Viewers are advised that this presentation contains images of people who have now passed away.

BlackWords
Aboriginal and Torres Strait Islander Writers and Story Tellers
www.austlit.edu.au/BlackWords
TAKE A TOUR THROUGH BLACK WORDS
Outstanding Achievements in Literature
…and the winner is…
Miles Franklin
David Unaipon
Kate Challis RAKA Award
Deadly’s Literature Award
Kenneth Slessor Poetry Prize
Commonwealth Writer’s Prize
Victorian Premier’s Literary Award
New South Wales Premier’s Literary Award
What is **Black Words**?


- An information-rich web site, a searchable database and a forum for the communication of information about the lives and work of Australian Indigenous writers and storytellers

- An access point to both general and specific information about Indigenous literary cultures and traditions
What do we mean by *Black*?

In *Black Words*, ‘Black’ means Aboriginal and Torres Strait Islander writers and story tellers.

‘Black’ is a term historically used negatively in relation to the Indigenous peoples of Australia, but in recent times it is a term that has been reclaimed by Indigenous communities, and opted for rather than the colonisers’ terminology, that is, Aboriginal and Indigenous.
Welcome to Black Words: Aboriginal and Torres Strait Islander Writers and Story Tellers

Black Words is an initiative of AustLit: The Resource for Australian Literature.

Black Words is an information-rich website, a searchable database and a forum for communication. It supersedes the Aboriginal and Torres Strait Islander Writers AustLit subset, created from 2001-2006 through the commitment of all AustLit contributors to encompass this important part of Australia's literary culture. Black Words builds on, and extends, this work.

Black Words provides access to both general and specific information about Indigenous literary cultures and traditions, providing definitions and articulations of what Black writing and Indigenous literatures are.

Black Words also contains records describing published and unpublished books, stories, plays, poems and criticism associated with eligible writers and story tellers and includes works in English and in Indigenous languages.

Black Words will always be a work in progress and we seek and welcome the participation of users, community members and scholars of Indigenous literature to help us build the most authoritative and detailed resource to the strong and continuing Indigenous practice of story telling in Australia in both written and oral forms.

Images of deceased people / Terminology

Users of Black Words and AustLit should be aware that, in some Aboriginal and Torres Strait Islander communities, seeing images of deceased persons in photographs, film and books or hearing them in recordings etc. may cause sadness or distress, and in some cases, offend against strongly held cultural prohibitions.

Users are also warned that AustLit may contain words and descriptions that may be culturally sensitive. Terms may...
What is Indigenous literature?

Indigenous literature is material created by Aboriginal and Torres Strait writers and storytellers.

Black Words covers all creative genres:

- poetry, drama, fiction, writing for children
- PLUS:
  - dreaming stories, educational texts, memoir, biography, criticism, and other useful publications
Who is an Indigenous storyteller?

Indigenous storytellers are often keepers of ancient and contemporary stories, who weave their craft in magical and eloquent ways.

When the storyteller speaks, their words will inextricably tie us to our land and to our mob.

Storytelling continues to play an important role in maintaining and passing on knowledge, values and historical information in Indigenous communities.

As a form of cultural transmission, it remains an important tool for educating young community members about their roles and responsibilities.

*Black Words* includes information on storytellers regardless of whether they have published works.
Agent Details

Pilkington, Doris (a.k.a. Pilkington, Nugi Garimara; Pilkington, Doris Garimara; Garimara, Doris Pilkington) (9 works by all writing names)
Also writes as: Garimara, Nugi
Born: 1937 Pilbara area, Western Australia
Gender: Female
Heritage: Aboriginal
Story teller

Archives: Search for literary archives for Pilkington, Doris

Biography: Doris Pilkington was born on Balgy Down Station in the East Pilbara. As a toddler she was removed by authorities from her home at the station, together with her mother Molly Craig and her baby sister, Anna. They were sent to Moore River Native Settlement. At eighteen, Doris left the mission system as the first of its members to qualify as a nursing aide at the Royal Perth Hospital. After marrying and raising a family, she studied journalism and worked in film and television production. In 2002 she was appointed Co-Patron of State and Federal Sorry Day Committee’s Journey of Healing.

Awards:
- Order of Australia, Member of the Order of Australia (AM), 2006
- Western Australian State Living Treasure, 2004
- One Book One Brisbane, 2003: shortlisted for Follow the Rabbit-Proof Fence
- Western Australian Premier’s Book Awards, Non-Fiction, 2002: shortlisted for Under the Wintjarran Tree
- David Unaipon Award, 1990: winner for Capepole: a stockman’s daughter

Includes all works by and about this person/organisation using all writing names. Choose individual writing name Pilkington, Doris for works under that name only.
Follow the Rabbit-Proof Fence BIOGRAPHY EDIT LIBRARY HOLDINGS

Author: Pilkington, Doris (a.k.a. Pilkington, Nugi Garimara; Pilkington, Doris Garimara; Garimara, Doris Pilkington)
Affiliation: BW

General subjects:
- Aboriginal family separation
- Australian landscape
- Determination
- Aboriginal assimilation (Government policy)
- Moore River, Western Australia

- Aboriginal people
- Courage & bravery
- Girls
- Pilgrimages & journeys
- Western Australia

Setting: 1930s
Subjects:
- Craig, Molly (a.k.a. Kelly, Molly) d. 13 Jan 2004

Awards:
- One Book One Brisbane, 2003: shortlisted

Other Formats:
- Also sound recording and large print.

Related To:
- Home to Mother CHILDREN'S FICTION CHILDREN'S EDIT - Pilkington, Doris (2006)
- Rabbit-Proof Fence FILM/TV EDIT - Olsen, Christine (2002)
- Under the Wintamara Tree AUTOBIOGRAPHY EDIT - Pilkington, Doris (2002)

Notes:
- This project has been assisted by the Australian Government through the Australia Council, its arts funding and advisory board.
- Dedication: To all of my mother's and aunty's children and their descendants for inspiration, encouragement and determination.

This work has appeared in at least 9 different versions:

1. Notes: With glossary of Mardujara words. (Mardujara can also be spelt Mardudjara and Martujara)
   Publications of this version include the following 4:
   - St Lucia, Queensland: University of Queensland Press, 1996.
     ISBN: 0702227099
     Extent: 133p.
     Description: illus., map
     Written as: Doris Pilkington/Nugi Garimara
     Series: Black Australian Writing SERIES - PUBLISHER EDIT - University of Queensland Press (a.k.a. UQP)
What you’ll find on Black Words

• biographical records for writers and storytellers
• details of published and unpublished works of creative writing
• information about publishers, theatre groups, awards
• details of books, articles, theses on Indigenous cultures or literatures
• links to other sites and resources for study, teaching and general interest
• full text and links to material published online
Wright, Alexis (29 works by)

Born: 25 Nov 1950 Cloncurry, Queensland
Gender: Female
Heritage: Aboriginal Waanyi

Archive: Search for literary archives for Wright, Alexis

Biography: Alexis Wright is from the Waanyi people from the highlands of the southern Gulf of Carpentaria. She has worked extensively in government departments and Aboriginal agencies across four states and territories as a professional manager, educator, researcher and writer. Wright was coordinator of the Northern Territory Aboriginal Constitutional Convention in 1993 and wrote Aboriginal Self Government for Land Rights News, later quoted in full in Henry Reynolds's Aboriginal Sovereignty (1995). Her involvement in many Aboriginal organisations and campaigns has included work on mining, publications, fund raising and land rights both in Australia and overseas. She has been involved as a writer and an activist in various Aboriginal campaigns.

Wrights first novel, Plains of Promise was reprinted several times and has been translated into French. Wright completed her second novel with the support of a Fellowship from the Australia Council, and is a judge of the David Unaipon Award. She has been a community writer-in-residence for the Central Land Council and has taken part in many readings and conducted writers workshops. Wright is in demand at writers festivals and conferences, most recently in London, Paris, Barcelona and new York City's BAM Next Wave down Under Festival. Wright has published award-winning short stories and her anthology Take Power celebrates 20 years of land rights in Central Australia. Her book Greg War is an examination of the alcohol restrictions in Tennant Creek.

(Source: Magabala Books website. Sighted 5/6/07)

Awards:
- Deadly Sounds Aboriginal and Torres Strait Islander Music, Sport, Entertainment and Community Awards, Outstanding Achievement in Literature, 2004: nominated
- Miles Franklin Literary Award, 2007: winner for Carpentaria
- Australian Literature Society Gold Medal, 2007: winner for Carpentaria
- Victorian Premier's Literary Awards, The Vance Palmer Prize for Fiction, 2007: winner for Carpentaria
- New South Wales Premier's Literary Awards, Christina Stead Prize for Fiction, 2007: shortlisted for Carpentaria
- The Age Book of the Year Award, Fiction Prize, 2007: shortlisted for Carpentaria
- Queensland Premier's Literary Awards, Best Fiction Book, 2007: winner for Carpentaria
- Australian Book Industry Awards (ABIA), Australian Literary Fiction Book of the Year, 2007: winner for Carpentaria
- Commonwealth Writers Prize, South East Asia and South Pacific Region, Best Book, 2007: shortlisted for Carpentaria
- Deadly Sounds Aboriginal and Torres Strait Islander Music, Sport, Entertainment and Community Awards, Outstanding Achievement in Literature, 2007: nominated for Carpentaria
- Commonwealth Writers Prize, Best First Book Award, South-East Asia and Pacific Region, 1998: shortlisted for Plains of Promise
- New South Wales Premier's Literary Awards: shortlisted for Plains of Promise
Behrendt, Larissa (14 works by) EDIT BAL

Born: 1 Apr 1969  
Gender: Female  
Heritage: Aboriginal Eusleyai people; Aboriginal Kamilaroi people

Archives: Search for literary archives for Behrendt, Larissa


Since 2001 Behrendt has been Professor of Law and Director of Research at the Jumbunna Indigenous House of Learning at the University of Technology, Sydney and has published extensively on property law, Indigenous rights, dispute resolution and Aboriginal women’s issues. Other works include Aboriginal Dispute Resolution (1995).

In 2003 she was awarded, with Marcia Langton (q.v.), the Neville Bonner Indigenous University Teacher of the Year Award. Behrendt has been a director of Ngiya, National Institute of Indigenous Law, Policy and Practice, a council member of the Australian Institute of Aboriginal and Torres Strait Islander Studies, a Judicial Member of the Administrative Decisions Tribunal, Equal Opportunity Division and the Alternate Chair of the Serious Offenders Review Board. She has also been a Board Member of the Museum of Contemporary Art and a Director of the Sydney Writers’ Festival and the Bangarra Dance Theatre.

Awards:

- Deadly Sounds Aboriginal and Torres Strait Islander Music, Sport, Entertainment and Community Awards, Outstanding Achievement in Literature, 2004: Winner
- Commonwealth Writers Prize, South East Asia and South Pacific Region, Best First Book, 2005: winner for Home
- Victorian Premier’s Literary Awards, Prize for Indigenous Writing, 2004: shortlisted for Home
- David Unaipon Award, 2002: winner for Home

Works by  
- Autobiography: 1
- Column: 1

Works about  
- All works by
- All works about
- Column: 5
- Essay: 1

Photograph by permission of the author.
Agent Details

Watson, Sam (a.k.a. Watson, Samuel) (6 works by)

Born: 1952 Brisbane, Queensland
Gender: Male
Heritage: Aboriginal Birri-Gubba Juru; Aboriginal Mualaldjali people

Archives: Search for literary archives for Watson, Sam

Biography: Sam Watson is from the Birri-Gubba (from his grandfather) and Mualaldjali (from his grandmother) nations and currently (2007) teaches Black Australian Literature and Black Australian Politics at The University of Queensland where he is also Deputy Director of the Aboriginal and Torres Strait Islander Studies Unit.

Watson is a well-known activist on behalf of Indigenous Australians. He studied law and arts at The University of Queensland in the early 1970s where he became increasingly engaged in Aboriginal politics. His political activism began as a student in the 1960s over the White Australia Policy. He went on to play support roles in the 1967 Referendum campaign, the Guinidji land rights struggle and other campaigns for equality and justice for Indigenous Australians.

As these were tumultuous times for Indigenous Australians, Watson decided to defer his studies in order to devote more time to Aboriginal community projects at a state, national and international level. He pioneered programs in law, medicine and housing focusing on the Indigenous communities and was notably co-founder of the Brisbane chapter of Black Panther Party of Australia with Dennis Walker. He was a Socialist Alliance candidate for the Queensland Government Senate in 2001 and 2004.

As well as being a poet, activist, lecturer, writer and story teller Watson is also a film producer. His first film Black Man Down (1995) dealt with Indigenous Australians deaths in custody. It was featured in the Sand to Celluloid collection of indigenous short films.

In February 2007, Watson made his playwriting debut with ‘The Mack’, which was written in association with the Brisbane-based Koorooma Jdara theatre group and first performed at the Judith Wright Centre, Brisbane. His current (2007) project, again with Koorooma Jdara, is ‘The Oodgeroo Project’, a play about the life and times of Aboriginal writer Oodgeroo Noonuccal (q.v.), also known as Kath Walker. It is due to be staged in 2009.

Watson identifies Oodgeroo Noonuccal, Neville Bonner, Gary Foley, Germaine Greer (q.v.), Pastor Donald Brady, and Buddha as being influential on his political outlook.

Watson is the father of renowned poet Samuel Wagan Watson, (q.v.).

Awards: Queensland Creative Fellowship, 2003: winner
**Carpentaria**

**Author:** Wright, Alexis

**General subjects:**
- Aboriginal people
- Physical violence
- Mining & minerals
- Aboriginal fringe dwellers
- Aboriginal-White conflict

**Setting:** Gulf of Carpentaria area, Queensland

**Awards:**
- Commonwealth Writers Prize, South East Asia and South Pacific Region, Best Book, 2007: shortlisted
- Miles Franklin Literary Award, 2007: winner
- New South Wales Premier's Literary Awards, Christina Stead Prize for Fiction, 2007: shortlisted
- Australian Literature Society Gold Medal, 2007: winner
- Australian Book Industry Awards (ABIA), Australian Literary Fiction Book of the Year, 2007: winner
- Deadly Sounds Aboriginal and Torres Strait Islander Music, Sport, Entertainment and Community Awards, Outstanding Achievement in Literature, 2007: nominated
- Victorian Premier’s Literary Awards, The Vance Palmer Prize for Fiction, 2007: winner
- The Age Book of the Year Award, Fiction Prize, 2007: shortlisted
- Queensland Premier’s Literary Awards, Best Fiction Book, 2007: winner

**Related To:**
- A Kind People (from: Carpentaria, a work-in-progress) EXTRACT NOVEL - Wright, Alexis (2001)
- [Untitled] (from Carpentaria) EXTRACT NOVEL - Wright, Alexis (2006)

**Abstract:**
Carpentaria's portrait of life in the precariously settled coastal town of Desperance centres on the powerful Phantom family, whose members are the leaders of the Pricklebush people, and their battles with old Joseph Midnight's feisty Eastend mob on the other hand, and the white officials of Uptown and the neighbouring Gurfuri mine on the other. Wright's storytelling is operatic and surreal: a blend of myth and scripture, politics and farce. The novel is populated by extraordinary characters - Elias Smith the outcast saviour, the religious zealot Mozzie Fishman, leader of the holy Aboriginal pilgrimage, the murderous mayor Stan Bruiser, the ever-vigilant Captain Nicoli Finn, the activist and prodigal son Will Phantom, and above all, Angel Day the queen of the rubbish-tump, and her sea-faring husband Normal Phantom, the fish-embalming king of time - figures that stand like giants in this storm-swept world.

(Backcover)

**Notes:**
- Dedication: For Toby.
- Author's note: Inspired by all of the beauty that comes from having an ancient homeland that is deeply loved by those who guard it, and especially by my countrymen, Murrundoo Yarrner and Clarence Waldon.

**Publication details:**
- ISBN: 1920882170
Magabala Books (a.k.a. Magabala, Magabala Books Aboriginal Corporation) (Organisation) (1 work by, 96 works published or printed by)

Established: 1987 Broome, Western Australia

Archives: Search for literary archives for Magabala Books

History: Founded in Broome in the Kimberley region of Western Australia in 1987, Magabala Books is an Indigenous Australian publishing house. Its first book was Glenys Ward’s Wandering Girl (1988), which sold over 5,000 copies within two months; in addition British rights were sold to Virago Press. In 1990, Magabala became an independent Aboriginal corporation, managed by an all-Aboriginal management committee comprising local people and others with publishing experience.

Magabala ‘publishes works by Aboriginal and Torres Strait Islander authors and editors, provides advice and publishing services and invites manuscripts. The organisation ‘spreads the seeds of Aboriginal and Torres Strait Islander cultures by recording, publishing and promoting this unique literature in Australia and throughout the world’ (Magabala website).

Design is paramount to Magabala’s success, with a focus on authentic ‘design colour, symbols and language’. Magabala Books publishes children’s titles, historical and autobiographical works as well as poetry and fiction, and publishes only the work of Aboriginal writers and illustrators (Anita Heiss, p.53 and 55).

You searched for:
Scope: Black Words
Cultural Heritage: Aboriginal Noongar / Nyoongar / Nyoongah / Nyungar / Nyungah

Results: 39

1. Cameron, Bessie Flower b. 1851
2. Champion, Mary (1 work by)
3. Collard, Don (1 work by)
4. Collard, Dot (birth name: Dorothy Davis) b. 24 Sep 1922 (1 work by)
5. Corbett, Chantalle b. 1981 (1 work by)
6. Corbett, Thomas b. 1910 d. 1992 (1 work by)
7. Creed, Doreen b. (1 work by)
8. Dann, Gloria (1 work by)
10. Deeble, Victor b. (2 works by)
11. Dixon, Graeme b. 1955 (41 works by)
12. Eatis, Walter G b. 1937 (2 works by)
13. Eggington, Robert (2 works by)
14. Garlett, Cindy (1 work by)
Cameron, Bessie Flower (0 works by)

Born: 1851 Albany area, Western Australia
Gender: Female
Heritage: Aboriginal Noongar / Nyoongar / Nyoongah / Nyungar / Nyungah
Archives: Search for literary archives for Cameron, Bessie Flower

Biography: Bessie Flower Cameron was educated at Annesfield, an Anglican boarding school at Albany, Western Australia, run by Anne Camfield. After finishing her schooling at Annesfield, she went to Sydney for further education, studying academic subjects such as English literature, history, scripture and also 'feminine' subjects such as piano playing and singing. Bessie's education was used to demonstrate to the wider Australian public how government money was being used in the missions and reserves. In 1866, she became Camfield's assistant and the organist for St John's Church in Albany.

In 1867, Bessie and her younger sister, Ada, were in a group of five Aboriginal women who travelled from Western Australia to Ramahyuck Mission, Victoria. Their purpose was to be married to Christian Kurnai men, a plan devised by the Reverend F. A. Hagenaer, who wanted to ensure Christianity prevailed within the people's belief systems. A highly literate and widely read woman, Bessie became a teacher at the Ramahyuck Mission school as well as assisting Mrs Hagenaer with housework, give lessons to the Hagenaur children, and assist Mrs Hagenaer with sewing lessons in the community. While at Ramahyuck, Bessie caught the attention of a white man, who asked Reverend Hagenaer for her hand in marriage. Hagenaer disapproved of this and in 1868 Bessie married Donald Cameron, a Jupagilwoundtitch man, living at the Mission. The marriage was not entirely successful and after losing the favour of Haenaer, the Camerons moved reluctantly in 1883 to Donald's traditional lands near Ebenezer, in western Victoria for some time, returning to Gippsland, though not to the Ramahyuck or Lake Tyers Missions where Bessie preferred to be. Bessie wrote numerous letters requesting permission to live at Lake Tyers and in 1884 was allowed to return.

Bessie never returned to Western Australia.

Last amended: kk 17 Sep 2007
Black Words Excerpts from Dhuuluu Yala

Links on this page are to material excerpted from:

*Dhuuluu-Yala—To Talk Straight: Publishing Indigenous Literature* by Anita Heiss

Each item is reproduced with the generous permission of the publisher.

Footnotes from the original publication are included at the end of each extract. Unless otherwise indicated, quotes from Jackie Huggins, Jeanie Bell, Lisa Bellear, Cathie Craigie, Melissa Lucashenko, Sandra Phillips and Herb Wharton are sourced from the following personal interviews conducted by Anita Heiss:

- Jackie Huggins, personal interview, 10 December 1997.
- Cathie Craigie, personal interview, 9 October 1997.
- Herb Wharton, personal interview, 10 December 1997.
- Sam Cook, email to the author, 2 October 1999.

Indigenous Writing and Identity
(extract from Chapter 1, ‘Indigenous Writing and Identity’, p.2)

What is Indigenous literature?

Aboriginality and Writing
(extract from Chapter 3, ‘Indigenous Discourse’, pp.41-43)

Post-Colonial – NOT!
(extract from Chapter 3, ‘Indigenous Discourse’, pp.43-46)

Indigenous and Intellectual Property Rights
Aboriginality and Writing

An extract from *Dhuuluv-Yala=To Talk Straight: Publishing Indigenous Literature*, chapter 3, 'Aboriginality and Writing', pp.41-43) by Anita Heiss. (Reproduced with the publisher's permission.)

**Aboriginality and Writing**

Kerry Reed-Gilbert whose poetry in *Black Woman, Black Life* is heavily influenced by her identity, is clear about the role of Aboriginality in writing, saying, "Aboriginality is who we are as writers, as people. We live our lives as the Indigenous people of this land, we write as Indigenous people of this land."

Jeanie Bell agrees that Aboriginal identity plays a definite role in the way she writes and in the reasons for Aboriginal authors writing.

> It [identity] gives you an opportunity to write, to look at your own position and how you feel about yourself and where you see yourself in relation to history, and your community in terms of the bigger picture. But it also reaffirms who you are, and it's a statement to the world of, "This is who I am and I'm proud of who I am."

Kenny Laughton says it is important to retain our Aboriginality in our writing, believing that we have a moral obligation to be role models, proving that, "we as Aboriginal people can not only achieve but mix it with the best of them, in any field, be it sport, work or writing." Finally Alexis Wright is adamant that she doesn't want her Aboriginality separated from her writing as it is, she says, "what's producing the writing. Without it I wouldn't be able to write the way I do." 146

As publisher at FACP, Ray Coffey says the number of autobiographical works, family and community histories by Aboriginal writers is evidence that through personal testimony, there is an obvious attempt to establish and project a sense of Aboriginal identity. 147

The concept of Aboriginality is certainly a difficult thing to grasp for contemporary Australians; indeed, somtimes even for Aboriginal people themselves, especially those who have been denied access to family, culture and community due to government policies of the past. The effects of the differing experiences of Aboriginality, though, are nevertheless evident in writing by Aboriginal people, regardless of genre. The act of writing often becomes more than something creative for some Aboriginal people who seek to use the process as a vehicle for analysing, processing, determining, understanding and asserting their identity. The process of writing also allows individuals, like Sally Morgan for example, to follow their journey of discovering their Aboriginality and document it for their own and other's benefit.

The way in which Aboriginal people have been categorised by race in terms of where they fit into literature is no different to the way in which they have been defined in sports, history, the arts and politics. Although many would like to be regarded and critiqued for their writing, rather than their race, 'Aboriginal author' is also a cementing of identity for the writer, and a categorisation that doesn't offend most Aboriginal writers. Most writers are proud of their identity as well as their ability to write in a profoundly white world, because, in the words of Ruby Langford Ginibi, "we are reclaiming our history, our heritage, and our identity, and that's very important to our cause." 148

As the whether or not publishers are more wary since the Johnson/Sykes controversies, Ray Coffey, speaking for FACP, says they probably aren't, "because we have always fairly careful." As a publisher of only Western Australian writers Coffey says it is perhaps easier for them to check on the credentials of writers who present as Aborigines, "we are perhaps more easily able to determine whether an individual is known and recognised by the local Aboriginal community as being Aboriginal".
MISSIONS, SETTLEMENTS AND THE STOLEN GENERATIONS
by Rosemary van den Berg

Most Australians have heard of the Stolen Generations, a term used to describe Aboriginal children who were forcibly removed from their families during the twentieth century. This inhumane practice was instigated by the Aborigines Act of 1905, which decreed that all Aboriginal persons in the state of Western Australia — whether adults or children — were to become wards of the state. Under this Act, adult Aborigines had no rights and their children, in most cases, were taken from them to live in settlements or missions throughout the state.

However, the policy of removing Aboriginal children began many years before the Aborigines Act was implemented. The introduction of different religious denominations to the Swan River Colony during the nineteenth century saw missionaries eager to Christianise the 'heathen natives'. These missionaries played an important role in bringing about the cultural fragmentation of Nyoongar and other Aboriginal groups, as well as contributing to loss of language and identity, and most important of all, the loss of Aboriginal children to their families. This article will provide insight into the historical reasons why Aboriginal children were removed from their mothers and extended families to live a life isolated from their cultural heritages. These Aboriginal children became known as the Stolen Generations, and the effects of their forced removal into missions, settlements, orphanages and foster homes have continued to resound in contemporary Western Australia — in fact all over Australia — long after this vicious practice was abolished.

**Missions**

One of the first missions established in Western Australia was the New Norcia Mission, which was run by the Catholic Benedictine monks, Brothers Serra and Salvado, of whom the latter eventually became Bishop Salvado. In its founding years, the New Norcia Mission became a champion of the Yuat Nyoongars living in the Victoria Plains region. The Benedictine monks developed a good rapport and trust with the Yuat, and the locals visited the mission and helped the priests tend their animals. As the mission grew, the locals became shepherds and shearsers for the monks (Green and Tibbrook xiii). In
Black Words extras

- *Black Words* also aims to be a cultural product that supports greater understanding on how Indigenous arts cross all aspects of Indigenous lives. In doing so, specific cultural information will be housed on the *Black Words* dataset, including:
  - a Calendar of Events from 1788 to the present and information on how they have appeared in literature, film, theatre
  - a range of protocol guides related to working within Indigenous literary traditions and subject matters
  - translations for the title “Black Words” are given from around the country
Black Words Historical Events Calendar

Many of the significant dates for Aboriginal and Torres Strait Islander Peoples are the subject of some of the writing or author records listed in the Black Words subset.

Click on the timeline to see what happened in a particular historical period and then check out the content in *Black Words*.

|-----------|-----------|-----------|-----------|-----------|-----------|-----------|

**1788-1849**

1788 Captain Arthur Phillip raises the Union Jack at Sydney Cove, New South Wales. Resistance is immediate. Search title: *Pemulwuy*. Search subject: *Pemulwuy, Bonnelong*

1814 The establishment of the 'native institution' at Parramatta, New South Wales, by Governor Macquarie 'to civilise, educate and foster habits of industry and decency in the Aborigines'. Search subject: *Cootamundra*

1824 Conflict with Aboriginal people in the Bathurst, New South Wales, district becomes such a threat to white settlement that martial law was proclaimed. Search subject: *Windadryn*

1838 Myall Creek massacre, New South Wales. Search title: *Myall Creek Massacre*

**1850-1879**

1863 Labourers from the Pacific Islands introduced to Queensland

1868 One hundred and fifty Aboriginal people are killed resisting arrest in the Kimberleys, Western Australia

First overseas cricket tour leaves Sydney, New South Wales, for England. The team is all Aboriginal

1871 The Coming of the Light begins on 1 July 1871 when missionary Reverend Samuel MacFarlane arrives in the
In July a bark petition against the mining on the Gove Peninsula, Northern Territory, is drawn up by senior men of the affected clans. On 28 August the petition is presented to the Governor General, and it is signed by more senior clan members. The Federal Parliament fails to recognise Aboriginal political structure and rejects the petition because of insufficient signatures.


Australian Labor Party drops the White Australia policy. Search title and subject: White Australia.

23 August: Aboriginal people awarded equal pay. In the Northern Territory this is deferred for three years on the grounds of hardship for employers.

Stockmen and women at Wave Hill, Northern Territory, walk-off in protest against intolerable working conditions and inadequate wages. Walk-offs – strikes or fights between blacks and whites, as they were sometimes referred to – were recorded as far back as 1938 with the declaration of the Day of Mourning. In 1946 the Pilbara Strike and as late as 1973 in the Victoria River District became famous. The most notorious and famed walk-off is in 1966 with the walk-off of the Gurindji people at Wave Hill.

The Gurindji Strike on Wave Hill Station began on 23 August 1966. The walk-off to Daguragu (Wattie Creek) was led by Vincent Lingiari in response to the Arbitration Commission’s decision to not pay Aboriginal pastoral workers equal wages. It would not be until 1968 and the poor conditions metered out by station owner Lord Vestey was recognised by the Government of the day. The Gurindji people were supporting their rights to equal wages and equal treatment of their people. Monies and basic food and health care given Lord Vestey by the Government for the provisioning of Aboriginal people on his property qre withheld. These monies include their child endowment, housing and wages. Food and health care are also withheld and are only given out on rare occasions.

In the early stages of the walk-off the Government threatens to kick the Gurindji people off their land. In a turn of events the Government offers to build houses, but the Gurindji people stand firm. Public opinion begins to swing in the Gurindji’s favour and with the events of the 1967 referendum they gather support. In 1972, after the election of the Australian Labor Party, land rights are back on the agenda and a small parcel of land is returned to the Gurindji people. The petition to the Government states:

Our people lived here from time immemorial, and our culture, myths, dreaming and sacred places have evolved in this land. Many of our forefathers were killed in the early days while trying to retain it. Therefore we feel that morally the land is ours and should be returned to us.

Broome, 1982: 177.

It is not until nine years after that the Gurindji people are recognised as the traditional owners and acknowledged by the newly elected Labor Prime Minister Gough Whitlam when he poured sand into Vincent Lingiari’s hand. Today Gurindji a large section of this country is owned and maintained by their people. Search any of the following subject headings: Land rights, Gurindji, Wave Hill, Vincent Lingiari.
You searched for:
Scope: Black Words
Subjects: land rights

Results: 215

1. How Well Off are Aborigines in Modern-day Australia? A Speech Delivered at Pius XII Seminary, Banyo - 21 March 1970
   PROSE
   Unknown date
   EDIT
   Noonuccal, Oodgeroo (birth name: Ruska, Kathleen) (a.k.a. Noonuccal, Kath Walker; Oodgeroo)

2. Black Poetics
   CRITICISM
   2006
   EDIT
   Heiss, Anita (a.k.a. Heiss, Anita M.)
   Appears in: Meanjin vol.65 no.1 - Minter, Peter2006 (pp.180-191)

3. Rob Riley: An Aboriginal Leader's Quest for Justice
   BIOGRAPHY
   2006
   EDIT
   Boersford, Quentin

4. With Love and Fury: Selected Letters of Judith Wright
   SELECTED WORK
   CORRESPONDENCE
   2006
   EDIT
   Clarke, Patricia (a.k.a. Clarke, Mary Patricia); McKinney, Meredith; Wight, Judith (a.k.a. McKinney, Judith)

5. Asleep (from: Naatj, a novel-in-progress)
   EXTRACT
   NOVEL
   2005
   EDIT
   Scott, Kim
   Appears in: Westerly vol.50 November 2005 (pp.113-120) [1 other publication included here]

6. The Bridge
   POETRY
   2005
   EDIT
   We have come to the bridge
   Collins, Anne
   Appears in: The Season of Chance - Collins, Anne
   North Hobart, Tasmania: Walleah Press, 2005 (p.22)

7. Karla Kuliny, Return to the Campfire: The Kickett Family Cuballing, Story About Country
   THESIS
   2004
   EDIT
   Curtin University of Technology; Kickett, Glenda J.
   Perth, Western Australia 2004.
Aboriginal and Torres Strait Islander Arts Board, Australia Council
PO Box 708
Strawberry Hills NSW 2292
Tel: (02) 9215 9085
Toll Free: 1800 227 512
Fax: (02) 9215 9061
Email: atsa@ozco.gov.au
www.ozco.gov.au

Australia Council protocols provided with permission.
Black Words Translations

A small, but valuable way of doing that is to demonstrate the many ways our languages describe storytelling, stories, talking, speaking, and words.

The words and phrases displayed in the above visual are not necessarily exact or literal translations of ‘Black Words’. The words and phrases here attempt to encompass what Black Words aims to do - explore, express and share the stories of our people, told in the past and in the present.

Thanks to those who have provided the following information for Black Words.

If you have a translation from your language group that you would like to share, please send it to us at: info-austlit@austlit.edu.au or fill in the feedback form here.

Translations

Queensland

- Barrukka means ‘talk’ in Queensland from a non-specific geographical location (Information from: Australian Aboriginal Words: Aboriginal-English; English-Aboriginal Compiled by Rex Ingamells. Melbourne: Hallcraft, 1955.)

- Gi’yarn means ‘word’ or ‘language’ in the Wakka language of South Eastern Queensland. (Information from: Vocabularies of Four Representative Tribes of South Eastern Queensland (Brisbane, Qld: Royal Geographical Society of Australia, [195-].)

- Yām’ān means ‘speaking’ or ‘telling’ in the Kabi/Gubbi-Gubbi language of South Eastern Queensland. (Information from: Vocabularies of Four Representative Tribes of South Eastern Queensland (Brisbane, Qld: Royal Geographical Society of Australia, [195-])

- Ngau’rai means ‘speak’ in the Yugambeh/Yugumbir language of South Eastern Queensland. (Information from: Vocabularies of Four Representative Tribes of South Eastern Queensland (Brisbane, Qld: Royal Geographical Society of Australia, [195-])

- Yă’rī means ‘speak’ or ‘say’ in the Yugarabul/Yuggera/Jaggara language of South Eastern Queensland. (Information from: Vocabularies of Four Representative Tribes of South Eastern Queensland (Brisbane, Qld: Royal Geographical Society of Australia, [195-])

The **Black Words** Team:

- Elizabeth Hodgson, University of Wollongong
- Dr Anita Heiss, National Coordinator
- Yaritji Green, Flinders University, South Australia
- Carolyn Moylan, University of Western Australia
- Yvette Holt, University of Queensland
Heiss, Anita (a.k.a. Heiss, Anita M.) (90 works by) EDIT BAL

Born: 1969 Sydney, New South Wales
Gender: Female
Heritage: Aboriginal Wiradjuri people

Archives: Search for literary archives for Heiss, Anita

Biography: Dr Anita Heiss is a member of the Wiradjuri nation of central NSW. She grew up in Sydney and after graduating with Honours in History she worked for two years as editor of Aboriginal projects at Streetwise Comics. She was Communications Advisor for the Aboriginal and Torres Strait Islander Arts Board (2001-2003), a member of the Australian Society of Authors' (ASA) Committee of Management from 1998-2004 and was Deputy Director of the Warawara Department of Indigenous Studies at Macquarie University from 2005-2006.

In 2001 she became the first indigenous student to graduate with a PhD from the University of Western Sydney. Her PhD was published as Dhuluulu-Yala [To Talk Straight]: Publishing Indigenous Literature (2003). In 2002 she was awarded the New South Wales Premier's History Prize (audio-visual category) for the creation of the website Barani: The Aboriginal History of the City of Sydney.

She has performed at many festivals nationally (Sydney Writers Festival, Adelaide Writers Week, Byron Bay Writers Festival, Message Sticks, Brisbane Writers Festival among others) and internationally in Spain, Austria, the USA, Canada, Fiji, Japan and New Caledonia. She has also been published widely in journals, anthologies and online.

In 2003 in recognition of her literary achievements Anita was awarded the ASA Medal for Under 35s for her contribution to Australian community and public life and in 2004 she was awarded the NSW Indigenous Arts Fellowship was listed in The Bulletin magazine's Microsoft "Smart 100". In the same year was nominated for a Deadly Award for Outstanding Achievement in Literature.

In 2004, Heiss wrote and directed her first short film, 'Checkerboard Love' as part of the Lester Bostock mentorship program through Metro Screen, Sydney.

Heiss is (2006/07) the Coordinator of the AustLit Black Words: Aboriginal and Torres Strait Islander Writers and Story Tellers subset and on the Board of Directors for Gadigal Information Service / Koori Radio in Sydney.

Note: Also published: Our dream - stopping the violence: an information booklet for Aboriginal women on domestic violence and the law in NSW (Redfern: Legal Centre, Publishing, 1999).

Awards: • New South Wales Indigenous Arts Fellowship, 2004: Winner
• Deadly Sounds Aboriginal and Torres Strait Islander Music, Sport, Entertainment and Community Awards, Outstanding Achievement in Literature, 2004: Nominated
Holt, Yvette (9 works by) EDIT BAL

Born: 31 Jan 1971
Gender: Female
Heritage: Aboriginal Bidjara Nation

Photograph by Lyle Radford.

Biography: Yvette Holt descends from the Bidjara and Wakaman Nations of central and far north Queensland (Atherton Tablelands). She grew up in the Binsbans community of Inala, where her family have lived for more than forty years.

A graduate from the University of Technology, Sydney (UTS). Yvette has a degree in Adult Education & Community Management (Business). In 2003 Yvette received the UTS Human Rights Award in the category of Reconciliation for her outstanding contribution towards the elevation of social justice for Indigenous Australians.

In 2005 Yvette won the David Unaipon Award (Queensland Premier's Literary Award) for an Unpublished Indigenous Author. Her collection of poetry titled Anonymous Premonition will be published by the University of Queensland Press in 2007.

Yvette holds a keen interest in social justice and leadership and development for Aboriginal and Torres Strait Islander women, she speaks nationally and internationally on family and domestic violence, mentors youth and homelessness and facilitates community workshops on writing and Indigenous Australian literature.

Awards:
- UTS Human Rights Awards, Reconciliation Award, 2003
  
  Note: For outstanding contribution to reconciliation and to the advancement of social justice and human rights for Indigenous Australians.

- David Unaipon Award, 2005: Winner for Anonymous Premonition
**Agent Details**

**Green, Yaritji** (a.k.a. Mcinerney, Yaritji) (2 works by) EDIT BAL

Born: 26 Oct 1977 Perth, Western Australia
Gender: Female
Heritage: Aboriginal Djaru / Jaru people; Aboriginal Yankunytjatjara people; Irish

**Archives:** Search for literary archives for Green, Yaritji

**Biography:** Yaritji Green completed Certificate III in Creative Writing at Batchelor Institute of Indigenous Tertiary Education in Alice Springs in 2002. By 2006, she completed a Bachelor of Creative Arts (Creative Writing) at Flinders University of South Australia.

She has done volunteer work with the South Australian Writers' Centre from 2004-2005. In this same period she also co-ordinated the South Australian Indigenous Writers and Storytellers group. While working for both the South Australian Writers' Centre and the South Australian Indigenous Writers and Storytellers group, Yaritji was the co-ordinator of the inaugural National Indigenous Writers' Festival 2005.

**Awards:**
- Northern Territory Literary Awards, Dymocks Aboriginal and Torres Strait Islander, 2002: **Winner**
  *Note: For her story 'Fifty Seven'*
- Northern Territory Literary Awards, Dymocks Aboriginal and Torres Strait Islander, 2002: **Highly Commended**

---

**Works by**

- Show marked
- All works by
- Adventure 1
- Short story 2
- Thriller 1

---

Last amended: yg 30 May 2007

Simple Search: [ ] Author [ ] Go [ ] Guided Search
Moylan, Carolyn (birth name: Thorley, Carolyn Ann) (a.k.a. Pitt, Carol; Hayward/Jackson) (2 works by ) EDIT BAL

Born: 27 May 1961 Subiaco, Western Australia
Gender: Female
Heritage: Aboriginal Nyungar / Nyungah people

Archives: Search for literary archives for Moylan, Carolyn

Biography: Carolyn Moylan is a Nyungar woman, married with two children and six grandchildren. Carolyn has seven sisters (one deceased) and two brothers (one deceased) and her extended family members are the Haywards and Jacksons from the Southwest and Wheatbelt regions of Western Australia.

As an active member of the Aboriginal community she has participated in, and facilitated cultural awareness workshops over the years. Carolyn went to third year at high school, but her academic achievements as an adult include the completion of the Aboriginal Bridging Course, a Bachelor of Arts (English) in 1994 at Curtin University and, following this, a Diploma of Education (Primary) at Murdoch University in 1995.

In 2001 Carolyn returned to study and completed a Bachelor of Communications and Cultural Studies (Honours) at Curtin University of Technology. Carolyn has been employed since 1996 at Curtin University of Technology as the Coordinator of the Aboriginal Bridging Course. As well as co-ordinating this course, she also co-ordinated the Associate Degree in Science and Technology and the Associate Degree in Aboriginal Art in 2000-2003. Carolyn was awarded a one year DEST Scholarship in 2006 to pursue her interests in writing a book.

She is currently (2007) on study leave in order to complete a Doctorate of Creative Arts and is also working on a casual basis as a Research Assistant at the University of Western Australia for the AustLit Black Words: Aboriginal and Torres Strait Islander Writers and Story Tellers subset.
Hodgson, Elizabeth E. (a.k.a. Hodgson, Elizabeth Eileen) (29 works by)

Born: 1956 Wellington, New South Wales
Gender: Female
Heritage: Aboriginal Wiradjuri people

Archives: Search for literary archives for Hodgson, Elizabeth E.

Biography: Elizabeth Hodgson is a Wiradjuri woman, born in Wellington, New South Wales. She spent her childhood in a home for fair-skinned Aboriginal children in a Sydney suburb.

After spending many years travelling Elizabeth decided to make Wollongong, New South Wales her home. She has been officially welcomed into Wadi Wadi country and has explored her Aboriginality and spirituality in depth since moving there over a decade ago.

In August 2005, Elizabeth read at Poetry Overload in Melbourne before flying to Macedonia to attend the Struga Poetry Evenings. Elizabeth has contributed to the organising of the annual Celebrating the Voice readings in Wollongong, which is now in its eighth year and is specific to Indigenous cultures including Canada and New Zealand.

Currently (2007), Elizabeth sits on the panel Literature and History of Arts NSW, the Indigenous Arts Reference Group and is chair of the South Coast Writers’ Centre. She is facilitator, mentor and writer for the South Coast Writers’ Centre Aboriginal Oral History Project.

Awards: David Unaipon Award, 2007: winner for Skin Paintings
Black Words is evolving

*Black Words* is changing everyday, and we welcome feedback and community participation in continuing to build the subset.

General comments and suggestions may be submitted to AustLit or the *Black Words* team via the form on the Black Words site, or at any time by email to: info-austlit@austlit.edu.au

- Do you have suggestions for changes or improvements to enhance *Black Words*?
- Do you have biographical information on a writer?
- Are you a writer or story teller and would like to provide us with information?
- Do you have bibliographic information on works that should be included in *Black Words*?

Feedback

We welcome feedback and community participation in building the AustLit Black Words subset.

General comments and suggestions may be submitted to AustLit or the Black Words team via the form below or you can send an email to: info-auslit@auslit.edu.au

- Do you have suggestions for changes or improvements to enhance Black Words?
- Do you have biographical information on a writer?
- Are you a writer or storyteller and would like to provide us with information?
- Do you have bibliographic information on works that should be included in Black Words?

Please provide clear details about your query, and include your contact details: name, email address, telephone or fax number and/or your postal address.

Please allow five working days for a response to your query. We will reply to you only, and in accordance with our Privacy Policy, we will not provide your personal information to any other person or organisation.

Your name: 

Your email address: 

Suggestions or Comments: 

Send Suggestion

Snail mail address:

Fax: (+61) 07 3365 7930
Mail: Black Words Team
AustLit: The Resource for Australian Literature
Dohig Building Level 7
The University of Queensland
Brisbane Qld 4072
How to access *Black Words*

*Black Words*, as part of the AustLit resource, is available by annual subscription to institutions and individuals under a range of pricing strategies.

AustLit and Black Words is widely accessible through Australian state libraries and the National Library of Australia, all university libraries and some public libraries and schools. Ask your reference librarian to check availability.

Special guest access is available from October to December 2007 by going to:

[www.austlit.edu.au/BlackWords](http://www.austlit.edu.au/BlackWords) and when prompted, use the following details:

User name: bw  
Password: guest

If your library is not a subscriber, why not ask them to subscribe. If you are a school teacher or teacher librarian, consider subscribing your school.

All subscription enquiries, and enquiries for access by individuals, special libraries and consortia, should be directed to [info-austlit@austlit.edu.au](mailto:info-austlit@austlit.edu.au)
Acknowledgements

Images of authors on slide 3:

Clockwise from top left:


Book cover images on slide 7 courtesy of University of Queensland Press and their Black Writing Series.
Thanks for watching

www.austlit.edu.au/BlackWords