

## ***Satellite Dreaming* – programme transcript**

<b>Mins: Secs</b>	<b>Voice:</b>	<b>Audio:</b>
00:00		<b><u>Introduction</u></b>
01:21	Commentary	The launch of the domestic satellites in the 1980s made TV accessible across the whole of Australia. This has now sparked off a furious debate on the role and potential of television in the lives of Aboriginal people – the continents first inhabitants.
01:54	Freda Glynn – Director, CAAMA	There’s so much magic in that satellite – there’s so much you could do. And it’s never been used for what it was set up for.
02:03	Voya Rajic – Head of Production, SBS TV	No one should stop people from Indigenous cultures – or from any other culture for that matter – to have access to the most modern innovations, or most modern inventions..
02:16	Dion Weston – Station Manager, Imaparja TV	There is a finite resource called ‘satellite time’, and it must be used in a responsible way.
02:22	Horace Winitja – P.Y. Media Committee	We think this way about white peoples’ media: if our children watch it continuously they will get white people’s heads.
02:37	Rhoda Roberts – Producer, SBS TV	Television has had a very destructive effect on our society, Aboriginal society. All our children do is turn on the screen and see a negative image of what they should be like.
02:48	David Hill – Managing Director, ABC	You don’t want tokenism, where you’ve got white television film-makers pretending to represent the interests and the needs on Aboriginal matters.
02: 58	Philip Batty- Deputy Director, CAAMA	The instrument we have in our hands, I think is the most powerful instrument Aboriginal people have ever been handed, in terms of maintaining Aboriginal culture and languages, ever.
03:11	Commentary	The last 200 years have seen Aboriginal communities, culture and languages devastated by European invasion. Aboriginal people now form only 2% of Australia’s population of 17 million. About half of them live in the coastal cities, whilst the remaining half pursue a more traditional lifestyle in remote communities. Both in the cities and the bush, Aboriginal people are finding a wide range of uses for television to reclaim their culture and assert their identity.
03:43	Philip Batty	Community control, local control, is extremely important, it’s fundamental. And to actually facilitate real local control and real access by people you have to have some kind of

		management, or some kind of instrumentation, that allows that to happen.
04:01		<b><u>The history of CAAMA</u></b>
04:24	Freda Glynn	CAAMA started in 1980, so that we could put radio broadcasts into the local stations. From there it's been 'go' ever since.
04:43	Clara Inkamala –	<i>[Radio DJ - subtitles]</i> Hello to Hermannsburg, Santa Theresa and Amoonguna, I'm Clara Inkamala. You are listening to CAAMA Radio 8 KIN FM. Soon I'll put on the song that I tried to play before.
04:55	Freda Glynn	When we first started, there wasn't any radio programmes especially done by Aboriginal people for Aboriginal people. Historically doing the first thing was having Aboriginal language programmes on a local commercial station for half an hour a week.
05:11	Clara Inkamala	<i>[Radio DJ - subtitles]</i> So here is 'Blek Bala Mujik' for you.
05:24	Freda Glynn	Throughout Central Australia, Northern Australia and certainly in the Western Desert areas we broadcast, usually people's first language is an Aboriginal language, and broadcasting in languages sort of overrides the complication of English. It became obvious at a very early stage that people wanted videos, and our first attempt with videos was a magazine once a month. We used to send them out to all the communities and they used to play them to death, until the colours had gone out of them...
06:00	Philip Batty	Yeah, the original idea was to basically produce television programming here in Alice Springs, and have it re-broadcast through the local ABC transmitter. The Federal Government announced, before actually CAAMA was in existence, that there would be a national satellite. One of the main motivations was actually to get access to the satellite or utilise the satellite in some way that would be relevant and purposeful to Aboriginal communities in the remote areas of Australia. We had an arrangement with the ABC whereby we would produce a programme here every week, called <i>Urrpeye</i> , and the programme was sent down to Sydney after it was completed, and was actually broadcast from Sydney at about 11.30, 12 at night...But I think they could see that they were opening up a Pandora's Box: if they allowed CAAMA to continue with this, every other Aboriginal media organisation in the country would want to access ABC TV transmitters. We were only after limited access for radio and television services. Unfortunately, the powers that were at the time in Federal Government didn't really take much notice of smaller

		users, including ourselves, so that in the end the only thing we could actually do, was to apply for the full commercial television license that was made available.
07:24		<b><u>Imparja part 1 – winning the AUSSAT license</u></b>
07:26	Philip Batty	Immediately, when we announced we were going to go for the license, we got an enormous amount of support from the Aboriginal communities in Northern Territory and Southern Australia – because most at that point felt that unrestricted commercial TV going into Aboriginal communities would have a detrimental effect on language, culture and all that. The Broadcasting Tribunal felt we had a very, very good case for programming. They said that both applicants – Channel 8 and CAAMA – qualified for the license, but on balance and with particular regard to CAAMA’s proposals for Aboriginal programming, we won the license.
08:17	Philip Batty	Anyway, yeah, we got on with the business of setting up the station, and it was set up in less than 12 months, it was on air.
08:40	Lester Bostock	The idea was at that time, and the conditions for Imparj[a], was that it would have a large Aboriginal input into it.
08:47	Voya Rajic	What I have seen was very much anything that you see on commercial networks you see anywhere in Australia
08:55	Aboriginal man	Sale of The Century and Neighbours...that’s European, you know.
09:03	Philip Batty	Perhaps we could have gone another way, but I mean, as I say, you can’t always get what you want.
09:10	Dion Weston	Because it can’t deliver in the context of what Kellogg’s wants to see as a cost per thousand
09:16	Freda Glynn	At least what we’ve done is we’ve got ABC to do Aboriginal programming.
09:22	David Hill	CAAMA and Imparj[a] have set the agenda a bit, and have set I think a pretty challenging example for all of us.
09:28		<b><u>Indigenous programmes at the ABC &amp; SBS</u></b>
09:35	Commentary	The ABC – Australia’s only National Government funded television broadcaster – has an Aboriginal Programme Unit based in Sydney.
09:48	David Hill	We started the Aboriginal Programme Unit because the ABC, as Australia’s national broadcaster, should have Aboriginal people making Aboriginal programmes.
10:00	Commentary	The ABC’s Aboriginal production unit was set up in 1988. They currently produce the <i>Blackout</i> series, comprising 10 half-hour programmes per year.

11:04	Linda Boborgie	It's not newsworthy to show things that are positive in Aboriginal affairs. And that's why I think <i>Blackout's</i> marvellous, because we are getting differing viewpoints from different people
11:15	TV viewer	Because these days mass media are just usually the negative aspects that are shown, you know?
11:21	Linda Boborgie	There's two sides of a story, and unfortunately they never do the full side of a story, the same as with the Land Rights march: you saw them pushing down Parliament House, the fence – an inanimate object. But what you didn't see, was an old man who did get across the fence, and was manhandled and thrown down the steps. And that's when the fence went. There's that respect with our elders – we respect our elders. I would like to see <i>Blackout</i> itself a little bit more...current affairs type, more topical, as well.
12:05	Commentary	The SBS, another Government funded station, targeted primarily towards non-English speaking Australians, ran 38 weekly Aboriginal magazine programmes in 1989.
12:19	Rhoda Roberts	At the beginning of the show we had to take it fairly easy because it was a huge step: it was the first – in prime time - current affairs hosted by two Aboriginal people... If we'd put on fairly political issues at the very beginning of the show, they would have gone 'Ah, I don't need to be preached to, thank-you', or 'I don't want to know this'. So, at first, we just showed very positive images and really soft stories, until we built up an audience, and then we slowly started introducing more controversial issues into the show.
12:57	Voya Rajic	We didn't really take <i>First in Line</i> off. We have halted the production of <i>First in Line</i> until we find sources of further funding. We just didn't have any money to continue <i>First in Line</i> .
13:12	Lester Bostock – Koori Productions	I think they could have continued on the <i>First in Line</i> programme, if they really wanted to. There is a need for an Aboriginal programme on SBS on a continuous basis, and there's also a need for an Aboriginal programme on the ABC on a continuous basis.
13:32	Gerry Bostock – Koori Productions	If they're going to – ABC or SBS – are going to do Aboriginal programming, then they've got to get experienced Aboriginal programmers in there to do it.
13:48	Lester Bostock	Bringing on trainees all the time, who are unskilled, and to build up their skills, is all well and good; but there are a lot of people – not a lot, there are a handful of people, who are around, who have the skills and the qualifications. There could be a genuine Aboriginal unit, with Aboriginal producers and executive producers running ...those units.

14:15	David Hill	I think that you've got to recognise what we've done in a very few, short years, is to build up a very good skills base of Aboriginal television producers. The last series of <i>Blackout</i> was exceptionally good. I thought the series before that was good – so every time we make a series it gets better and better.
14:38	Frances Peters – Director, ABC TV	It's still like you've got to run to a non-Aboriginal person to make decisions about Aboriginal people. And ethically that's wrong, and also it's not as effective.
14:53	David Hill	We want to move ultimately, that Aboriginal people are responsible for all Aboriginal programming, and that means all staffing positions, and we should get there as soon as we possibly can.
15:03	Frances Peters	We're being very realistic, and we know that the Aboriginal person who takes the position of an executive producer, or whatever, for our unit, has got to be someone who not only knows us, but they have to be somebody who can know the ABC.
15:20	Gerry Bostock	They maintain their control over Aboriginal programming. Whereas, if they had experienced Aboriginal programmers... being in charge of the programmes at SBS and ABC, then they would probably find the programmes much better than they have up until this date – because they're both crap as far as I'm concerned.
15:51	Frances Peters	We need to be more in contact with more community-based film-makers, or you know, artists or whatever, to give us, sort of like more of an influence within mainstream. Because one of these days, most Australian people will get to see the sort of programmes that Aboriginal people have complete control over, and they'll be able to really see what an Aboriginal perspective is. At this moment we know we're compromising, so that they'll swallow what we have to say.
16:20	David Hill	Certainly commercial television will not – in prime time – ever contemplate running programmes about Aboriginal issues. Now the interesting thing is, that one of the bonuses, because of our preparedness to do it, is <i>Blackout</i> – the Aboriginal television series – actually was a commercial ratings winner. Now perhaps if we chalk up more successes like that, we'll change the conventional wisdom in the commercial media. But it's certainly...there's no sign of it yet.
16:50		<b><u>Imparja part 2 – Aboriginal content and commercial imperatives</u></b>
16:55	Commentary	Back in Alice Springs the station set up by CAAMA is finding it difficult to fulfil its Aboriginal purpose.

17:03	Lester Bostock	There's not enough Aboriginal input into Imparj[a]... There's no Aboriginal news service, no Aboriginal magazine service, that can stand up as a television programme.
17:19	Topsy Walter - P.Y. Media Committee	On our country there are lots of story—lines everywhere, that our people kept strong in the old days, to protect then and keep us all strong. We went together to the tribunal. We argued strongly there, for us to keep our stories always on TV.
17:45	Freda Glynn	At the hearing we said we were going to do 8 hours a week, but there's certainly no way in the world that we could possibly do that, with the finances that we are able to generate from the service.
17:58	Dion Weston	Imparja has...goes about the business of buying programming in the same way as any other regional television station buys programming. However, it takes into account the special nature of its service area. And one very important aspect of that is the substantial Aboriginal component of the audience. So without there wishing to be a desire of making a severe division between the way we would programme for the Aboriginal community, as opposed to the way we programme for the rest of the community, the fact is that we do make a distinction because of the special nature of that 25% of our audience.... But funds are extremely limited in making programming specific to the needs of Aboriginal people.
19:01	Rachel Ellis – Presenter, Imparja TV	Over the last few months it hasn't been really focusing on Aboriginal issues, so news has sort of changed since last year, when it was mainly an Aboriginal news service. We have to cater for so many different people throughout our viewing area. There was tend... to bring in a whole, a mixture...if there is a big Aboriginal issue in town that we can get to, and take shots of, we'll focus on that. Other than that, it's sort of a mixture, at the moment.
19:32	Horace Winitja	We want our TV to stand level with Imparja...and to be strong together.
19:44	Scott Matthias – News Director, Imparja TV	My main consideration from the outset is to satisfy the needs of the footprint, which is vast. And..what I've been given as a mandate, is to integrate all the cultural requirements, both of the Europeans from Central Australia, predominantly Alice Springs, and the ...community. And at the moment we're achieving a good mix – so that all interest groups, all factions...all aspects of community life are covered as equally from an editorial point of view, as we possibly can.
20:34	Philip Batty	When you have a situation where you can buy the top-rating television programme in Australia for a very small amount of money, or the time on that programme to any advertiser – when you compare that to a half-hour television programme

		on...with Aboriginal languages costing \$10-20,000, and no-one wants to buy advertising on it, you can see that we have a difficult time actually trying to turn, turn the advertising dollar over, and at the same time meeting our...social obligations.
21:06	Dion Weston	Take the example of Kellogg's cornflakes: they will buy the programmes that rate the highest, for obvious reasons. They get better value for it. The reality is that <i>Nganampa</i> does not rate highly. By and large it is true that the local advertisers don't buy time in <i>Nganampa</i> , but they're probably doing it for the same reason, that their view is that not many people view it.
21:30		<b><u>Nganampa Anwernekenhe</u></b>
21:56	Rosie Riley – Language Co-ordinator, CAAMA	Well <i>Nganampa Anwernekenhe</i> is a very unique programme. Some of the things that we collect the material from, like dreamtime or something, you don't see it on other programmes – even on white television, like you'll have <i>Bush Tucker Man</i> , right. But he's nowhere near where we can find bush tucker. You think he's got... the experience to go on with bush tucker, but he still needs Aboriginal people to teach him, to show him, how to find them... He never know what he could be eating. Do you know, programmes like <i>Blackout</i> , they just write straight, because they've been produced by English speaking Aboriginal people. With us, we've got two cultures and we're trying to combine them, trying to please the white audience as well as the Aboriginal... keeping the Aboriginal way still strong within it.
22:56	Dion Weston	It is the only Aboriginal...programme in Australia, which is made in Aboriginal language. None of the other... RCTS stations [Remote Commercial Television Services] which also have a responsibility to provide services to Aboriginal people specifically, they all use the cheap magazine style: interviews, you go out there...you shoot... provide a voice-over, it's usually a spokesperson on behalf of the community, and it's a magazine – very cheap, simple type of programming. And in fact, the ABC and SBS have done programming in that form. <i>Nganampa</i> is the <u>only</u> programme in which a language speaker leads a team – a lot of them Aboriginal people in their own right – going out into the bush. They go to a community, they meld with that community: if somebody doesn't want to speak to them that morning or that day, then they have to tolerate that, which makes that programme extremely expensive, and very difficult to make.

23:58	Michael Liddle – <i>Nganampa</i> Editor	You might go out on a <i>Nganampa</i> shoot that's been pre-planned about 3 weeks before that, and you front up and you find out that someone's passed away. So you have to leave the community, can't go out there because they're having sorry business. And then another time you might go out there and they're having ceremony, initiation ceremonies where the young fellas go and get initiated into men. So you can't, women can't go there, blokes can't, if you're not initiated men you can't go in there...
24:36	Heather Campbell, <i>Nganampa</i> Sound Recordist	Aboriginals, they have their own way of doing things. You can't rush them. These take their time, that's the way they live... There's no 'You have to do this in a hurry, or you have to do that'. You have to sit there and sit there and wait until they're ready. When they're ready, then you know it's time to move on, or whatever...
25:23	Rosie Riley	People don't realise that things are happening around the schools – it's like maintaining our culture and language. You got to keep it strong, otherwise it's going to die out within another 10, 20 years' time. Bi-lingual schools, they teach in both ways, and it's very important for the little ones to start off reading and writing their own language, instead of in the English like we had to. We grew up in English way and we weren't allowed to talk in our language. We'd speak, you know, our language...but if our teacher heard us she'd say: 'You're not supposed to say that., you're not allowed to talk in your language - you got to speak English all the time'. When we bring materials back from the bush...we sort of sit in here and look at it, get the whole story and work out where we are going to cut it.. And then we'll sit down and translate it. It's...from there, when it's all finished... The people know, it comes on Thursdays, Thursday nights. Every time they hear that music comes on, the kids will come in from the playground and say ' <i>Nganampa, Nganampa Anwernekenhe</i> is on', you know, and sit down and watch... Aboriginal stories, like we'll tell them about their caterpillar, ...or goanna, that's reality, you know? A nursery rhyme, that's nothing, that's just like flurry floss...
27:16		<b><u>Yuendumu: Manyu Wana &amp; Warlpiri education</u></b>
27:23	Commentary	Yuendumu is a town of 1500 inhabitants situated on lands belonging to the Warlpiri people, where the local Media



		Association is producing a series of educational videos in the Warlpiri language.
27:50	Wendy Baada – Teacher, Yuendumu School	We had TV for about a year, or 2 years, and I thought it would be nice for Warlpiri children to have their own kind of show... because there are lots of English programmes for kids on the TV: they like those children’s shows and they count along with them, but everything is in English and the children are all from another culture. I think it makes children want to be like those children. Whereas if they have their own show, then all the children on it are their own people, and then they want to be like themselves...and I think that’s much healthier. I think they have lovely lifestyle here, anyway.
28:46	David Batty – Director, Manyu-Wana	<p>There was no script at all – just a list of material, and kind of areas that we know we want to cover. It just evolves, and...someone’ll arrive in the community out of the blue, and they’re an expert in making puppets. So we say ‘...It would be great to have a few puppets, and they make these puppets out of old bits of tyre...We just do things that are funny and make kids laugh, between all the serious kind of counting, all the literacy, numeracy stuff, and the stories. We just have kind of funny things too, to make it all interesting: when we’re filming, the kids just love it, and they’re really in there and they’re kind of...they know what to do, they know what to do, and they ...say ‘Look up like that!’ and they kind of look ‘Aaaaah!’ We’ve made this sort of sound booth and they all jump in the sound booth when we need them, and they look at the screen and they make the noises, pop things on and make car noises like ‘Wheeeeeee’, and all this kind of carry-on...so they’re all really...it’s very much a home-grown thing...</p> <p>I saw these kids out on their oval, playing golf one day: the teacher must have brought his clubs out from town, or something. And I just thought ‘Ah, it would be a really neat thing to do...golfing!’ We like to throw in what we call ‘magics’: and our star of the show, Gordon, he’s doing all these magic tricks and jump on top of theses...and appear and disappear. So, he has all these kinds of supernatural powers.</p> <p>Even the music, we have the local band, and local musicians...</p>
30:39	Wendy Baada	I think they all love to imagine themselves in a rock band...
30:55	Murray Wood – Production assistant	The kids really like it, and the people like it out here in the community. It’s like...counting down in language...
31:20	Wendy Baada	I just write down a list of words that start with that sound, and I hand that list to David and Murray, and Joe and

		<p>whoever it is, and I say 'Go and take pictures of these'. And they usually, they pick out the things they can find, handy... The kinds like to watch it, and they seem to be willing to watch it lots of times, whereas they're not really willing to watch words and pictures in books that many times, and not really so interested in it. Lots of kids are still not learning to read, and there's not a great interest in school or an interest in books, but there is a growing interest in media, and there is a lot of interest in, you know, educational programmes. So I just think that some of the money that's now being poured into a really European type of education should go more into things Warlpiri children, and Aboriginal children, do like, and do respond to.</p>
32:18	Francis Kelly – Warlpiri Media Association	<p><i>Manyu-Wana</i> is a really great thing, not only for young people, for old people too, that's for the language, you know. Because some of those kids write in language, which I can't write in language, I [was] never taught that way, you know.</p>
32:38		<p><b><u>Yuendumu: Warlpiri TV, BRACS &amp; the Tanami Network</u></b></p>
32:39	Francis Kelly	<p>We've got ABC and Imparja, and plus our local one. Mainly they like the local one, like they want to hear themselves and look at themselves. Sometimes there's little bit of jealousy on television, when people talk, 'Oh I could have talked like that, I'm going to talk next time, so that they can listen to me'.</p>
33:01	Francis Kelly – (on Warlpiri News)	<p>Good afternoon, welcome to the news from Warlpiri Media. As you know there are problems in the community, between the people working at the clinic and the health mob. The bosses came from town to talk...That's all I have to say to you from Warlpiri Media – goodnight.</p>
33:27	Commentary	<p>The Warlpiri Media Association has been producing video programmes for the last 8 years. Their first video broadcasts were transmitted illegally over a pirate transmitter. Today their news is broadcast daily to the local community. Along with 74 Aboriginal Communities, Yuendumu has its own Government supplied BRACS system. Modelled on the early illegal experiments, is the Broadcasting in Remote Aboriginal Communities Scheme, which not only enables communities to receive ABC and Imparja off the satellite, but also to substitute them with their own programming.</p>
34:10	Paddy Stewart - Warlpiri Media Association Committee	<p>We use our local TV to show dreamtime stories...told by old men, or for custodians to teach about the land. That's why we make our own television.</p>

34:27	Paddy Simms - Warlpiri Media Association Committee	I'm not talking about white fellah news, just about Aboriginal dreaming.
34:34	Freda Glynn	Well I think that BRACS certainly is a good idea. The way that I saw them doing it, as being gatekeepers to the media that's coming into their communities, and allowing them to switch into the programmes they thought most beneficial to the community, as well as being able to put their own little news service on daily, or what the children were doing at school that day, or what community meetings were happening, happened that day.
35:00	Clive Scollay – BRACS Adviser	Of course, the impetus for all of that started at Yuendumu, when Yuendumu decided to set up their 'illegal' broadcasting, and one of the people who was in the early stages of that process at Yuendumu, was Chris Poulson. And the way Chris has always described the situation is that he's seen the danger of television from outside bringing, being a powerful cultural force that would destroy what was there. So he saw BRACS like a shield, he saw that BRACS was out there like a traditional Aboriginal shield, stopping the spears that were coming from outer space, if you like, from the satellites. And the programmes that the community would be making – like they were at Yuendumu – those programmes would be the spears going back again, from behind the shield... 74 communities were chosen by the Government, and 74 communities suddenly had BRACS in their midst. That was a long way from the original idea of the communities themselves choosing it...
36:05	Francis Kelly	None of us.. the people like, other communities don't know how to use it, because there was no training for it...
36:11	Neil Turner – Co-ordinator, EVT	The problem is, perhaps, that the equipment has gone in without necessarily communities having the sort of experience or media policies in place we've had here. We for example, broadcast for a full year before we got a satellite dish ourselves with our own money, and broadcast local programme mixed with video footage sent up from Adelaide to get the community used to that concept. And we had 4 hours broadcast a night, of which 1 hour was in Pitjantjatjara.
36:48	Clive Scollay	Where there was neither an interest on behalf of somebody in the community, nor any training, the equipment simply sits in a room, is switched on to Imparja, the commercial channel or ABC Television and left to run - and it's just then a filter, a sponge, sucking up what the satellite has to offer and spreading it out around the community.

37:07	Francis Kelly	In those communities only Europeans use it for themselves, you know, because they haven't got committee members to control it, and they haven't got those elders...tribal elders.
37:34	Peter Toyne – Principal, Yuendumu School	Right from the start, right from 1986 and ever since, we've been saying 'Well it's pointless putting a whole lot of shiny equipment in a room, and saying you've established community broadcasting. The core of the process is people, and the commitment of the Aboriginal people to the concept and to the activity'.
37:47	Francis Kelly	In that BRACS gear, I have to run around because the Government never gave us funding for that. Because I have to do it for my own time, and the other communities, they pay me a little bit for doing that. Like Mount Allan had a problem with BRACS. They thought a wire broke down, but that was a redback spider, was sitting on it. So every time they watch it [in] daytime it was blocked, and night-time they used to watch it because the spider went out to get a feed!
38:20	Peter Toyne	We get all sorts of funny jobs put out at places like this, but the one job that I would put above all else is in communication, because communication is so much at the core of communities and Aboriginal culture
38:33	Commentary	The Warlpiri Media Association is planning to link the BRACS system on the Warlpiri lands, using compressed video – a cheap way of sending TV pictures via satellite.
38:50	Peter Toyne	If there was a major political meeting that was on an issue that affected all communities, such as the health meeting that we had today, that could also be broadcast right around so that people are not only aware of what's going on in their own community, but getting a line on what other people are thinking in other communities. I think that would empower people considerably out in the bush.
39:34	David Batty	One of the original concerns was that 'OK, people out there are going to get bombarded by all the soapies and all the rubbish culture...
39:40	Wendy Baada	I think people have a right to pick and choose of our culture what they want - and I don't see them as necessarily being destructive, because I think that people are going to choose from the modern world what they like from it, and they'll keep from their own world what they like of that.
39:58		<b><u>EVTV: Television at Ernabella</u></b>
40:38	Commentary	Ernabella is a community on the Pitjantjatjara lands that has become a centre for maintaining traditional culture, strengthening the elders' sacred knowledge and their unique connection to the country.

40:49	Neil Turner	<p>Ernabella Video Television started as a video project in 1984. Since that time we've produced over 80 edited programmes, and we sell those locally, and all over the country, and we're continually adding to that stock. We have hundreds of hours of traditional dance particularly, and football, all sorts of subject areas in our video library...</p> <p>The committee was originally formed with Ernabella residents only, to establish the broadcasting hours and policies. They were all older people, and it's under their direction that we began recording traditional dreaming stories on site.</p>
41:40	Pantjiti Tjiyangu – Director, EVTV	As the committee said a long time ago, if we watch satellite TV continuously, we will forget Aboriginal things. Then they might not bother with Aboriginal TV programmes. But it's good...they like Imparja and watch the news, and it's good they're seeing it.
42:10	Neil Turner	It was amusing when we first got Imparja broadcasting, and it was actually a committee member who came racing to me one Monday and said "Why didn't you broadcast on the weekend. I wanted to watch the football!", and I pointed out 'Well, that was actually your committee's policy...' And he said 'Well, that was alright back then when...but now we've got the football, we want to watch it!'. So, it was just like that, overnight policy changed according to public demand.
42:41	Pantjiti Tjiyangu	I record women's secret ceremonies in the bush. We bring back the footage and put it in a separate cupboard. We don't make copies or edit that footage. It's for private viewing in the studio only...we can't make programmes with it.
43:00	Simon Tjiyangu – Director, EVTV	I've been learning video for 7 years now. I will always do this type of work. I've been trying very hard and I'm not giving it up.
43:21		<b><u>Filming the Seven Sisters story at Kuruala</u></b>
43:32	Simon Tjiyangu	The people from Irrunytju have invited us to record the Seven Sisters dreaming on video. So we are going there to make a production for them.
44.13	Noli Roberts – Traditional Custodian, Kuruala	<p>It's like this – as everyone got up this morning they were already preparing for the emu Dance. Before the Seven Sisters re-enactment began, the Emu dance opened the ceremonies. We summoned the TV crew to record on camera the song and story of Nyiru, so it can be broadcast on TV and sold on video for everyone to see.</p> <p>When the people see it they will understand, and say 'I see it now, it is true, Nyiru and the Seven Sisters came to Kuruala'.</p>

45:03	Neil Turner	We enable them to do the same sort of thing that they used to do traditionally, that is to visit sites and to re-empower those sites though performance, and to...keep them alive as a thing of great cultural significance.
45:24	Noli Roberts	This place Kuruala is my mother's place. It belongs to my mother and all my classificatory mothers. They are the traditional custodians of this area...we sons and daughters are keeping their story, to teach it to our own children, so that they might learn and say 'They're keeping their mothers' story really strong'.
46:05	Roli Kanari – Traditional Custodian, Kuruala	[Directing: Once you have shot this action, then shoot in this direction...and that's Nyiru there, look at that with you camera]. This site is the body of Nyiru. We are going to record the women running towards the waterhole at Kuruala. Then we are going to record Nyiru following them...they are acting now.
46:56	Neil Turner	Custodians invited us here to Kuruala to record some scenes of the Seven Sisters that we'd recorded with them last year. Last night they sang a song from Ooldea that hadn't been sung for many, many years: they were so happy and excited for that, that they've changed their agenda: they want us to record this song in daylight, dances to go with it, to tale back to Ernabella to broadcast.
47:24	Roli Kanari	This song is fom the old days...from the really olden times. The song and dance are from Yultu and Ooldea. We are revealing this old song especially for the TV camera.
47:51	Noli Roberts	As kids we would watch and listen to our grandfathers who would get up to dance these songs, that people remembered and kept in their heads. Only now have we revealed them, especially for CAAMA, and people are happy because of that.
48:09	Dicky Minyintiri – Ernabella Resident	When Noli was a child we didn't know the song. They brought the song here from that direction. It was customary to travel with songs.
48:58	Topsy Walter - P.Y. Media Committee	We went far away to Kuruala, the other side of Pipalyatjara. Many women were sitting together, singing at that beautiful place. We were performing Nyiru and the Seven Sisters. Men, women and children were singing together. Men were stamping their feet in an absolutely beautiful dance, and we ignorant ones were listening to that song. Others that knew it were singing the song – the men were stamping really beautifully. Then we finished and came back to Ernabella.
50:17	Topsy Walter	Now the dance is on TV and everybody is watching. Absolutely lots are watching, even the ignorant ones. They are all watching the men dance beautifully. It's really beautiful...everybody is happy.

50:45

END CREDITS:

*Production Manager* – Priscilla Collins  
*Production Assistants* – Heather Campbell, Christine Carter  
*Camera* – Warwick Thornton  
*Location Sound* – Scott Davis  
*Original Music* – Bill Davis, Stanley Satour  
*Online Editor* – David Nixon  
*Narrator* – Angela Ruska  
*Graphic Artist* – Rod Moss  
*Pitjantjatjarra Translator* – Neil Turner  
*Warlpiri Translators* – Mary Laughren, Tammy Cusack  
*Editor* - Nicolas Lee  
*Director* – Ivo Burum  
*Producers* – Ivo Burum, Tony Dowmunt  
*Executive Producer* – Ivo Burum

In association with Channel 4 and APT Film and Television  
A CAAMA Production - ©1991