

Resource Guide

The Arts- Media Arts

The information and resources contained in this guide provide a platform for teachers and educators to consider how to effectively embed important ideas around reconciliation, and Aboriginal and Torres Strait Islander histories, cultures and contributions, within the specific subject/learning area of [The Arts- Media Arts](#). Please note that this guide is neither prescriptive nor exhaustive, and that users are encouraged to consult with their local Aboriginal and Torres Strait Islander community, and [critically evaluate resources](#), in engaging with the material contained in the guide.

- **Page 2:** Background and Introduction to Aboriginal and Torres Strait Islander Media Arts
- **Page 4:** Timeline of Key Dates in the Contemporary History of Aboriginal and Torres Strait Islander Media Arts
- **Page 8:** Aboriginal and Torres Strait Islander Media Arts and Artists— Television
- **Page 10:** Aboriginal and Torres Strait Islander Media Arts and Artists— Film
- **Page 14:** Aboriginal and Torres Strait Islander Media Arts and Artists— Newspaper, Magazine and Comic Book
- **Page 15:** Aboriginal and Torres Strait Islander Media Arts and Artists— Radio
- **Page 17:** Aboriginal and Torres Strait Islander Media Arts and Artists— Apps, Interactive Animations and Video Games
- **Page 19:** Aboriginal and Torres Strait Islander Media Arts and Artists—The Internet
- **Page 21:** Celebratory Aboriginal and Torres Strait Islander Media Arts Events
- **Page 22:** Other Online Guides/Reference Materials
- **Page 23:** Reflective Questions for Media Arts Staff and Students

Please be aware this guide may contain references to names and works of Aboriginal and Torres Strait Islander people that are now deceased. External links may also include names and images of those who are now deceased.

Background and Introduction to Aboriginal and Torres Strait Islander Media Arts

“I’m interested in stories of the past and how they shape the way we are today, and [in] looking back on those stories and trying to understand the past so that we can understand where we are today a bit better.”—Rachel Perkins, Television and Film Director, Producer and Screenwriter

It is important to appreciate that, while this guide predominantly focuses on Aboriginal and Torres Strait Islander peoples, perspectives and media arts conventions since European colonisation, The Arts have been an integral part of Aboriginal and Torres Strait Islander cultures for thousands of years, and continue to play an active and important part in cultural life to this day. When it comes to media arts—the main means of mass communication—it is further important to appreciate that traditional Aboriginal and Torres Strait Islander stories and knowledges communicated across generations have been valued by communities for their socio-cultural, spiritual and educational significance, rather than as ‘commodities’ or commercial ‘resources’ within information/media economies.

Rather than being based on written or digital media systems, traditional Aboriginal and Torres Strait Islander media arts have largely taken on the form of oral histories—stories and knowledges verbally transmitted across generations, often according to distinct cultural protocols around who has the authority to (re)tell particular stories, and who has the appropriate permission to listen to them at particular ages, times or spaces. As well as via everyday talk, storytelling has often taken the form of visual artworks, and of a corroboree¹— a ceremonial amalgamation of song, dance and visual symbols or stimuli to provide a dramatic representation of, and to pass on information about, the Dreaming. In this way, alongside the oral history format, traditional Aboriginal and Torres Strait Islander media arts have ultimately been based on a strong and simultaneous use of cross-arts frameworks, forms and features, including Drama, Dance, Music and Visual Arts.

Distinct Aboriginal and Torres Strait Islander sign languages represent another traditional communication medium used by many communities at times when oral speech is forbidden (such as between certain family relations, during mourning or when ceremonial events require silence); when exchanging information with deaf members of community; or when needing to relay information across distances (such as when hunting).

In some communities, [message sticks](#) have played a further important role in transmitting messages both within and between communities, across distances and language groups. Often small and easy to carry, message sticks were generally crafted from wood and were carved, incised or painted with symbols and decorative designs to convey information. As well as symbolically expressing the message itself, these markings also helped to identify and authenticate the source of the message.

¹ It is important to recognise that ‘corroboree’ is a very generic word that was in fact coined by Europeans in an attempt to imitate a term from just one Aboriginal language of NSW. There is in fact no single corroboree structure, style or story, with a number of different corroborees existing both between and within distinct Aboriginal and Torres Strait Islander linguistic-cultural groups.

In all, while the following sections of this guide will consider a range of contemporary media arts forms, and the place of Aboriginal and Torres Strait Islander peoples, cultures and contributions within them, the continued significance of stories and knowledges passed down through traditional means of generations is not to be ignored. Indeed, traditional knowledges and knowledge transfer systems are often innovatively and importantly incorporated into Aboriginal and Torres Strait Islander people's engagement with contemporary media arts forms such as film and television; newspaper and magazine media; radio; web-based media and wider digital applications.

Timeline of Key Dates in the Contemporary History of Aboriginal and Torres Strait Islander Media Arts

This timeline chronologically lists some of the key dates in the more recent history of Aboriginal and Torres Strait Islander Media Arts and/or in regard to the relationship between media arts and reconciliation more generally.

- **60,000+ years ago:**
 - Aboriginal and Torres Strait Islander communities across Australia have maintained longstanding conventions and conceptualisations pertaining to The Arts for tens of thousands of years.
- **1898:**
 - [Torres Strait Islanders](#) represents the world's first field footage of Australia's First Peoples, made just three years after the invention of the cine-camera.
- **1933:**
 - Joe Anderson (King Burruga) recorded a powerful and emotional demand for recognition of his people. He represents one of the first Aboriginal men to use film and the cinema to support political activism.
- **1938:**
 - The *Australian Abo Call* began publication in April 1938. Jack Patten edited the newspaper which continued to highlight issues raised during the Day of Mourning. The banner read, '*The Australian Abo Call: the voice of the Aborigines, representing 80, 000 Australian Aborigines. We ask for Education, Opportunity, and full citizen rights*'.
- **1955:**
 - [Jedda](#) was released as the first feature film centred on being Aboriginal in Australia. It was the first Australian film to be shot in colour and the first to be invited to the Cannes Film Festival.
- **1961:**
 - The Australian Institute of Aboriginal Studies ([AIAS](#)) Film Unit began operating. This Unit operated between 1961 and 1991, producing many of the films in the current [AIATSIIS collection](#) and representing one of the largest assemblies of ethnographic films created in the world at that time.
- **1972:**
 - The first Aboriginal-produced community radio programs went to air (on 5UV in Adelaide and on 4KIGFM via the Townsville Aboriginal and Islander Media Association in Mount Stuart).
 - Film became a powerful vehicle to capture and communicate Aboriginal and Torres Strait Islander political struggles and protest events, such as the erection of the [Tent Embassy](#) on Australia Day in 1972.

- **1973:**
 - The first ever all-Aboriginal TV show, [Basically Black](#) (a National Black Theatre production) was broadcast.
- **1976:**
 - [Tjintu Pakani: Sunrise Awakening](#) documented a six-week workshop attended by a small group of Aboriginal people at the Black Theatre in Redfern. Many of the students featured in this documentary have gone on to influence, teach or mentor other Aboriginal and Torres Strait Islander people, sharing their knowledge and skills as trailblazers in the contemporary Aboriginal and Torres Strait Islander Arts/Media Arts sphere.
- **1977:**
 - [Storm Boy](#), a film about a young boy's friendship with an Aboriginal boy, won the AFI Award for best film. Aboriginal Actor, David Gulpilil, also won the AFI Award for Best Actor in a Lead Role.
- **1980:**
 - The Central Australian Aboriginal Media Association ([CAAMA](#)) was established by two Aboriginal people, John Macumba and Freda Glynn, alongside their associate Phillip Batty.
- **1981:**
 - The ABC began carrying Aboriginal and Torres Strait Islander broadcasts, the first being in Alice Springs in March 1981 (the service then extended to north Queensland in May 1983).
 - *Women of the Sun*, a four-part television drama, is broadcast on SBS and ABC. Each 60-minute episode is from the perspective of Aboriginal women spanning the period 1820s to the 1980s. It won a series of awards including the United Nations Media Peace Prize in 1983.
- **1984:**
 - The Australian Federal Government commissioned a report, [Out of the Silent Land](#), on the impact the introduction of satellite television would have on remote communities.
- **1984:**
 - Maureen Watson and son, Tiga Bayles, set up [Radio Redfern](#) which played a pivotal role in informing and educating the public about Aboriginal perspective and responses to the Commonwealth Games, and the bicentenary year.
- **1985:**
 - The launch of Australia's first communications satellite, *Aussat*, made mainstream broadcast of television and radio to remote Australia possible for the first time.
 - Warlpiri Media Association (now [PAW Media and Communications](#)) established the first Aboriginal TV station in Australia. Over time, the Warlpiri Media Association became well known for media works such as its award winning [Bush Mechanics](#) documentary, which screened on the ABC and internationally in 2001.

- **1987:**
 - Following the *Out of the Silent Land (1984)* report, the Broadcasting for Remote Aboriginal Communities Scheme ([BRACS](#)) was introduced.
- **1988:**
 - [Imparja Television](#) in Alice Springs broadcast its first test program, the Australia versus Sri Lanka Test Cricket, two weeks prior to its official opening on January 15.
- **1989:**
 - The Top End Aboriginal Bush Broadcasting Association ([TEABBA](#)) was established to work with and support the 30 BRACS communities in the Northern Territory, promoting Aboriginal and Torres Strait Islander managed and operated broadcasting from studios at the community level in various languages and music styles.
- **1991:**
 - The [Royal Commission into Aboriginal Deaths in Custody](#) outlined a number of recommendations in its final report that made direct reference to public and commercial media organisations and their treatment of Aboriginal and Torres Strait Islander peoples. The Commission recommended, for example, that media bodies develop codes and policies for the appropriate presentation of Aboriginal and Torres Strait Islander issues and establish media training opportunities for Australia's First Peoples.
- **1991:**
 - The Koori Mail is first published, and continues to grow to become recognised as 'The Voice of Indigenous Australia'.
- **1992:**
 - The [Broadcasting Services Act \(1992\)](#) included as one of its objects in Section 3(1): "to ensure the maintenance and, where possible, the development of diversity, including public, community and Indigenous broadcasting, in the Australian broadcasting service in the transition to digital broadcasting."
- **1993:**
 - The Australian Film Commission's Indigenous Unit was established to provide funding and support for a range of Aboriginal and Torres Strait Islander content creation.
- **1996:**
 - The National Indigenous Radio Service ([NIRS](#)) officially launched.
- **2001:**
 - Indigenous Community Television ([ICTV](#)) was established at the third Remote Video Festival in Umuwa, South Australia.
- **2004:**
 - A voluntary National Indigenous Television (NITV) Committee was formed and a summit was held in Redfern, Sydney, involving a number of Aboriginal and Torres Strait Islander media professionals and community members committed to the establishment of a national Indigenous broadcasting service.

- **2005:**
 - The Australian Federal Government announced \$48.5million in funding for NITV.
- **2006:**
 - Ten Canoes is the first film released in an Australian Aboriginal language.
- **2007:**
 - NITV established a Head Office in Alice Springs and a television arm in Sydney.
- **2009:**
 - Warwick Thornton's Samson and Delilah wins the Camera d'Or at the Cannes Film Festival.
- **2012:**
 - NITV launched as part of SBS. [NITV](#) is Australia's first 24/7 Aboriginal television channel, reaching millions of unique users each month.
- **2013:**
 - Iconic Aboriginal Actor, [David Gulpilil](#) won the 2013 [Red Ochre Award](#), Australia's highest peer-assessed award for an Aboriginal and/or Torres Strait Islander artist.
- **2015:**
 - Miranda Tapsell wins a Logie Award (Australian television industry awards) for most popular new talent and most outstanding newcomer, and uses her acceptance speech to draw attention to the lack of racial diversity on Australian television.
- **2016:**
 - Screen Australia released a significant study of diversity on Australian television, entitled *Seeing Ourselves: Reflections on Diversity in TV Drama*. The study found that 5% of main characters were Indigenous, contrasting to the 1990s where there were little to no Indigenous Australians in sustaining roles on Australian television.
- **2020:**
 - The [In My Blood It Runs](#) documentary film is released in cinemas in the year after the film's lead, Djuwan Hoosan, [addressed the United Nations](#) to assert the need for education, welfare and justice systems to better recognise the rights and voices of Aboriginal and Torres Strait Islander youth.

Aboriginal and Torres Strait Islander Media Arts and Artists— Television

The list below features a number of different examples of Aboriginal and Torres Strait Islander and/or reconciliation-focused television networks, programs, series or episodes. While engaging with these media sources, you may also wish to research the Aboriginal and Torres Strait Islander television media companies, producers, directors, presenters or screen actors behind them, and to develop a stronger awareness and appreciation of the important contributions that these companies, producers, directors, presenters and actors have made to the Media Arts sphere.

[ABC— Black Comedy](#) (see also the accompanying [ATOM Study Guide](#))

[ABC— Cleverman](#)

[ABC— Message Stick](#)

[ABC— Redfern Now](#)

[Imparja](#)

[Indigenous Community Television](#)

[SBS— First Contact](#)

[SBS—National Indigenous Television \(NITV\)](#)

[SBS NITV— Awaken](#)

[SBS NITV— Jarjums](#)

[SBS NITV— Kriol Kitchen](#)

[SBS NITV— League Nation Live](#)

[SBS NITV— Living Black](#)

[SBS NITV— Marngrook Footy Show](#)

[SBS NITV— Mugu Kids](#)

[SBS NITV— NITV News](#)

[SBS NITV— Our Stories](#)

[SBS NITV— The Point](#)

For more information and examples, you may wish to use the [Australian Screen: Indigenous Film & Television](#) search tool.

Teachers and educators are further encouraged to consider the role that Aboriginal and Torres Strait Islander producers, directors, presenters and actors play in mainstream television

media— when introducing everyday television media to your students and children, take a moment to research and recognise any Aboriginal and Torres Strait Islander contributors. To give just one example, early learning educators may wish to consider the contributions of Aboriginal *Play School* presenters [Miranda Tapsell](#) and [Luke Carroll](#), as suggested through the Narragunnawali Curriculum Resource, [From Play School to Pre-School—Learning From Aboriginal and Torres Strait Islander Educators](#).

Critically considering examples of where mainstream television media focuses specifically on Aboriginal and Torres Strait Islander issues or events could be another valuable classroom exercise. While you may like to take the time to locate appropriate television media tied to your local community context, the following ABC episodes may represent relevant starter examples suitable for student viewing across the nation:

[ABC Behind the News: Discrimination](#)

[ABC Behind the News: Footy School](#)

[ABC Behind the News: Government Apology](#)

[ABC Behind the News: Hip Hop Stories](#)

[ABC Behind the News: Indigenous Language](#)

[ABC Behind the News: Stolen Generations](#)

[ABC— You Can't Ask That: Indigenous](#)

As well as engaging with television channels, there is a wealth of Aboriginal and Torres Strait Islander and/or reconciliation-focused YouTube channels to consider engaging with, a few examples of which are listed below:

[ABC Indigenous](#)

[AIATSIS](#)

[AIME Mentoring](#)

[IndigiTUBE](#)

[Indigenous Hip Hop Projects](#)

[Kaurna for Kids](#)

[NintiOne](#)

[ReconciliationAus](#)

[SNAICC YouTube](#)

Aboriginal and Torres Strait Islander Media Arts and Artists— Film

The tables below provide a number of different examples of films directed by Aboriginal and Torres Strait Islander Australians, or directed by non-Indigenous Australians but featuring Aboriginal and Torres Strait Islander and/or reconciliation-related themes. While engaging with these media sources, you may also wish to research any Aboriginal and Torres Strait Islander actors, producers, consultants or collaborators involved in their creation, and to develop a stronger awareness and appreciation of the important contributions that they have made to the Media Arts sphere.

Films Directed by Aboriginal and Torres Strait Islander Australians:

Year of Release	Film Title	(Indigenous) Director	One-Sentence Synopsis
2001	<i>One Night the Moon</i>	Rachel Perkins	Set in 1932 outback Australia, this musical drama is based on a true story about a non-Indigenous farming family who have lost their child and stubbornly refuse the support of a “black tracker” named Albert in their desperate search.
2002	<i>Beneath Clouds</i>	Ivan Sen	A film which brings together two characters alienated from their families and their own identities—Lena, the daughter of an Aboriginal mother and an Irish father who she has never known, and Vaughn, a petty criminal who escaped from a prison farm to visit his sick mother.
2008	<i>First Australians: The Untold Story of Australia</i>	Rachel Perkins	A seven-part documentary which depicts the true stories of individuals—both black and white— to chronicle the birth of contemporary Australia as never told before—from the perspective of its First Peoples.
2009	<i>Bran Nue Day</i>	Rachel Perkins	A feature film adaptation of the 1990 stage musical by Jimmy Chi which tells the coming of age story of an Aboriginal teenager on a road trip in the 1960s.
2009	<i>Sampson and Delilah</i>	Warwick Thornton	Set against the backdrop of an isolated community in the Central Australian desert, Samson and Delilah follows the story of two young Aboriginal Australians who, after tragedy strikes, turn their backs on home and embark on a journey of survival, discovering that love never judges no matter how lost, unwanted or alone one feels.
2011	<i>Toomelah</i>	Ivan Sen	Set in the remote Aboriginal community of Toomelah, this provocative yet comic Drama focuses on a ten-year-old boy named Daniel and intimately depicts mission life in contemporary Australia, revealing the challenges that come with being robbed of much of one’s traditional culture by Government policy.
2012	<i>Satellite Boy</i>	Catriona McKenzie	An adventure drama about a young Aboriginal boy who lives in an old drive-in cinema with his grandfather in remote WA and gets lost in the

			outback when setting out to the city to save his home from demolition.
2012	<i>The Sapphires</i> *See also this accompanying Education Resource , developed by ACMI	Wayne Blair	An adaptation of the hugely successful stage musical by the same name, this Drama is inspired by the remarkable true story of writer Tony Briggs' mother and three aunts, featuring a quartet of young, talented singers from a remote Aboriginal mission who are given the opportunity to entertain American troops in Vietnam.
2016	<i>Servant or Slave</i> *See also this accompanying SBS Learn resource	Steven McGregor	An emotional and confronting documentary that provides insights into the history and legacy of the domestic servitude forced upon Aboriginal girls in Australia, told through the stories of 5 women.
2016	<i>SPEAR</i>	Stephen Page	Bringing Bangarra Dance Theatre's outstanding dance work to the stage, SPEAR follows a young Aboriginal man named Djali from the outback to the streets of Sydney on his quest to understand what it means to be a man with ancient traditions in a modern world.
2017	<i>Connection to Country</i> *See also these accompanying SBS Learn Teacher Notes	Tyson Mowarin	A documentary film which follows the Aboriginal people of the Western Australian Pilbara region's battle to preserve Australia's 50,000-year-old cultural heritage from the ravages of a booming mining industry.
2017	<i>Occupation: Native</i> *See also these accompanying SBS Learn Teacher Notes	Trisha Morton-Thomas	Using a range of approaches – some serious, some humorous – filmmaker Trisha Morton-Thomas adjusts the narrative of 'Australian history' to present, without judgement, First Peoples' perspectives and experiences that have been disregarded for too long.
2017	<i>We Don't Need a Map</i> *See also these accompanying SBS Learn Teacher Notes	Warwick Thornton	A poetic essay-film which takes a thought-provoking ride through Australia's politico-cultural landscape and asks questions about where the Southern Cross sits in the Australian psyche.
2017	<i>Sweet Country</i>	Warwick Thornton	A period western set on the Northern Territory frontier where justice is put on trial.

Films Directed by non-Indigenous Australians but with Aboriginal and Torres Strait Islander and/or Reconciliation-related Themes:

Year of Release	Film Title	(non-Indigenous) Director	One-Sentence Synopsis
1955	<i>Jedda</i>	Charles Chauvel	Arguably the first Australian film to take the emotional lives of our nation's First Peoples seriously, this Drama follows the story of a young girl caught

			between two cultures as she raised by a non-Indigenous station owner's wife following the death of her Aboriginal mother during childbirth.
1971	<i>Walkabout</i>	Nicolas Roeg	A drama/adventure film that follows the story of two city-bred non-Indigenous children who, when left alone in the Australian outback, are saved by a chance encounter with an Aboriginal boy who shows them how to survive and, in the process, underscores the disharmony between nature and modern life.
1977	<i>Storm Boy</i>	Geoff Burton	A film about a young boy's friendship with his pelican, and with an Aboriginal boy
1982	<i>Lousy Little Sixpence</i>	Alec Morgan	A documentary film which tells the story of Aboriginal children who were stolen from their families by the Australian government and turned into unpaid servants for 'white' Australian families.
1986	<i>Babakiueria ('Barbecue Area')</i>	Don Featherstone	A satirical, 'mockumentary' examinations of black-white relations in Australia, using role reversal to critique problematic stereotypes and Australia's treatment of its Aboriginal and Torres Strait Islander peoples.
1994	<i>Blackfellas</i>	James Ricketson	Based on the Archie Weller's novel, <i>The Day of the Dog</i> , this film tells the story of an Aboriginal man caught between his allegiance to his "people" and his aspirations to escape the cycle of abuse and self-destructive behaviour in which they live in the name of "brotherhood."
1996	<i>Two Bob Mermaid</i> *See also this accompanying Education Notes developed by the National Film and Sound Archive/Australian Screen	Graeme Isaac	Set in 1957, <i>Two Bob Mermaid</i> is a short filmic story of Aboriginal identity during a period of cultural conflict and racial tension, featuring the attitudes and events around a young Koori girl who "passes for white" at her local swimming pool.
2001	<i>Yolgnu Boy</i>	Stephen Johnson	A Drama which follows the story of three Yolgnu teenagers as they make the transition from childhood to adulthood.
2002	<i>Black and White</i>	Craig Lahiff	A compelling Drama based on a 1959 landmark trial that irrevocably changed police procedure and judicial authority in South Australia.
2002	<i>Rabbit Proof Fence</i>	Phillip Noyce	Based on a true story, this Drama depicts the escape and amazing journey home via the rabbit proof fence of three young Aboriginal girls who were forcibly removed from their families in 1931 and sent to the Moore River Native Settlement.

2002	<i>The Tracker</i>	Rolf de Heer	Set in 1922 outback Australia, where a racist colonial policeman uses the tracking ability of an Aboriginal Australian 'tracker' to find the murderer of a 'white' woman.
2004	<i>The Tall Man</i>	Tony Krawitz	A documentary film about the death of Aboriginal man, Cameron Doomadgee, while at Palm Island Police Station, capturing the complexities of the trial and the Doomadgee family's struggle to understand what happened to their brother.
2006	<i>Ten Canoes</i>	Rolf de Heer	Shot in an around the Arafura Wetlands of Central Arnhem Land and narrated by Australian icon, David Gulpilil, this Drama is based on an ancient story from the Yolngu people and provides a ground-breaking glimpse into Aboriginal life centuries before European settlement.
2007	<i>Liyarn Ngarn</i>	Martin Mhando	A documentary film, with a Yawuru title meaning "coming together of the spirit," which epitomizes a thirty year-long mission of Aboriginal leader and Yawuru man, Patrick Dodson, to bring about a lasting and true reconciliation between the Traditional Owners of the Broome area and those who have immigrated to this area in the (post)colonial period.
2007	<i>September</i>	Peter Carstairs	Set in Western Australia's wheat-belt in 1968, September is a character-driven Drama about two 15-year-old boys, one Aboriginal and the other non-Indigenous, whose friendship begins to fall apart under the stress of a changing world.
2010	<i>Mad Bastards</i>	Brendan Fletcher	A film about hard men battling to do the right thing by their family, featuring an Aboriginal man who's sick of scraping out an existence in the city and so travels to the Kimberley town of Wyndham in search of his son.
2016	<i>Zach's Ceremony</i>	Aaron Peterson	A feature-length documentary captured over ten years that shows the complex and emotionally driven story of a boy's journey to manhood, all the while exploring themes of family and connection and what it means to be a modern man belonging to the oldest living culture on earth.

For more information and examples, you may wish to use the [Australian Screen: Indigenous Film & Television](#) search tool. Consider also consulting [AIATSIS' archived film collections](#).

Aboriginal and Torres Strait Islander Media Arts and Artists— Newspaper, Magazine and Comic Book

The list below features a number of different examples of Aboriginal and Torres Strait Islander newspaper, magazine or comic book media which may be accessed in print or online form. While engaging with these media sources, you may also wish to research the Aboriginal and Torres Strait Islander journalists behind them, and to develop a stronger awareness and appreciation of the important contributions that such journalists have made to the Media Arts sphere.

[Deadly Vibe/Deadly Vibe Magazine](#)

[First Nations Telegraph](#)

[Koori Mail](#)

[National Indigenous Times](#)

[NEOMAD](#)

[Northern Land Council Land Rights News](#)

[Treaty Republic](#)

You may also wish to consider how Aboriginal and Torres Strait Islander [current affairs and issues](#) feature in mainstream newspaper, magazine or comic book media sources, whether through examining dedicated Aboriginal and Torres Strait Islander news columns, or through actively working to locate relevant articles using available search filters. The web links below may provide a useful starting place for such searches. Remember to critically consult with representations of Aboriginal and Torres Strait Islander peoples, events and issues, particularly if they are not directly conveyed from Aboriginal and Torres Strait Islander perspectives.

[ABC Indigenous](#)

[Regional and Remote Newspapers- Torres News](#)

[SBS NITV News](#)

[The Australian National Affairs- Indigenous](#)

[The Guardian Indigenous Australians](#)

Reconciliation Australia also has its own [News](#) program, and you may wish to sign up to [Narragunnawali News](#) to receive stories pertaining to reconciliation in education specifically.

Furthermore, archived or digitised historical collections of newspaper, magazine or comic book media, such as [AIATSIS' The Dawn and New Dawn](#)² collection, may provide constructive opportunities for students and their teachers/educators to critically engage with historical media representations of Aboriginal and Torres Strait Islander peoples and events, and to compare them with present-day media.

² AIATSIS' The Dawn and New Dawn collection is the only complete online archive of these magazines, which were issued between 1952 and 1975 by the New South Wales Aborigines Welfare Board.

Aboriginal and Torres Strait Islander Media Arts and Artists— Radio

The list below features a number of different examples of Aboriginal and Torres Strait Islander radio media stations/sources, many of which can be streamed online. While engaging with these media sources, you may also wish to research the Aboriginal and Torres Strait Islander radio producers and presenters behind them, and to develop a stronger awareness and appreciation of the important contributions such producers/presenters have made to the Media Arts sphere.

[2CuzFM](#) (Bourke, NSW)

[3KND- Kool n Deadly](#) (Melbourne, VIC)

[4K1G- Too Deadly](#) (Townsville, QLD)

[6DBY Radio](#) (Derby, WA)

[6PRK Radio](#) (Halls Creek, WA)

[Bidjara Media and Broadcasting](#) (Charlesville, QLD)

[Black Light Indigenous Corporation- Mildura Indigenous Radio](#) (Mildura, VIC)

[Black Star](#) (Cairns, QLD)

[Brisbane Indigenous Media Association](#) (Brisbane, QLD)

[Bumma Bipperra Media](#) (Cairns, QLD)

[Bwgcolman Radio](#) (Palm Island, QLD)

[CAAMA Radio](#) (Alice Springs, NT)

[Central Queensland Aboriginal Corporation for Media](#) (Rockhampton, QLD)

[Koori Radio](#) (Sydney, NSW)

[Mob FM](#) (Mt Isa, QLD)

[Murri Radio](#) (Mackay, QLD)

[National Indigenous Radio Service](#) (Australia-wide)

[Ngaarda Radio](#) (Roebourne, WA)

[Ngarralinyi](#) (Taree, NSW)

[Noongar Radio](#) (Perth, WA)

[PAKAM Radio](#) (Broome, WA)

[PAW Radio](#) (Yuendumu, NT)

[PY Media- 5NPY Umuwa](#) (Umuwa, SA)

[Radio 4MW Meriba Wakai](#) (Thursday Island, QLD)

[Radio Goolarri](#) (Broome, WA)

[Radio Larrakia](#) (Darwin, NT)

[Radio Mama](#) (Geraldton, WA)

[Radio NGM](#) (Irrunytju, WA)

[Radio Us Mob](#) (Cherbourg, Queensland)

[TEABBA Radio](#) (Darwin, NT)

[Tjuma Pulka](#) (Kalgoorlie, WA)

[Umeewarra Radio](#) (Port Augusta, SA)

[Wangki Yupurnanupurru Radio](#) (Fitzroy Crossing, WA)

[Warringarri Radio](#) (Kununurra, WA)

[Wilcannia River Radio](#) (Wilcannia, NSW)

[Yolgnu Radio](#) (Darwin, NT)

For more information, you may wish to use the First Nations Media Australia [Aboriginal and Torres Strait Islander Radio map](#), which usefully plots the range of Aboriginal and Torres Strait Islander radio services available across Australia.

You may also wish to consider Aboriginal and Torres Strait Islander radio programs/segments featured within wider, mainstream radio stations, such as:

[ABC National Radio— *Away*](#)

[SBS Living Black Radio](#)

Aboriginal and Torres Strait Islander Media Arts and Artists— Apps, Interactive Animations and Video Games

The list below features a number of different examples of Aboriginal and Torres Strait Islander apps, interactive animations and video games which are publically available. While engaging with these media sources, you may also wish to research the Aboriginal and Torres Strait Islander designers, developers or collaborators behind them, and to strengthen your awareness and appreciation of the important contributions such designers, developers and collaborators have made to the Media Arts sphere.

[Aboriginal Sydney app](#)

[AHIMS Site Recording app](#)

[Barnjarla Dictionary app](#)

[Digital Rangers app](#)

[Dust Echoes animated Dreaming stories](#)

[FirstVoices languages app](#)

[Healesville High School— Dreamtime Stories](#)

[Indigemoji](#)

[Indigenous Australian: Art Gallery of New South Wales app](#)

[Love Punks video game](#)

[Ma Gamilaraay language app](#)

[Ma Iwaidja language app](#)

[MATSITI teacher education pathways app](#)

[Melbourne Dreaming app](#)

[Miriwoong language app](#)

[My Grandmother's Lingo interactive animation](#)

[NACCHO Aboriginal Health app](#)

[Ngarandi app](#)

[Ngurrara— Australian Aboriginal Interactive Storybook](#)

[NSW AECG Languages app](#)

[NT Languages- Anindilyakwa app](#)

[One Road: Canning Stock Route Project app](#)

[Ringbalin— River Stories \(Lite\) Ceremony and Indigenous Stories about the Murray Darling Basin](#)

[Sharing the Dreaming app](#)

[*Tjinari* – Ngaanyatjarra language video game](#)

[Warlu Song— Australian Aboriginal Interactive Storybook app](#)

[Welcome to Country app](#)

[Wiradjuri Dictionary app](#)

[*Yawuru ngan-ga* language app](#)

[Yugambah Museum language app](#)

Aboriginal and Torres Strait Islander Media Arts and Artists— The Internet

The internet houses an enormous range of Aboriginal and Torres Strait Islander media sources, and/or media sources which may be important to reconciliation more generally. Such internet media sources include websites; social media pages, platforms or campaigns; digital stories; and interactive online resources. The list below provides examples of just a very small range of these— you are encouraged to carry out your own further research to identify reliable internet media sources that are relevant to your local Aboriginal and Torres Strait Islander community in particular. While engaging with these media sources, you may also wish to research any Aboriginal and Torres Strait Islander designers, developers or collaborators behind them, and to strengthen your awareness and appreciation of the important contributions such designers, developers and collaborators have made to the Media Arts sphere. When considering the input of *non-Indigenous* web hosts, designers and developers, think about how, or to what extent, the associated internet media sources contribute to reconciliation. Furthermore, should you decide to consult with *international* internet media sources, you may wish to evaluate how these help to build global communities around the sharing of information and ideas about the significance of First Nations peoples, histories and cultures, and about the importance of reconciliation processes.

Social Media Pages/Platforms/Online Campaigns

[BushTV](#)

[Indigenous Health May Day](#)

[IndigenousX](#)

[MATSITI— Our Mob Teach](#)

[NCIE Blog](#)

[Yarn Safe campaign](#)

The following ABC News article, [12 deadly Indigenous Australian social media users to follow](#), may also be of interest in determining some key Aboriginal and Torres Strait Islander social media pages, platforms or campaigns to consider following.

Digital Stories

[ABC Heywire—topic: Indigenous](#)

[ABC Open— Mother Tongue project](#)

[Juka Juka Emu Dreaming Warlpiri language animation](#)

[Kanopy—The Dreaming Series animations](#)

[Kinki, kinki, Nyarrpara kanpa yani? Warlpiri language animation](#)

[My Name is Danny Warlpiri language animation](#)

[Sharing Stories Foundation digital storytelling](#)

[State Library of NSW— My Weekend with Pop](#)

[Wadu Matyidi animation](#)

[Wangarla Jukurpa animation](#)

[Willowra Wardilyka Warlpiri language animation](#)

[Wunungu Awarara: Animating Indigenous Knowledges](#)

Interactive Online Resources

[ABC Education— Aboriginal and Torres Strait Islander histories and cultures](#)

[ABC— Right Wrongs](#)

[AIATSIS Map of Indigenous Australia](#)

[Australian Human Rights Commission— Education](#)

[My Place for Teachers](#)

[Bureau of Meteorology Indigenous Weather Knowledge Seasonal Calendars](#)

[First Languages Australia Gambay map](#)

[SBS Learn— First Australians Histories and Cultures](#)

[Reconciliation Australia— Share Our Pride](#)

Celebratory Aboriginal and Torres Strait Islander Media Arts Events

The list below features examples of Aboriginal and Torres Strait Islander media arts festivals or celebratory events.

- [Birrarangga Film Festival](#)
- [CBAA Community Radio Awards](#)
- [Goondomabah Film Festival](#)
- [First Nations Media Australia National Remote Indigenous Media Festival](#)
- [First Nations Media Australia Media Awards](#)
- [Multicultural and Indigenous Media Awards](#)
- [NCIE National Indigenous Digital Excellence Awards](#)
- [WINDA Film Festival](#)

For more information about Aboriginal and Torres Strait Islander festivals/celebrations pertaining to The Arts more broadly, you may also like to visit:

- <https://www.australia.com/en/things-to-do/aboriginal-australia.html>
- <http://www.australiacouncil.gov.au/aboriginal-and-torres-strait-islander-arts/>
- <http://www.australiacouncil.gov.au/aboriginal-and-torres-strait-islander-arts/national-indigenous-arts-awards/>
- <http://www.indigenous.gov.au/news-and-media/events>

Other Online Guides/Reference Materials

- Australia Council for the Arts (2010) *Protocols for Producing Indigenous Australian Media Arts*,
http://www.australiacouncil.gov.au/symphony/extension/richtext_redactor/getfile/?name=bed1086ea0f531a7fa0ce11804002e5d.pdf
- Blackfella Films (2008) *The Black Book Directory*,
<http://www.theblackbook.org.au/directory.asp>
- Blackfella Films (2008) *The Black Book Library*,
<http://www.theblackbook.org.au/library.asp>
- Department of Culture and the Arts WA (2016) *Artsedge: Media Arts and ATSI Media*,
<http://www.artsedge.dca.wa.gov.au/resources/Pages/Media%20arts.aspx>
- Kraus, Peter (2003) *Screening Indigenous Australia: an overview of Aboriginal representation on film*, <http://www.kooriweb.org/foley/resources/media/indigenousfilm.pdf>
- Media Reconciliation Industry Network Group (2016) *Resource*, MediaRING,
<http://www.mediaring.com.au/indigenous-media-protocols/>
- National Film and Sound Archive (2016) *Black Screen*, NFSA,
<https://www.nfsa.gov.au/collection/using-collection/black-screen>
- National Film and Sound Archive (2016) *Indigenous Connections*, NFSA,
<https://www.nfsa.gov.au/about/what-we-collect/indigenous-connections>
- Reconciliation Australia (2020) *Reconciliation Film Club Planning Guide*,
https://www.reconciliation.org.au/wp-content/uploads/2020/01/reconciliation_film_club_planning_guide.pdf
- Screen Australia/Terry Janke (2009) *Pathways & Protocols: A filmmaker's guide to working with Indigenous people, culture and concepts*,
<http://www.screenaustralia.gov.au/getmedia/16e5ade3-bbca-4db2-a433-94bcd4c45434/Pathways-and-Protocols>

Reflective Questions for Media Arts Staff and Students

- How have Aboriginal and Torres Strait Islander cultures and histories influenced Australian media arts, and what active role do these cultures and histories play today?
- Choose two Australian films—one by an Aboriginal and/or Torres Strait Islander Director and one by a non-Indigenous Director—each set in a similar place or time period, or exploring similar themes. What other similarities do these films exhibit, and/or how are they different?
Repeat this activity for other media arts forms such as radio, the internet and print media.
- Can Aboriginal and Torres Strait Islander peoples, perspectives and performance styles be adequately or appropriately represented by non-Indigenous media artists?
- Why is it important to *critically* engage with media representations of Aboriginal and Torres Strait Islander peoples and contemporary issues? How can engaging with a range of different media sources, ‘voices’ and perspectives, including Aboriginal and Torres Strait Islander perspectives, help to avoid problematic (re)productions of stereotypes?
- How do media arts contribute to the (re)production of historical and contemporary ‘truth(s)’ about Aboriginal and Torres Strait Islander peoples and cultures?
- Choose to research an Aboriginal or Torres Strait Islander media artist, such as a film director, screen actor, radio presenter, news journalist or social media content producer. What is the importance of his or her contributions to media arts on either a local or (inter)national scale?
- Research one of the key dates in the history of Aboriginal and Torres Strait Islander media arts, such as those listed in the Timeline on pages 15-17 of this guide. What was the significance of the event listed against any of these key dates at the time, and what influence/impact has this event had on Aboriginal and Torres Strait Islander media arts today?
- Where possible, organise an excursion to an Aboriginal and Torres Strait Islander media arts organisation or public event—whether a visit to your local community radio station, or an appropriate film screening session, for example. What learnings or messages did you take away from this excursion? How were the forms and features of the media that you engaged with during the excursion similar or different to non-Indigenous media that you have read, viewed or listened to?
- How might your school or early learning centre contribute to the celebration of Aboriginal and Torres Strait Islander media arts, and media artists?
- How can embedding Aboriginal and Torres Strait Islander cultures and histories into the study and practice of Media Arts help to foster reconciliation?