

GARABARALA [3]

ANNUAL KNOWLEDGE FEAST

24 - 25th NOVEMBER 2021

ONLINE

The University of Sydney Indigenous Research Portfolio led by Professor Jakelin Troy invite you to attend the annual **Garabarala Knowledge Feast**, 24-25th November 2021. Garabarala, in the Sydney Gadigal language, means 'let's sing, dance, yarn and feast together' and is based on the idea of corroboree and performance.

All research has some element of the performative, you just need to find its medium. The thinking came from Professor Troy and other Indigenous scholars, sitting together, after the end of the NAISA conference as they reflected on how much everyone enjoyed the less formal interactions, with great food, in between the formal papers. Everyone thought that holding a 'conference' based on the idea that "we want to hear you" not your abstract was a great idea and that people could 'perform' their work, to free people up to be more creative in their approach to presenting their research. So, for example, we have musicians playing their music and explaining their traditions with performance, not just talking about their music. Food—we all said food and feasting and talking 'yarning' while feasting was an essential ingredient to the success of an event and was impossible not to have at an Indigenous event. So, performing and feasting and yarning is Indigenous practice and we are following this practice to create an event for all scholars in Indigenous research to come together and share.

This year, 2021 is the third annual Garabarala Fest and the theme for this year is:
Seasons and food, bees, deep listening to country through sustainability, eco land management and Indigenous knowledges.

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ONLINE TEAMS

PROGRAMME

DAY 1 24 NOVEMBER

10:00am ACKNOWLEDGEMENT OF COUNTRY

INTRODUCTION - Professor Jakelin Troy, Director Indigenous Research Portfolio,
University of Sydney

10:30am INDIGENOUS SONG AND MUSIC

Professor Jakelin Troy

Director, Indigenous Research Portfolio
Office of the Deputy Vice Chancellor Research
University of Sydney

Reconstructing cultural activities including reconstructing song and things that mark us as being of a particular Country

In this, Prof Troy will present about reconstructing the song of the Monaro women which is a snow increase ceremony song of the Ngarigu people of the snowy mountains SE Australia. This song was documented in 1834 by John Lhotsky at a corroboree on the banks of the Snowy River. This year in April, Jaky and other Ngarigu people, along with researchers from the University of Sydney, sang the song at the same place on the Snowy River. Within 2 days it started to snow and was one of the best snowfalls in at least 100 years.

Linda Berwick and Jaky Troy published a peer reviewed paper about this project, but in many ways the most significant output from their research was the performance and subsequent snowfall. Jaky will sing the song and, maybe, it will snow.

These song cycles and performances have resulted in traditional and non-traditional outputs as Indigenous scholars working with non-Indigenous scholars through activism about things that really matter to us all.

DVCR Indigenous Research Jakelin Troy paper about the Ngarigu snow song and most recent media piece <https://www.tandfonline.com/doi/abs/10.1080/08145857.2020.1945254>. This is an interview I did with Jonica Newby (of ABC Catalyst fame) for Soul Search ABC, was played on Sunday <https://www.abc.net.au/radionational/programs/soul-search/sacred-landscapes:-snow-and-the-high-country/13574512> And;

11/10/2021 10:12 am

DVCR Indigenous Research. <https://www.abc.net.au/radionational/programs/soul-search/sacred-landscapes:-snow-and-the-high-country/13574512>

Grace Chan MB BS MMed (OphSc)
Sydney Conservatorium (PhD Candidate)
The University of Sydney

Indigenous Placemaking and Contemporary Australian Carillon Culture—National Carillon, Canberra and Sydney University War Memorial Carillon

Carillons (bell towers with at least 23 playable bronze bells) are musical monuments with a significant cultural reach. They are public instruments with a huge sonic and physical presence that often dominates their landscape. A carillon tower is a custodian of intangible musical culture and also exists as a tangible architectural monument. The three carillons in Australia are on Gadigal, Wiradjuri and Ngunnawal lands. Recent collaborative public events at the National Carillon, Canberra, have tried to embrace concepts of Indigenous placemaking within Ngunnawal country. Public ceremonies and events at all the Australian carillons are evolving to create more meaningful experiences that include all Australians. Contemporary Australian carillon culture can benefit from a conceptual broadening to embed Indigenous placemaking as a strategy for supporting community wellbeing at the Sydney University War Memorial Carillon, Bathurst War Memorial Carillon and the National Carillon, Canberra. Australian carillons are striving to move away from an attitude of power and dominance. Public programs reveal a desire to be in harmony with the places and peoples that share their physical and cultural landscape.

Grace Chan MB BS, MMed (OphthSc) (USyd) performs on organ, carillon and virtual musical instruments. She is interested in the teaching, learning, performance and archival possibilities of new technologies within the rich continuum of traditional pipe organ and carillon culture. Grace is investigating how the use of digital, virtual and augmented reality experiences can contribute to the dynamic participation of these civic instruments in public ceremonies and major community events in Australia. As a medical practitioner, Grace has a deep interest in music as an important ingredient in fostering community wellbeing.

<https://www.sydney.edu.au/music/about/our-people/research-students/grace-chan-323.html>

DISCUSSION

Dr Mahesh Radhakrishnan, (they/them)
Sydney Conservatorium of Music, University of Sydney

Musical Performance

12:00 – 1:00pm

LUNCH

1:00pm LOOKING FORWARD - LOOKING BACK

Dr Gary Fry (PhD, MEd)

Senior Lecturer, Researcher & Postgraduate supervisor
College of Indigenous Futures, Education and the Arts
Charles Darwin University

Indigeneity as a foundation for patterned Northern Territory remote Aboriginal student achievement within a stratified western education system

Through the framework of CRT, this study examines the ongoing educational policy dysfunction aimed at NT remote Aboriginal families. Through an Aboriginal counter-narrative, this study reveals how a progressive alternative is achieved through an Indigenous led framework.

Dr Gary Fry was awarded the 2021 Sister Alison Bush Medal, from the University of Sydney for his thesis on this subject.

Lindsay McCabe, PhD Candidate

Sydney Law School, University of Sydney

Coronership in the Colony: Seeking to understand the Experiences of Aboriginal Families & the Colonial System in NSW

This study seeks to critically examine the experiences of Aboriginal families who have had contact with the coronial system in New South Wales, uncovering the systemic issues that affect all Aboriginal families who have contact with the coronial system.

Tiphaine Lagadec, MSc., PhD candidate

University of Sydney

Interfering light to see the cosmos

Nightly spin away from the potent shine of Sun reveals countless other stars, stretching human awareness with a profound impact on psyches and cultures.

Stars can be brought even closer to awareness by collecting and focussing their light across large telescope apertures, but no telescope alone can see very clearly through the protective layers of the atmosphere. Configured in arrays called stellar interferometers, telescopes work together by superimposing their collected light. It creates interference patterns that are interpreted as the complex geometry of the source at resolution and contrast otherwise inaccessible.

DISCUSSION

3:00- 3:30pm AFTERNOON TEA

3:30pm PRESENTATION AND WORKSHOP

Dr Rosanne Quinnell, Sydney Environment Institute and Paula Do Prado, PhD candidate, University of Sydney

Jacaranda: mapping relationships

Jacaranda trees have long associations with sites of knowledge and marking time. *Jacaranda mimosifolia* (Family: Bignoniaceae) are native to South America and since their arrival in Australia over 150 years ago, have become a part of our urban landscapes. Paula do Prado, a doctoral candidate and artist, and Rosanne Quinnell, a plant scientist, have a common research interest in the relationships humans have with plants that go well beyond plants providing 'services'. Here we offer the beginnings of our transdisciplinary conversation - words and images inspired by the *Jacaranda* - that weave academic disciplines together. Our conversation highlights the positioning of plantcestors and matriarchies at the intersection of human-plant relationships.

(a list of materials for the workshop will be posted soon)

DISCUSSION

5:00pm CLOSE

DAY 2 25 NOVEMBER
10:00am ACKNOWLEDGEMENT OF COUNTRY
 INTRODUCTION
10:30am PERFORMANCES

Mujahid Torwali, PhD candidate, University of Sydney – Torwali Poetry Reading

Dr Vanessa Lee-Ah Mat,
Faculty of Medicine and Health, University of Sydney - Indigenous Australian Poetry Reading

DISCUSSION

12:00 LUNCH

1:00pm INDIGENOUS ART

Associate Professor JOHN GILROY (PhD) ARC Indigenous Research Fellow (DAATSIA)
The University of Sydney

The potential of a narrative and creative arts approach to enhance transition outcomes for Indigenous Australians following traumatic brain injury

In this presentation I discuss some aspects of the collaborative research project [published by Cambridge University Press] of which I was part. Background: Increasingly, narrative and creative arts approaches are being used to enhance recovery after traumatic brain injury (TBI). Narrative and arts-based approaches congruent with Indigenous storytelling may therefore provide benefit during the transition from hospital to home for some Indigenous TBI patients. This qualitative study explored the use and impact of this approach as part of a larger, longitudinal study of TBI transition with Indigenous Australians. Method: A combined narrative and arts-based approach was used with one Indigenous Australian artist to describe his transition experiences following TBI. Together with the researchers and filmmaking team, the artist was involved in aspects of the process. The artist contributed two paintings, detailing the story of his life and TBI. Based on the artworks, a film was co-created. Following the viewing of the film, impacts of the narrative and arts-based process were examined through semi-structured interviews with the artist, a service provider and a family member. Multiple sources of data were used in the final thematic analysis including transcripts of the interviews and filming, paintings (including storylines) and researcher notes. Results: Positive impacts from the process for the artist included positive challenge; healing and identity; understanding TBI and raising awareness.

Discussion: This approach may enable the individual to take ownership over their transition story and to make sense of their life following TBI at a critical point in their recovery. A combined narrative and arts-based approach has potential as a culturally responsive rehabilitation tool for use with Indigenous Australians during the transition period following TBI.

[see Bohanna, I., Fitts, M., Bird, K., Fleming, J., Gilroy, J., Clough, A., . . . Potter, M. (2019). The Potential of a Narrative and Creative Arts Approach to Enhance Transition Outcomes for Indigenous Australians Following Traumatic Brain Injury. *Brain Impairment*, 20(2), 160-170. doi:10.1017/BrImp.2019.25]

Dr Janelle Evans BVA (GU), BVA Hons, MFA, PhD (USyd)

Associate Lecturer (she/her)
Indigenous Research Portfolio
Office of the DVC-R
University of Sydney

NAANYILI—Performing the Archive

NAANYILI which means deep looking in the Sydney Dharug language, invites the viewer to find new ways of perceiving First Peoples than that projected by the myths and stereotypes formulated during the colonial period. In this presentation, I discuss an ongoing art research project that first started on Teerk-roo-ra, an island in Moreton Bay, off the coast of Brisbane. For millennia, the island was used by the Quandamooka people for gathering, feasting, ceremony and sharing of knowledge. During the colonial period, the island was a quarantine station for incoming passenger ships, before transitioning to a lazaret. During the late 19th century to mid-20th century, many First Peoples from Queensland were captured and held against their will on the island. Many became the subjects of vaccine trials for drug companies. Non-indigenous leprosy patients were also interred on the island in separate compounds. All the 'patients' whether Indigenous or non-Indigenous died on the island and had been permanently estranged from their families and communities on the mainland. Their burial sites are unnamed and identified only by numbered grave markers. Today, the island is being developed as an eco-tourism destination as well as a living museum. My research of the archives on the island resulted in several situational performances intended to disrupt the colonial trajectories of separation, alienation, surveillance and experimentation which left legacies of generational trauma. I discuss my approaches as a way of engaging with objects, memories and histories, and query how we as Indigenous researchers can respectfully engage with performing the archive.

DISCUSSION

2:00pm POLLINATING INDIGENOUS RESEARCH

Dr Christine Winter

Postdoctoral Fellow – Multispecies Justice, Sydney Environment Institute

(mis) Representing Nature

The philosophies in which the politics and law of the Anglosphere are based, assume that human is something other than the bodily natural. Humans are abstracted to 'out of nature' and the natural is then something that is not human – something that can be dominated, consumed, and misused at will. Taking a critical view then, we might suggest that this philosophy and the policy and laws that arise from it, are responsible for the perilous state of the planet.

Here I will suggest it is the underlying philosophy that must be addressed if the politics and law of Australia (and other Anglophone states) are to successfully attend to environmental degradation, species extinction, and climate change. Simply 'fiddling' with the law is insufficient.

I'll discuss one way the philosophies of my forebears have been harnessed in Aotearoa New Zealand to acknowledge the self-determination of three great bio-geo-regions – the Whanganui River, Te Urewera and Taranaki Maunga and their human kin. Part of my argument is that to address the planetary, we must address the local and embodied—because each locale ripples out to kiss the edges of and entangle with adjacent locales thus embracing the planet in ever increasing ripples of care and responsibility.

Mujahid Torwali, (PhD Candidate)
University of Sydney

Deforestation and dying culture of Beekeeping in Swat, Pakistan

Deforestation:

Swat is home for some of the world's oldest trees and forests. My presentation will tell the sad stories of Cedar Trees. Deodar is a species of Cedar family and found in the western Himalayas in Eastern Afghanistan, Northern Pakistan, especially in Khyber Pakhtunkhwa and Indian Jammu and Kashmir and Himachal Pradesh, Southwestern Tibet and Western Nepal. Deodar is one of the longest-lived trees on the earth. The pure Deodar or Cedar tree takes around 100 years to become mature and the life of a Deodar tree is 1000 years (a Deodar tree can live for 1000 years).

A Deodar tree is reaching 40–50 m (131–164 ft) tall, exceptionally 60 m (197 ft) with a trunk up to 3 m (10 ft) in diameter. The leaves are needle-like, mostly 2.5–5 cm (0.98–1.97 in) long, occasionally up to 7 cm (2.8 in) long, slender 1 mm (0.039 in thick), born singly on long shoots.

Deforestation is on its peak in Kalam and other parts of Swat. People cut the most beautiful and precious Deodar trees for smuggling, construction of houses, furniture and, also for burning wood in winter.

Every time social activists complained about the illegal cutting of these trees in the forests of Bahrain, Kalam demanding strict action against the timber mafia active in the area.

Beehives:

Beehive was part of our culture. The Indigenous Torwalis were having beehives almost in every house, and they were producing honey for themselves not for sale. The culture was kept for generations to generations but recently the beekeepers from the plain areas of Pakistan just introduced a new business of beekeeping for commercial purposes. The elders in the areas claimed that the migrated bees either eat the indigenous bees or they just take them to their bee boxes. Currently we have only a few beehives in the Valley and only some elders understand how to keep the culture going. Because of commercialization of the Honey, the local culture of beehives will soon be no more.

Beekeeping is a profitable business in Pakistan. About 7,000 beekeepers are now rearing exotic species, *Apis mellifera* in the modern beehives. There are about 300,000 colonies producing 7,500 metric ton honey annually.

Ellen Wong (BA Hons candidate)
University of Sydney

Decolonising Food? The political potential of the Australian native food industry

Here I present research undertaken for my Honours research paper which builds on political demands for greater Indigenous ownership and representation in the Australian native food industry. Grounded by the experiences of Indigenous enterprise owners, this research illuminates the transformative potential of an Indigenous-led industry and pathways towards food sovereignty and decolonisation.

DISCUSSION

3:00pm AFTERNOON TEA

3:30pm WORKSHOPS

Janette Thambyrajah, PhD candidate,
University of Sydney

Co-create a children's book about bees using Indigenous methodologies of storytelling

The Children's Book Workshop will explore how to co-create a children's book. You will be working together in small groups to combine art and language, in simple but fun ways, to make a narrative of your own. For optimal results, have a conversation with a child before attending and listen to the types of phrases they use to describe bees and their activities. If possible, come with some words or phrases about bees in your language of origin.

(a materials list for the workshop will be posted soon)

4:30pm DISCUSSION

5:00pm CLOSE