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GARMA FESTIVAL 2005

The Yothu Yindi Foundation's **Garma** Festival of Traditional Culture
Gulkula, via Nhulunbuy, Arnhem Land, Australia, 5–9 August 2005

Background Notes

This document contains important information for all guests to Garma 2005.

Please read this information carefully.

**To avoid disappointment the Garma Festival organisers advise you
to make early bookings for flights and accommodation**

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Garma

The ancient sound of the *yidaki* (didgeridoo) is a call to all people to come together in unity; to gather for the sharing of knowledge and culture; to learn from and listen to one another.

From 5–9 August 2005, that call will announce the 7th Garma Festival, the largest and most vibrant annual celebration of Yolngu (Aboriginal people of northeast Arnhem Land) culture and one of Australia's major cultural exchange events, and a model for authentic, insightful Indigenous tourism.

Garma is a colourful event with a greater, deeper purpose. Indigenous and non-Indigenous Australians experience and are directly involved in a spectacular yet substantive display of cultural practice and cross-cultural learning.

Garma is presented by the Yothu Yindi Foundation, a not-for-profit aboriginal charitable organisation, and all Garma entry fees and other revenues go to the programs and projects of the Foundation and achievement of its aims:

- to develop economic opportunities for Yolngu through education, training, employment, and enterprise and community development,
- to share knowledge and culture, thereby fostering greater understanding between Indigenous and non-Indigenous Australians,
- to provide a contemporary environment to encourage the practice, preservation and maintenance of traditional dance (*bunggul*), song (*manikay*), art and ceremony.

More than 130 Yolngu are employed and trained at Garma each year.

In 2005, Garma features the major forum on **Indigenous Cultural Livelihoods**, coordinated by the Charles Darwin University in partnership with the Globalism Institute RMIT. The theme will incorporate visual art and dance — including the famous nightly *bunggul* — and music, as well as other important cultural livelihood subjects such as eco-tourism, trade, and craft. There will also be significant discussions in regard to bush medicine and food, and leadership. This year we aim to further develop the Garma Forum as a nationally significant gathering to share and discuss art and culture projects and economic opportunities across Australia, to produce real and practical results. This will attract many community and corporate leaders, educators, students, and artists.

Of course, Garma will also feature the many regular features such as the eco-tourism program, women's craft programs, music workshops and seminars, and *yidaki* master classes. Garma has also become a major gathering for Aboriginal artists and Indigenous art collectors, and art displays, presentations and projects, including the pre-eminent Garma Panel project, will be an integral part of Garma 2005.

Garma won the 2004 Northern Territory Tourism **Brolga Award** for the best major event in the NT, and was the NT nomination for the national tourism awards major event category.

Yolngu culture in northeast Arnhem Land — a heartland of Aboriginal culture and land rights — is one of the oldest living cultures on earth, stretching back many thousands of years, and the Garma Festival is a celebration of that Yolngu cultural inheritance. Garma, held on Aboriginal land, will again this year attract many clan groups from northeast Arnhem Land, and representatives from clan groups and Indigenous peoples from Arnhem Land, Australia's Top End, and across the nation.

“We're living in fluid times, trying to discover in more profound ways what it is to be Australian. I think the vast majority of Australians would agree that Aboriginal Australians have a special contribution to make to that. But there seems to be a problem. I think most non-Aboriginal Australians accept that there is a deep intellectual strength to Aboriginal knowledge, but they seem to think of it as a mystery. I hope we are less of a mystery now.”

Mandawuy Yunupingu, founder of Garma and Deputy Chairman of the Yothu Yindi Foundation.

Garma 2005 Program

Categories of attendance

More than a thousand Yolngu will come to Garma 2005, and non-Indigenous and Indigenous Australians, and overseas visitors, can attend in the following categories:

- Key Forum (Indigenous Cultural Livelihoods)
- Music Symposium
- Indigenous Studies Students (from recognised courses)
- Yidaki Masterclass
- Eco-Tourism Program (World Expeditions)
- Contemporary Music Training program for Indigenous Students

A number of territory, national and international media representatives also attend Garma

Features

The Garma Festival involves clan groups from throughout the region in a series of cultural workshops and ceremonial activities, and other spectacular and substantive displays of cultural traditions and practices, open to a limited number of non-Indigenous people.

Workshops are held in the mornings and afternoons, with the *bunggul* in the early evenings.

In addition to the spectacular and awe-inspiring *bunggul* (ceremonial dancing), the festival showcases:

- Award-winning and internationally acclaimed visual artists of the region — men and women — painting *Naku Dhulang* (traditional clan designs on bark)
- Women's cultural practices including field trips for the collection of bush tucker, bush medicine and pandanus leaves and bush dyes for weaving
- Yidaki making and performing, including field trips to collect termite-hollowed logs and masterclasses with selected students from all over the world
- Indigenous knowledge of land and seas management through practices such as traditional fire-burning techniques and sustainable turtle management
- The craft of spear-making and deadly accurate spear-throwing for hunting fish, turtle, dugong, kangaroo, wallaby and goanna
- Contemporary music workshops, and contemporary and traditional music performances
- The 3-day 2005 Key Forum: **Indigenous Cultural Livelihoods**.

Key Forum (Indigenous Cultural Livelihoods)

In announcing the theme, features and dates of this year's Garma, Mandawuy Yunupingu said:

“The **Indigenous Cultural Livelihoods** theme will allow us to discuss and work on a wide range of ways to get employment and opportunities for Yolngu. It presents a valuable opportunity to nurture leadership and to sustain and share Indigenous cultures.

The forums, the learning, the entertainment, and all the other activities at Garma will be about tourism, art, music, education, culture, sport anything, which can provide real and sustainable livelihoods and results.”

Garma has also become a key event for bringing together non-Indigenous and Indigenous Australia — with some international guests as well — to share knowledge and culture, an event with a strong reconciliation element, and an event that nurtures learning and leadership skills among Indigenous Australians.

Garma is a Yolngu expression describing a two-way learning process and implying “balance and negotiation”.

Speaking about the leadership discussions which were introduced to the Garma program in 2003 Mandawuy said: “We hope it will develop over time into a national leadership facility and institution, and we are working with government and corporate Australia to make this happen. That sort of partnership and result is what Garma is all about.”

Music Symposium

The Garma Symposium on Indigenous Music and Dance was inaugurated with funding from AIATSIS at the fourth Garma Festival of Traditional Culture in 2002.

It drew together traditional performers from northern Australia and Papua New Guinea, and culminated in the release of the Garma Statement on Indigenous Music and Performance which called for the formulation of the National Recording Project for Indigenous Music. That project, a venture of national and international significance, has now commenced, and at Garma 2005, the conveners of the symposium will lead key discussions on the development of the project, which is a Yothu Yindi venture in collaboration with the University of Melbourne and the University of Sydney. Professor Marcia Langton and Professor Allan Marett, are the conveners of the Music Symposium.

The 2005 Symposium program will include discussions of Dhalwangu and Gupapuyngu participation in nightly bunggul performances, and of historical Asian influences in Yolngu *manikay* (song); and on the preservation, documentation and access issues that are central to the National Recording Project for Indigenous Music.

Yirrnga Music Development Centre — Music workshops

The Yothu Yindi Foundation launched the Yirrnga Music Development Centre at the Yolngu community of Gunyangara at the 1999 Garma Festival. The state-of-the-art recording studio fosters local musicians and songwriting, and is the central point for the music workshops — teaching young Indigenous musicians about songwriting and recording — and symposiums held each year at Garma. These have featured acclaimed artists such as Paul Mac, Paul Kelly, and Jimmy Little, and, at Garma 2004, the kind services of John Butler, of the John Butler Trio.

Additional features

Men's activities

YIDAKI MASTERCLASS

The program includes a daily *Yidaki* Masterclass conducted by senior masters of the instrument who specialise in crafting and playing *yidaki* (didgeridu). The annual masterclass is limited to approximately 40 students. Other guests are permitted to observe proceedings from time to time.

Women's activities

Echoing the traditional bonds of women in Yolngu society, the knowledge women organise a special 'women's only' evening on the opening night. The event establishes an excellent opportunity for a unique exchange between the wide spectrum of visitors from different backgrounds, states and countries and Yolngu women instructors and participants.

WOMEN'S SHELTERS

Two of the bough shelters on the edge of the ceremony ground are dedicated to women's activities. One is devoted principally to the preparation of natural fibres (pandanus and tree barks) for weaving baskets, mats, armbands, string making for bags and ceremonial accoutrements, and the use and preparation of natural dyes. The other is used for painting *Nuku Dhulang* (bark paintings using traditional ochres painted with a brush made of human hair). Demonstrations involve painting traditional, public, clan designs on bark, board and canvas, and also woodcarving. At these locations, guests are instructed not only in the manufacture of traditional items, but also in the ancient law and historical stories associated with them. Guests are encouraged to watch, listen and then begin 'hands-on' experience.

Information Hut

The Information Hut is set up as an information centre for people keen to understand more fully the aspects of Yolngu languages or culture they come across at the festival. At the Information Hut, you can find answers to questions, or be directed to the right people to speak to. The tent has a display of maps of central and eastern Arnhem Land and of Indigenous Australia, books and CDs for reference, and specially prepared notes on languages and language groups, conversation, kinship and 'skin names', pronunciation, and aspects of culture. The Hut is staffed by the School of Australian Indigenous Knowledge Systems from Charles Darwin University.

Field excursions

At the direction of senior Yolngu women, these are held in different locations and have specific links to the ongoing activities in the shelters. Trips are made into the forests to locate and obtain materials for dyes, string-making and weaving. Collections are then brought to the shelters and their uses demonstrated accordingly throughout the festival.

Trips are also made into the rainforest and stringy-bark forest to collect medicines from particular trees or plants. The medicine plant collections are taken to the shelters. There, senior women conduct seminars on their classifications, uses, preparations, associated rituals and other associated desirable or compatible treatments. This is followed by some practical demonstrations of particular medicinal preparation and usage. The teaching, both formal and informal, follows traditional methods of instruction by expert senior and middle-aged knowledge women.

Evening program

The practice of ceremony (*bunggul*) each afternoon and evening by the participating clan groups provides the cultural performance focus of the Garma Festival.

Each clan group has song and dance specific to their country, but which is related to each other clan groups' ceremonial practice in a range of cultural manifestations that include the painting of totems and other sacred objects and the performance of related traditional song and dance.

The *bunggul* is narrated by elders and cultural interpreters, providing a unique experience for visitors who will hear descriptions of ceremonies that have been performed by Yolngu clan groups for many thousands of years. These descriptions are supplemented by creation stories about the area - including that of the spirit man Ganbulabula who, among other things, brought forth the *yidaki* among the Gumatj people.

Other nocturnal activities include storytelling sessions conducted by senior elders explaining the significance of the site at Gulkula, video presentations relating to local arts, education and conservation initiatives, and, on occasion, well-known guests from the entertainment industry singing around the campfire.

The on-site residential nature of the festival provides more opportunities for informal cultural exchange and the sharing of knowledge and culture. All meals in the communal eating area for visitors are highly interactive,

conversational affairs, and visitors, if invited, can visit the camp-sites of the various clans to spend time with family groups sharing stories and learning about aspects of lore, tradition and culture.

Concert performances

Garma also features after-dinner concerts, held on the main stage. Performances by the Indigenous bands participating in the Music training workshops provide after-dinner entertainment, showcasing a range of emerging musicians from the region, and other guest artists — including leading musicians engaged in the workshops, teaching the young Indigenous artists.

Gulkula — the Garma Festival site

The festival site at Gulkula, set in a stringy bark forest with views to the Gulf of Carpentaria, is approximately 40 kilometres from the township of Nhulunbuy, and about 14 kilometres south east of Nhulunbuy (Gove) airport. The Garma ceremonial ground at Gulkula is the focus of the festival. Gulkula has profound meaning for Yolngu, as it is where the ancestor Ganbulabula brought the yidaki (didgeridoo) into being among the Gumatj people.

The Garma ceremonial ground is traditionally used in mortuary ceremony. At the centre of the site is an oval cleared of trees, parts of it laid with a strip of sand for ceremonial *bunggul* (ceremonial dancing), on which, each evening, Yolngu clans gather to perform ceremonies commemorating the deeds of their creator heroes.

Around the perimeter of the *bunggul* ground stand a series of bough shelters in which workshops on traditional arts and crafts are held. The kitchen and dining area overlook the escarpment and the rainforest below. Camping areas for guests are set aside on the southern side of the *bunggul* ground, the northern side being reserved for Yolngu clan groups who come from various Arnhem Land communities and homeland centres across the Top End for the event.

Protocols

Authority to make a recording (including photos) of the Festival

All Garma participants are required to complete and sign the *General Authority to make a Record of the Festival* that is part of the registration form. By completion and acceptance of your *Tax Invoice and Registration Form* you will have electronically agreed to the conditions outlined on the General Authority. A copy can be found on page 17 of these *Background Notes*. Also available at www.garma.telstra.com

Role of the media

The Yolngu want Garma, with its purpose and aims, to be a universal message for the world. The camera crews and various media representatives documenting the festival are working for, or at the invitation of, the Yothu Yindi Foundation. All media are required to sign the *General Authority to make a Record of the Festival*. And as that *Authority* states, YYF may use a copy of recorded material at its discretion — including for fundraising and publicity purposes — provided it credits the Recorder in an appropriate manner.

Alcohol and other drugs

Alcohol and drugs are not permitted at the site of the Garma Festival. Alcohol is also banned at Yirrkala and Gunyangara. Penalties for taking alcohol onto Aboriginal lands are severe.

Permits

The Yolngu are the traditional owners of northeast Arnhem Land. They are also recognised as owners of this land under Australian law through the *Aboriginal Land Rights Act (NT) 1976*. Permits are required to enter Aboriginal land.

The Garma Festival invitation only permits you to drive directly to the festival and to attend the Festival, and all other normal **permit conditions** apply. (see *General Conditions for Permits*, page 18).

Your completed and paid-for Garma Registration Form is required as evidence that you are an approved Garma participant, should you be asked at any time to show a Permit while traveling through Arnhem Land. **Please keep a copy of your completed Registration Form with you at all times when traveling in Arnhem Land.**

Gulkula and surrounding areas is an Indigenous Protected Area (IPA), managed by Dhimurru Land Management Aboriginal Corporation. Declared in March 2001 as the first IPA in the Northern Territory, the Dhimurru IPA is a part of the Australian National Reserve System of protected areas.

If you wish to visit other sites in the area, permits may be required. Inquiries should be made to the Dhimurru Land Management Aboriginal Corporation.

Behaviour protocols

At the Garma Festival, you are invited to observe and work within Yolngu protocols.

- Remember you are on Yolngu land and entering Yolngu time.
- Yolngu perceptions, priorities and preoccupations are different from those of mainstream Australia. Be patient, and try to leave behind your expectations of how things are learnt, and how events should run.
- Traditionally Yolngu learn by observation, by looking and listening. Asking too many questions is inappropriate. So, when you have questions, choose them carefully and thoughtfully.
- Respect Yolngu people's personal space.
- Avoid strolling around and visiting Yolngu campsites unless specifically invited and accompanied by Yolngu.
- Visitors should avoid leaving the Gulkula site on their own, and should only walk along specifically marked Festival trails. This is about showing respect for land and is also a safety issue.
- Treat the old people with the greatest of respect — they hold the knowledge and the power.
- Please be conscious that dress standards may often vary from what is considered acceptable at your home. By dressing conservatively you will avoid the possibility of causing offence.

Travel

Flights and Charters to Nhulunbuy (Gove) Airport

Please note that there are limited flights in and out of Nhulunbuy (Gove) and schedules vary.

If you experience difficulty booking your travel arrangements — please don't give up!

Our travel agent, Brad Thomas will be able to help. Contact Brad at:

The Travel Bureau, Level 12, 447 Kent St, Sydney NSW 2000
Email: brad@travelbureau.com.au
T: +61 (0)2 9267 4661
F: +61 (0)2 9264 8135
M: 0403 941 184

Please be sure to advise the registration office (garmafest@bigpond.com) of your arrival details (on the Official Registration Form), so a representative from the Yothu Yindi Foundation can meet you at the airport and transfer you to the site at Gulkula.

Driving to Nhulunbuy (Gove) Region

You can drive to Gulkula, but you require a permit from the Northern Land Council (refer to *General Conditions for Permits*, page 18). Access is via the Bulman road to Nhulunbuy. From Darwin turn east off the Stuart Highway, about 50 kilometres south of Katherine, and take the Barunga/Bulman road for approximately 600 kilometres. Please take care when driving, as this road is unsealed and there are some difficult river crossings. A 4-wheel drive vehicle is highly recommended.

A completed and paid-for Garma registration form also acts as a temporary Northern Land Council permit (see details also on registration form) that authorises you to drive direct to Garma (Gulkula) from the Stuart Highway and return.

A permit is not required for the township of Nhulunbuy.

Accommodation

Camping

The festival site at Gulkula is well set up for camping. We encourage you to camp with us during your stay. By staying on site at Gulkula, you will have a greater opportunity to experience Garma, and its special character, purpose and essence.

Please be sure to bring your own pillow and sheets. Bringing your own camping equipment is encouraged — we recommend a swag and tent (or tarp and ropes for hanging between trees - plus mosquito net) but camping and sleeping equipment is provided if required (tents, air mattresses, sleeping bags).

We also suggest you bring sunblock, mosquito repellent, shoes, hat, toiletries, towel, torch, small backpack, and drink bottle.

Please note there are no clothes washing facilities on site.

There is an on site store that sells a small range of these items plus drinks and cigarettes.

Ground transport and off-site accommodation

Garma does not take responsibility for travel or accommodation arrangements for participants who elect to stay off-site.

TAXIS

A 12-passenger mini bus taxi operates between the Garma site at Gulkula and the Nhulunbuy (Gove) township.

CAR HIRE COMPANIES IN THE AREA

Garma guests are advised to book car hire well in advance.

- **Kansas**
T: 08 8987 8728
- **Gove Rentals 4X4s & Cars**
T: 08 8987 1700
- **Manny's Car Rentals**
T: 08 8987 2300

ACCOMMODATION FACILITIES IN NHULUNBUY ARE VERY LIMITED

- **Gove Peninsula Motel**
T: 08 8987 0700
F: 08 8987 0770
- **Walkabout Lodge**
T: 08 8987 1777
F: 08 8997 2322
- **Aboriginal Hostel**
T: 08 8987 2553

Practical advice

Climate

Generally speaking, it is fine, rain-free and sunny.. The days are quite warm (tops of around 31°C) and evenings can be cooler (down to around 15°C). It is essential to keep up a high fluid intake (plain water is best) to avoid dehydration — particularly important if you are coming from the southern states — and advisable to wear a broad-brimmed hat and guard against sunburn. As Gulkula is near the coast, there are occasional rain showers. Remember to close your tent properly when leaving it, to avoid a wet swag.

Meals

Garma is fully catered, with three main meals a day and morning and afternoon tea/coffee and snacks provided. Guests and visitors are catered for at the main kitchen and eating area. A kitchen and eating area on the other side of the *bunggul* ground caters for volunteers, workers and Yolngu participants.

On arrival, reception staff will issue you with the appropriate meal pass.

Drive carefully

Do not speed — single vehicle rollovers are far too common on Territory roads. Be particularly careful at night — buffaloes and other animals can stray on to the road. It is illegal in the Northern Territory to carry passengers in the back of a ute.

Crocodiles

Crocodiles (*baru*) inhabit the waters of Arnhem Land. They are not a threat at the Garma site — atop an escarpment 100 metres above sea level. But care should be taken if venturing near water. Sea wasps (box jelly fish) and other stingers exist in the ocean (although the dates of Garma are out of season). It is recommended to have a 2-litre bottle of vinegar handy if going into the ocean. It is highly recommended this is only done in the company and supervision of official Garma guides.

Mosquitoes

To avoid mosquitoes, wear repellents and cover up at dusk. Generally speaking, there are not many mosquitoes but if camping you may wish to bring a mosquito net, as reactions to bites vary.

Shopping

General goods (water, soft drinks, cigarettes, some toiletry items) and Garma merchandise will be available for sale on site. Nhulunbuy has supermarkets and a variety of shops and facilities.

Medical

A medical service will be available on-site, but any serious conditions will need to be taken to Nhulunbuy Hospital. Please advise the organisers if you have special needs or conditions.

Child Care

Children are welcome at Garma, but while the organisers will do everything in their power to make the site child-friendly, the responsibility for the care and wellbeing of children lies with their parent or guardian. All children at Garma need to have an accompanying adult parent or guardian. Garma does not provide child-minding facilities.

Local Options

The area surrounding Nhulunbuy and the festival site at Gulkula offer a range of activities which festival participants may wish to enjoy, however, as noted above, the relevant permits will be required.

HELICOPTER RIDES

Charter flights can be arranged by contacting Laynhapuy Aviation (08 8987 3155). Limited flights available.

BUKU LARRNGGAY MULKA ARTS CENTRE

The Arts Centre at Yirrkala is open 8-4.30 M-F, 9-12pm Sat. The Buku Larrnggay Mulka Centre can be contacted on 08 8987 1701. Special opening times may apply during Garma.

NAMBARA ARTS

Nambara is located on the Melville Bay Road (road to the Nabalco plant outside Nhulunbuy town). Hours are 8.00-4.30 M-F and 9.00-12.00noon Sat. In addition to local and Laynha Homelands artists, Nambara also has work from Raminginning, Milingimbi, Numbulwar and Lake Evella. T: 08 8987 2811

EAST ARNHEM LAND TOURIST ASSOCIATION

Further details available from the East Arnhem Land Tourist Association Visitor Information Centre in the centre of Nhulunbuy. The centre is open 8-5 M-F (closed for lunch 12-1 and Sat-Sun). T: 08 8987 2255, website: www.ealta.org.

A Short History of Yolngu

Only since 1935 have the Yolngu people of the region had sustained contact with the Balanda (Europeans): firstly through Methodist missions, then through contact with service personnel during World War Two and, more recently, with the establishment of major mines on their tribal lands.

Yolngu people speak a dozen dialects of a language group known as Yolngu *matha*. English is very much a second (or thirteenth) language.

Since the 1960s, Yolngu leaders have been conspicuous in the struggle for Aboriginal land rights. In 1963, provoked by a unilateral government decision to excise a part of their land for a bauxite mine, Yolngu people at Yirrkala in northeast Arnhem land sent to the House of Representatives a petition on bark (the traditional medium for visual art representation). The bark petition attracted national and international attention and now hangs in the national parliament as a testament to the Yolngu role in the birth of the land rights movement. The bark petition precipitated a government inquiry and then litigation by the Yolngu to defend their sacred lands and prevent their desecration. In what is now regarded as the first native title case, Justice Blackburn acknowledged:

“The evidence shows a subtle and elaborate system highly adapted to the country in which the people led their lives, which provided a stable order of society and was remarkably free from the vagaries of personal whim or influence. If ever a system could be called ‘a government of laws, and not of men’, it is that shown in the evidence before me.” (*Milirrpum v Nabalco (1971)* 17 FLR 141, p267.)

However, he decided to uphold the now discredited doctrine of *terra nullius* and the mine went ahead. It was not until 1992 that the High Court of Australia overturned this ruling.

Yolngu people have continued to be active in the land rights struggle. The Chairman of the Yothu Yindi Foundation is Galarrwuy Yunupingu. He interpreted for his father, the leader of the Gumatj clan, in the *Milirrpum* case and is now widely regarded as the elder statesman of Indigenous leaders. He has been the Chairman of the influential Northern Land Council since 1983, was honoured as Australian of the Year in 1978, and in 1985 was awarded the Member of the Order of Australia (AM) for his services to the Aboriginal community.

Yolngu artists and performers have been at the forefront of global recognition of Aboriginal and Torres Strait Islander culture. Yolngu artists, renowned for their fine cross-hatching paintings on bark, have international reputations and Yolngu traditional dancers and musicians have performed widely throughout the world and had profound influence on contemporary performance troupes.

The Yothu Yindi band is Australia’s most successful and widely recognised Indigenous music group, and internationally acclaimed.

Yothu Yindi

Yothu Yindi is the main kinship term Yolngu people use to describe the glue that binds their society. Its literal meaning is ‘child and mother’. The Yolngu concept of Yothu Yindi recognises duality and fosters balance where there is difference. It encompasses the two sides of a world in which balance is maintained: a balance between people and land that has ensured their survival for tens of thousands of years.

Yothu Yindi — The band

Yothu Yindi is the name taken by Australia’s most successful Indigenous band. Formed in 1986, Yothu Yindi was recognised from its earliest stages as a unique band, combining Aboriginal and non-Aboriginal musicians, and marrying the instrumentation of western rock ‘n’ roll with songs and performance from the ancient song cycles of northeast Arnhem Land.

Yothu Yindi has released six albums, toured widely throughout the world, performed at the Seoul, Atlanta and Sydney Olympics and won numerous Australian and international songwriting and video awards.

The band is widely regarded as a role model for the success and creative talent of Yolngu people. Lead singer and songwriter, Mandawuy Yunupingu, is one of Australia’s highest profile Indigenous artists and was 1992 Australian of the Year. For further information, see the Yothu Yindi Band website www.yothuyindi.com

The Yothu Yindi Foundation (YYF)

An initiative of Mandawuy Yunupingu, founder and leader of the Yothu Yindi band, YYF — a not-for-profit charitable aboriginal organisation — was established in 1990 by elders from five of the Yolngu clans, the Gumatj, Rirratjingu, Djapu, Galpu and Wangurri clans.

The central aims of the Foundation are:

- to develop economic opportunities for Yolngu through education, training, employment, and enterprise and community development, particularly the enterprise and livelihood potential of Yolngu culture,
- to share knowledge and culture, thereby fostering greater understanding between Indigenous and non-Indigenous Australians,
- to provide a contemporary environment to encourage the practice, preservation and maintenance of traditional dance (*bunggul*), song (*manikay*), art and ceremony.

The traditional models of Yolngu commerce, enterprise and economy have been eroded over the last century. The Yothu Yindi Foundation sees a need to create a new model that serves both the requirements of traditional communities and Western financial markets and institutions. The Foundation recognises that organisations that ask questions like “What can we do today to make sure our kids will be productive 20 years from now?” will be best equipped to create businesses that are sustainable from a community and environmental perspective, will maintain cultural practices and traditions, and boost the spirit and livelihood opportunities of the community.

Northeast Arnhem Land is home to an array of talented indigenous artists, entertainers, artisans, storytellers, philosophers and academics of traditional knowledge. By developing mechanisms that allow development to occur in a manner appropriate to Yolngu wellbeing and the wellbeing of Yolngu country, the Foundation promotes Yolngu self-empowerment and self-governance. The Foundation can provide the community with support in creating, marketing, protecting and maintaining their intellectual property, culture and country whilst engaging in the broader economic sphere. In this way, financially sustainable businesses can be created in the community, using local assets and culturally appropriate practices.

Some common Yolngu terms

Bapi — Snake

Baru — Crocodile

Bathi — Dilly bag

Bayngu — None, I don't have any

Bilma — Rhythm sticks (clap sticks)

Bunggawa — Boss, leader

Bunggul — Traditional ceremony (corroboree)

Bunggul djama — Ceremony business or work is considered important work in Yolngu society

Burrkuwurrku — Headband

Dhuwa, yirritja — Everything in the world belongs to one of these two named social moieties or categories. Yolngu marry into their opposite moiety.

Dirramu — Male (Gonggalpu)

Djama — Work /business

Ga — Give it here! Thank you

Galpu — Spear launcher

Gara — Spear

Gapan — Clay used for ceremony purposes, dancing and painting.

Gapu — Water

Gurtha — Fire, lighter, match

Gul' — Let's go

Lorri — Car, lorry

Ma — Okay! Do it!

Manymak — Good, okay

Miyalk — Female (Gongwatitja)

Miwatj Region — You are in Miwatj or sunrise country

Nganitji or Manha — Alcohol

Ngapaki — Non-Yolngu person (white person). Balanda not currently used due to deceased person

having same or similar name — avoidance protocol in place but word often appears in publications and documentaries.

Ngarali — Tobacco / cigarette

Ngatha — Food (not meat)

Nhamirri nhe — How are you?

Nhulunbuy — The rise in the land in the township behind the hospital

Rrupiya — Money (Macassan/Indonesian)

Wawa — Brother

Wurrwa — Armband

Yaka — No

Yaka manymak — I am not good

Yalala — Later

Yapa — Sister (its common to refer to a female you don't know as yapa — (eg) excuse me yapa.

Yatj — Bad

Yidaki — Didgeridoo (The Miwatj region is recognised as the home of yidaki — you are on yidaki country)

Yo — Yes

Yolngu — Name of the tribe of indigenous people to northeast Arnhem Land region. Different from other tribes around Australia (Koori, Noongar, Murri, for example)

Yo manymak — yes good thanks — a positive response/ acknowledgement

Yolngu matha — Yolngu language

CLAN NAMES

Gumatj, Rirratjingu, Djapu, Galpu

COMMON FAMILY NAMES

Yunupingu, Marika, Mununggurr, Gurruwiwi

Frequently asked questions

Can I take photographs at the Garma Festival?

Yes, but all guests must sign a *General Authority to make a Record of the Festival*, page 18.

How can I learn more about Yolngu languages and culture?

Look at www.ntu.edu.au/yolngustudies

Is the forum at the same place as the festival?

Yes, the Forum is an integral part of the festival.

Do I need a permit?

Yes. Your festival completed and paid-for registration form grants you access to the permit area. You should read the permit restrictions here (page 18).

Can you attend the forum and also join in the festival?

Yes, even though the forums and the festival run concurrently, there will be many Garma activities that you can join.

What happens when we fly in - how do we get to the site, do we need a car?

When you arrive at airport, a Garma bus will meet you, and take you to the festival site

General Authority to Make a Record of the Garma Festival

BETWEEN: Yothu Yindi Foundation Aboriginal Corporation
GPO Box 2727 Darwin NT Australia 0801

AND: _____

A. Definitions:

In this document:

‘**Festival**’ means the Garma Festival and the Yirnga Music Development Centre Events held at Gulkula, Gunyangara, and other locations in northeast Arnhem Land in the Northern Territory of Australia during the month of August 2005 and includes all of the events and images comprising the Festival.

‘**Record**’ includes any photographic, film, video or audio recording, whether permanent or not and the creation of any literary, dramatic, artistic or musical work which embodies an image or sound which was made available to the recorder by virtue of this agreement and their subsequent presence at the Festival.

‘**Recorder**’ means a person who is authorised by this document to make a record of the Festival.

‘**YYF**’ means the Yothu Yindi Foundation Aboriginal Corporation.

‘**Traditional Aboriginal Owners**’ mean the Yolngu people who have the rights to perform, create, reproduce and control the reproduction any aspects of the subject matter of the Festival.

‘**Subject Matter**’ includes all things done at the Festival by any Traditional Aboriginal Owners including the things comprising their corpus of ritual knowledge held or owned by them under their Aboriginal law and custom and includes the confidential information, words, stories, songs, dances, images and paintings, disclosed or revealed, spoken, sung, performed, exposed or created at the Festival.

‘**YY**’ means the musical group known as Yothu Yindi.

‘**Publish**’ has the meaning given to the word in section 29 of the Copyright Act and includes any disclosure of the Record made of the Festival to a person who was not present at the Festival or not authorised by the Festival, the relevant Traditional Aboriginal Owners to have the Record disclosed to them.

B. Whereas:

The Recorder wishes to make a Record of the Festival.

The Festival is prepared to authorise and has the power to authorise the Recorder to have access to the Festival to make such a Record.

C. It is hereby agreed that the Recorder is so authorised on the following conditions:

The Recorder is only authorised to make a record of the Festival for their personal use and any publication of the Record is not authorised unless written permission is granted by YYF.

The things comprising the Subject Matter are incidents of the Traditional Aboriginal Owners rights arising from their ownership of certain land inherited by them from their ancestors, including their creator ancestors and may only be used by them in a manner consistent with their law and custom and in particular for the purpose of maintaining the integrity of their law and custom.

Any copyright or other intellectual property rights arising by virtue of this authorisation to make a Record of the Subject Matter of the Festival are held by YYF for the benefit of the Traditional Aboriginal Owners of that Subject Matter.

No Record of the Festival may be used in any way whatsoever without the prior written approval of YYF except in the circumstances set out below.

The Recorder shall at all times during the period of the Festival follow the directions of YYF including any persons authorised to give such directions by YYF and/or YY.

The Recorder shall provide to YYF as soon as possible after the completion of the Festival a high quality copy of all or any Record made during the Festival.

YYF may use the copy of the Record provided to it by the Recorder in its absolute discretion — including for fundraising and publicity purposes - provided that it credits the Recorder in an appropriate manner.

The Recorder shall not use a Record whether authorisation or permission is granted or not in a manner that is detrimental to the Traditional Aboriginal Owners, their rights in land, or their corpus of ritual knowledge or in any manner whatsoever inconsistent with Aboriginal law and custom.

The Recorder will not seek to obtain any authorisation, agreement or permission from any Traditional Aboriginal Owner in relation to any matter whatsoever other than through or with the consent of YYF.

The Recorder acknowledges that this agreement does not allow the Recorder to make any record of YY without further written permission of YY.

Signed: _____

Signed: _____

The Recorder

YYF

Date: _____

Date: _____

Witness: _____

Witness: _____

General Conditions for Permits

IMPORTANT: THESE PERMIT CONDITIONS APPLY TO ALL FESTIVAL ATTENDEES

1. This permit may be revoked at short notice during road closures for ceremonial and/or cultural maintenance activities.
2. This permit does not authorise entry to any buildings, dwellings, living areas or camps.
3. This permit may be revoked at any time in accordance with sections 5 or 6 of the **Aboriginal Land Act**.
4. This issue of this permit does not serve as notice to traditional owners and residents of the areas of Aboriginal land to be visited. The permit holder is responsible for ensuring that all relevant communities are informed of his/her intention to visit.
5. This permit is valid only for visiting Aboriginal land or for the purposes stated herein. Unless otherwise stated in the permit, work or commercial activities or business negotiations of any kind are not to be carried out on Aboriginal land.
6. This permit must be carried at all times by the holder whilst on Aboriginal land or seas adjoining, or produced for inspection on demand by a member of the NT Police, officer of the Land Council and traditional Aboriginal owners of the land.
7. The carrying and consumption of alcohol may be prohibited in some areas under Part VII of the **Liquor Act**. It is the responsibility of the permit holder to ascertain whether alcohol is prohibited in the areas he is to travel through and visit.
8. This permit does not entitle the holder to enter or remain on any Aboriginal sacred site or site of significance. Art and/or archaeological sites must not be disturbed or interfered with.
9. Motor vehicles and boats must be in a satisfactory condition and reasonable spare parts, food, fuel and water must be carried.
10. Permit holders must travel directly to their destination and not divert. No new tracks are to be created.
11. All rubbish and litter is to be disposed of in places provided expressly for that purpose (if any) or removed from Aboriginal land (prior to disposal).
12. The permit holder must take all reasonable precautions to prevent the introduction or spread of exotic fauna (such as cane toads) and exotic flora, including cleaning vehicles and equipment prior to and when traveling within Aboriginal land.
13. This permit does not authorise the taking of (wild or domestic) animals onto Aboriginal land.
14. This permit does not authorise the cutting of trees or removal of flora from Aboriginal land; or disturbance to the environment, including to wildlife, vegetation, water and soils.
15. This permit does not authorise fishing, hunting or swimming or the use of boats on inland waters or closed seas.
16. The permit holder shall not carry any firearms, nor shoot nor discharge firearms.
17. In respecting the right to privacy of traditional owners, photography, cinematography, video or sound recording for commercial purposes is prohibited, unless authorised by a further permit/film agreement with the Northern Land Council. In respecting traditional ownership of imagery, the permit holder is prohibited from photographing or otherwise recording traditional imagery, songs, stories or other cultural material.
18. Mustering or BTEC operations may be in progress over area traveled through or visited. The permit holder must observe all signs carrying warnings and must comply with reasonable directions of Land Council or DPIF officer in respect of entry into those areas.
19. Gates are to be left opened or closed as found.
20. The permit holder must comply with all laws in force in the Northern Territory of Australia at all times.
21. The permit holder enters Aboriginal land at his or her own risk and agrees to undertake and bear all risk. The permit holder agrees that the Northern Land Council and the relevant Aboriginal Land Trust shall not be under any liability of any kind to the permit holder whether in negligence, under statute or otherwise, in respect of death, injury, loss or damage of any kind whatsoever and howsoever arising and which occurs during or as a result of entry upon the said land.