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ROUTLEDGE

MUSICAL COLLABORATION BETWEEN INDIGENOUS AND NON-INDIGENOUS PEOPLE IN AUSTRALIA

EXCHANGES IN THE THIRD SPACE

EDITED BY

Katelyn Barney

Musical Collaboration Between Indigenous and Non-Indigenous People in Australia

This book demonstrates the processes of intercultural musical collaboration and how these processes contribute to facilitating positive relationships between Indigenous and non-Indigenous peoples in Australia. Each of the chapters in this edited collection examines specific examples in diverse contexts, and reflects on key issues that underpin musical exchanges, including the benefits and challenges of intercultural music making. The collection demonstrates how these musical collaborations allow Indigenous and non-Indigenous people to work together, to learn from each other, and to improve and strengthen their relationships. The metaphor of the "third space" of intercultural music making is interwoven in different ways throughout this volume. While focusing on Indigenous Australian/non-Indigenous intercultural musical collaboration, the book will be of interest globally as a resource for scholars and postgraduate students exploring intercultural musical communication in countries with histories of colonisation, such as New Zealand and Canada.

Katelyn Barney is Senior Lecturer in the Aboriginal and Torres Strait Islander Studies Unit at the University of Queensland.

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Musical Collaboration Between Indigenous and Non-Indigenous People in Australia
Exchanges in The Third Space
Edited by Katelyn Barney

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Contents

Foreword

A third space—a sacred space

Deline Briscoe

Nyagu Burri Burrigari Milbirrba, Ngayu Gadayn Yalanji Bubunggu Bayanba. I am a Yalanji woman of song from the Daintree Region of Far North Queensland, Australia.

Bama (Aboriginal) traditional way of life, for the last 60,000+ years, is based on a culture that evolves and learns to adapt to the environmental changes, within our borders. Over the past 250+ years, Bama and Torres Strait Islander mob have quickly adapted to the enforced colonial lifestyle and systems. The resilience of our people is evident in the way we have adapted our cultures within the restraints of the new system. One of the most important traditions from this ancient culture is our tradition of oral history. For some mob, the continuation of oral history was never severed, however, for many of our mob the tradition has had to adapt to the changes.

Within the performing arts we often find ourselves in a space where ancient traditions meet modern systems and sometimes the two clash. Our songs have old law and custom attached, the community custodianship upholds those laws, they do not become obsolete and certainly cannot be disrespected in any way or form especially when the culture is being so publicly represented. Over the years I have witnessed some of the obstacles that we have had to overcome. Practicing deep listening helps me to empathise with my mob, as we all have different experiences of colonisation, so when we enter into the third space it becomes a sacred space.

The modern music industry is still young. All of us contributing to this book are at different points on our journey, some of us are still trying to grasp and understand our roles as cultural practitioners in this modern context. This industry does not yet understand or have space for the complexity of Indigenous traditional systems. There is an urgent need for us to build systems that support us to protect and preserve our cultural music after so much loss and exploitation of our arts and knowledge. The lack of understanding of the trauma and grief for a lost culture is an obstacle, but it is in the third space, the sharing of our sacred stories, that

the non-Indigenous collaborators gain a deeper insight to the pressure we face when being asked to represent our mob on very public platforms.

In my experience, the best collaboration outcomes between Indigenous and non-Indigenous musicians have come from a place of mutual respect as artists first, establishing our role in the collaboration and building a relationship from there. This creates a safe space for me to share a part of me that is usually guarded, with some extraordinary musicians and artists. It also helps that the foundation of my collaborations with non-Indigenous artists was under the guidance of Yorta Yorta Dja Dja Wurrung songwriter Lou Bennett as part of the Black Arm Band Production "Dirtsong."

"Dirtsong" toured the world for ten years and the longevity of the production can be attributed to the true integrity it was born from. Collaborators included Indigenous artists Mark Atkins, Lou Bennett, Emma Donovan, Kutcha Edwards, Dewayne Everettsmith, Leah Flanagan, Ruby Hunter, Bunna Lawrie, Djolpa McKenzie, Lee Morgan, Shellie Morris, Archie Roach, Bart Willoughby collaborating with non-Indigenous guests Shane Howard, Jimmy Barnes, and Paul Kelly amongst many others. During the development, the company developed a very careful process with each Indigenous artist, building genuine relationships with many of the core musicians and composers. These are friendships and collaborations that many of us still share today.

Barney's edited collection *Musical Collaboration Between Indigenous and Non-Indigenous People in Australia* shows that collaborations between Indigenous and non-Indigenous musicians are occurring across many different musical genres and styles. The authors demonstrate that dialogue, respect, and personal relationships are at the centre of successful musical collaborations. To make meaningful connections it is important to me that non-Indigenous collaborators are aware of the current state of each Indigenous musician's relationship with cultural expression and understand the fragility of that relationship for some of our mob. Deeper healing occurs for everyone when Indigenous and non-Indigenous mob begin their journey for the first time, they create something beautiful, powerful, a musical exchange that breathes life into another entity that is created in a third space—a sacred space.

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I wish to first acknowledge the traditional owners of the lands on which I work and pay my respect to their ancestors and their descendants who continue to have strong cultural and spiritual connections to Country. I recognise that these lands have always been places of teaching, learning, and music making. Many thanks to all the authors of the chapters in this volume, each of whom has brought something new to discussions about the "third space" of intercultural musical collaborations between Indigenous and non-Indigenous people in Australia. I am also grateful to Deline Briscoe for her thoughtful foreword included in the book. For conversations about the book and for feedback on the introduction, I particularly thank Liz Reed, Karl Neuenfeldt, and Elizabeth Mackinlay. Constance Ditzel, Kaushikee Sharma and the series editors at Routledge Angela Impey and Rachel Harris gave advice during the production process. Special thanks to photographer Benjamin Warlngundu Ellis Bayliss for permission to use the beautiful photo of Ripple Effect Band members Jodie Kell, Jolene Lawrence, Marita Wilton, and Lakita Taylor with special guest Dr Shellie Morris performing at the 2020 Darwin Festival, Garrimilla, Larrakia Country. Many thanks to Jodie Kell for her assistance in securing permission from the performers for the image to be included. The Aboriginal and Torres Strait Islander Studies Unit at The University of Queensland provided a supportive environment to undertake the editing of this book. Finally my heartfelt thanks to my family: Matt, Elliot, Luisa, Theo, Trish, Lawson, and Harry for their love and support.

Contributors

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Lou Bennett is a Yorta Yorta Dja Dja Wurrung woman and is a former member of the internationally acclaimed music trio Tiddas. Bennett is a prolific songwriter/composer and worked for ten years with Tiddas (1990–2000). Bennett's work stretches over a vast area within the arts industry throughout the past 29 years including her various roles as performer, songwriter, musical and artistic director, composer, actor, soundscape, and music designer and educator. In 2006, Bennett was one of the Co-Founders of the Black Arm Band and contributed to all productions by the company. Bennett holds a PhD exploring the importance and relevance of Aboriginal language retrieval, reclamation and regeneration through the medium of the arts to community health and wellbeing.

Clint Bracknell is a Musician and Researcher from the south coast Noongar region of Western Australia working as a Professor in the School of Languages and Cultures, The University of Queensland. He creates and performs music for stage and screen, and co-translated a full-length Shakespearean work (*Hecate*, 2020) and feature film dub (*Fist of Fury Noongar Daa*, 2021) into the endangered Noongar language. Clint leads an Australian Research Council funded program of research on the connections between song, language, culture, and nature.

Deline Briscoe is a strong Yalanji woman of song from the Daintree Region of Far North Queensland. Her roots are planted deep in

Yalanji culture and Gospel vocals. Deline combined the two worlds in her 2018 Album *Wawu*. Deline's career spans over two decades during which she has worked with some of Australia's most celebrated vocalists including Archie Roach, Lou Bennett, Paul Kelly, Shane Howard, Emma Donovan, Airileke, Andrea Keller, Iain Grandage and has toured the world with two vocally exquisite ensembles, Black Arm Band and Mission Songs Project.

Aaron Corn is a Professor and Inaugural Director of the Indigenous Knowledge Institute at University of Melbourne. He works with endangered intellectual traditions that remain fundamental to Indigenous cultural survival in remote Australia and informs contemporary Indigenous engagements across different legal systems and cultures. He is also a Co-Director of the National Recording Project for Indigenous Performance in Australia.

Robin Ryan Cruse researches on Eco-, Ethno-, and Theo-musicological themes within the broad continuum of Australian music history. She is currently Adjunct Senior Lecturer at the Western Australian Academy of Performing Arts, Edith Cowan University. Robin's collaborative work with Indigenous Australians led to employment as an adviser/contributor to Currency Companion to Music and Dance in Australia (2003). Her writings appear in Collaborative Ethnomusicology (Lyrebird Press); Current Directions in Ecomusicology (Routledge); Forest Family: Australian Culture, Art and Trees (Brill); and many journals including Environmental Humanities, The Journal of Music Research Online, and Song and Spirituality. Robin currently supports her husband, Uncle Ossie Cruse, at the Aboriginal Evangelical Church in Eden, New South Wales.

Uncle Ossie Cruse has dedicated his life to the advancement of Aboriginal people and the survival and sharing of Aboriginal culture and knowledge, uniting generations in intercultural understanding and respect. In his late 80s, Uncle Ossie is the oldest living Aboriginal person on the South Coast. His service to Aboriginal peoples, and social justice, spiritual welfare, health and land rights in particular, has been acknowledged with numerous awards including an MBE, an Order of Australia and he is a Fellow of the University of Wollongong.

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Candace Kruger is a Yugambeh yarrabilginngunn (song woman) and proud Kombumerri (Gold Coast, Queensland) and Ngugi (Moreton Island) Aboriginal woman. Candace is the Founder and Director of the Yugambeh Youth Choir and Author of *Yugambeh Talga: Music Traditions of the Yugambeh People* (2005). Candace's PhD investigated in the fields of Indigenous musicology, Indigenous studies and anthropology. Candace's research captures the songwoman's work, contributes to the development of Indigenous methodologies, and demonstrates one way in which an Aboriginal community is reconstructing Aboriginal knowledge for sustainability and legacy outcomes. Candace's co-composed piece "Morning Star and Evening Star," which incorporates a Yugambeh songline community narrative, is one example of this work and is the Australian Music Examinations Board (AMEB) Online Orchestra 2021 piece.

Elizabeth Mackinlay is a Professor in the Faculty of Education at Southern Cross University. She completed her PhD in Ethnomusicology in 1998 and a PhD in Education in 2003. Liz is currently undertaking research and has published widely on a diverse range of topics including decoloniality and education, critical autoethnography as heartline work, and feminism in higher education. Her latest book *Writing Feminist Autoethnography: In Love With Theory, Words, and the Language of Women Writers* was published by Routledge in 2022.

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Yin Paradies is an Aboriginal-Asian-Anglo Australian who is Alfred Deakin Professor and Chair in Race Relations at Deakin University. He conducts interdisciplinary research on the health, social, and economic effects of racism as well as anti-racism theory, policy and practice across diverse settings, including government, workplaces, schools, universities, housing, the arts, museums, and healthcare.

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Introduction

Katelyn Barney

> The bond that can be created out of music is so special.
> It's really hard to explain…The word family comes to mind when I think of collaboration, and bond, and friendship for a lifetime.[1]

Music is a powerful space for collaboration between Aboriginal and Torres Strait Islander[2] and non-Indigenous people. There are many contexts where there is still a long distance to go to improve relationships between Indigenous people and the wider Australian community[3] yet musical collaboration is one context where Indigenous and non-Indigenous people are engaging in successful collaborative partnerships. This volume provides an innovative exploration of the "third space" of intercultural musical collaboration in the Australian context. The chapters all draw on the metaphor of the "third space" to push the conceptualisation of collaboration between Indigenous and non-Indigenous peoples into new directions. The collaborative spaces discussed in the book are not binary spaces, but rather they represent much more complex intercultural interactions that bring together Indigenous people from many different nations and non-Indigenous people (also from multiple backgrounds). While there have been many musical collaborations occurring across Australia and internationally,[4] there have been limited publications about the processes, benefits, challenges, and tensions surrounding intercultural collaborative music making processes between Indigenous and non-Indigenous people. As noted by Torres Strait Islander musician and music producer Will Kepa in the quote that begins this introduction, *relationship* is the key to musical collaborations between Indigenous and non-Indigenous people.

This edited collection demonstrates the processes of intercultural musical collaboration and how these processes contribute to facilitating positive relationships between Indigenous and non-Indigenous peoples. Each chapter examines specific examples of Indigenous/non-Indigenous musical collaboration in Australia in diverse contexts and reflects on key issues

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that underpin musical exchanges including the benefits and challenges of intercultural music making. The book brings together Indigenous and non-Indigenous leading scholars, educators, and early career academics working in the interrelated fields of Indigenous Australian ethnomusicology, music education, and community music to make visible the often invisible relationships, negotiations, and exchanges that underpin the "third space"[5] or "borderlands"[6] of intercultural musical collaboration. The majority of chapters are either written by Indigenous researchers or co-authored with Indigenous collaborators. This is significant as it foregrounds the voices of Indigenous authors (Bennett, Bracknell, Briscoe, Cruse, Higgison, Kruger, and Paradies) and reflects the dialogical nature of musical collaboration itself.

My own interest in and passion for exploring musical collaboration in the Australian context is drawn from my experiences as a non-Indigenous researcher undertaking collaborative ethnomusicological projects with Lexine Solomon, a Torres Strait Islander performer and researcher about how Torres Strait Islander women express their identities through contemporary music and Monique Proud, an Aboriginal researcher exploring the contemporary music-making in her own community of Cherbourg in Queensland, Australia. In my role in the Aboriginal and Torres Strait Islander Studies Unit at The University of Queensland, I have also had the opportunity to collaborate with Indigenous colleagues on a number of research projects over the last 14 years.[7]

The concept of the "third space" has influenced my research and that of numerous others in relation to considering the complexities and tensions between Indigenous and non-Indigenous domains. There are also other conceptualisations of the zone of cultural contact including Anzaldúa's "borderlands,"[8] Giroux's "border crossing,"[9] hooks' "the margins and the edge,"[10] Nakata's "cultural interface,"[11] and Pratt's idea of the "contact zone."[12] All of these conceptualisations provide ways of exploring how Indigenous and non-Indigenous musicians and researchers negotiate and mediate numerous borders between Self and Other, between Indigenous and non-Indigenous, and move between and across borders in the contact zone through collaboration.[13] "Third space" theory has also been used in many other contexts including education,[14] language and intercultural studies,[15] anthropology,[16] and drama performance.[17]

Bhabha defines the "third space" as a space in-between, where multiple and hybrid identities can exist and be created.[18] It is also a space that engenders possibilities and "initiates new signs of identity, and innovative sites of collaboration and contestation"[19] where two or more cultures can meet.[20] Bhabha illustrated his conceptualising of the "third space" through a discussion about cultural identity and colonisation. According to Soja, the "thirdspace" can be a meeting place of different people and ideologies, where the boundaries between them can become fluid and

changing.[21] Soja further describes the "thirdspace" as a space of creativity in which "political choices that is existentially shaped by the generative and problematic interplay between centers and peripheries, the abstract and concrete, the impassioned spaces of the conceptual and the lived…in the field of unevenly developed (spatial) power."[22] Zhou and Pilcher note that "the meaning of Bhabha's 'third space' concept is perhaps subject to open-ended readings" and that sometimes "it is imagined to be a site of liberation, where interlocutors are freed from prior cultural roots, and openly negotiate and reconcile issues emanating from differences between neutrally juxtaposed cultures."[23] It is important to note too that Bhabha's description of the "third space" has been critiqued by some other scholars. For example, Thomassen argues that Bhabha treats the "third space" as "simply a positive expression of cultural hybridity" which "entertains difference without an assumed or imposed hierarchy" and as such suggests the "third space" is an imagined "one strike of magic." [24]

A number of Aboriginal people have also referred to the idea or metaphor of the "third space." Before Bhabha's theorisation of the "third space," the late lead singer of Yothu Yindi, Mandawuy Yunupiŋu discussed a third cultural space through the Yolgnu ga̲nma metaphor, which represents two different groups coming together with the idea that through dialogue mutual understanding can be reached. Yunupingu described this as "a deep pool of brackish water, fresh water and saltwater mixed…And I feel that in the same ways balance between black and white in Australia can be achieved."[25] Davis-Warra draws on Yunupingu and Bhabha to describe a "shared space—a blended space"[26] to explore an "important 'third cultural space' shift in conducting Indigenous education research. To create further safe spaces to…share experiences in learning and documenting actions."[27] Discussing the development of a "third space pedagogy," Aboriginal educator McLaughlin notes that shared spaces between Indigenous and non-Indigenous people have "been a minefield for both groups because of Australia's historical treatment of Australian Aboriginal people, from colonisation to the present time."[28] Certainly the "third space" can be a space of tension as there is a long history of non-Indigenous people exploiting Indigenous people and there can be many negotiations that must be navigated in collaborative processes. As Bunda and Phillips write in relation to their collaborations as an Ngugi and Wakka Wakka woman (Bunda) and non-Indigenous woman (Phillips), "there are said out-loud agreements in forming a collaboration…with some silent/unspoken bits" in the "racialised spaces" of Indigenous/non-Indigenous collaborations.[29]

Sharing her experiences as a Yorta Yorta Dja Dja Wurrung musician working collaboratively with non-Indigenous artists and companies, Lou Bennett argues that Indigenous communities world-wide, live daily in a "third space." She discusses the ways that Indigenous musicians have to