Nations people, preserving language and culture for future generations

WWW.INDIGITUBE.COM.AU

CREDITS

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Carriberrie was directed by Dominic Allen, REDDOGS VR

The online version of Carriberrie was built by Patrik Hübner in consultation with the NFSA and REDDOGS VR

WWW.PATRIK-HUEBNER.COM

All photos in this guide were provided by REDDOGS VR

Naygayiw Gigi dancer at the Carriberrie VR world premiere, May 2018.

Photo: James Alcock



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