Island Home Country
I am white, born on a stolen island. This is my story of a journey.

A 52 min documentary by Jeni Thornley
http://www.jenithornley.com

A STUDY GUIDE BY KATE RAYNOR

http://www.metromagazine.com.au
http://www.theeducationshop.com.au
Introduction

Island Home Country premiered at the Brisbane International Film Festival, August 2008.

‘I AM WHITE, BORN ON A STOLEN ISLAND. THIS IS MY STORY OF A JOURNEY.’

S o begins Jeni Thornley’s very personal exploration of Australian history, Island Home Country. The film is a searching examination of the ways in which traces of the past are always to be found in the present, and continue to gesture towards the future. In her own unique way, Thornley frames the most important questions of all: who are we and how did we come to be? This is ultimately a study of identity, memory and truth, and the complex interplay between the forces that shape our sense of home. The peaceful island of Thornley’s memory – her childhood behind the protective green hedge – begins to come into irreconcilable conflict with what she discovers about Australia’s colonial history. Looking at happy family snapshots, she now sees the forced removals, families ripped apart and destroyed – a traumatic shadow history that stands close alongside her own personal story. Towards the end of the film, Thornley reaches a new place of insight and understanding. Her film offers hope for refiguring our damaging and exploitative relationships with the environment by learning from Indigenous notions of country and by making a genuine approach towards meaningful reparation and reconciliation.

‘Learning To Come Into Country The Proper Way’

Working with Island Home Country’s DVD Chapters

The six chapters convey the movement of the protocols process that the filmmaker worked with including Respect, Aboriginal Control, Communication, Consultation and Consent and Proper Returns. (See Respecting Cultures, Working with the Tasmanian Aboriginal Community and Aboriginal Artists. Students can research other film related Indigenous Protocols such as SBS and ABC protocols. See websites in Resources)

1. AMNESIA: Confronting amnesia the filmmaker begins to see the colonial construct in both ‘country’ and her mind.
2. POSSESSION: This possession of mind and country has to be penetrated in order to see more clearly.
3. MEMORY: Digging into memory, layers of deep history are uncovered.
4. MOURNING: Facing this, there is mourning to be done.
5. ENCOUNTER: Along the way there are encounters with family, friends and Tasmanian Aboriginal community members who share different ways of seeing and understanding ‘country’.
6. RECKONING: Begins when the filmmaker considers how to take responsibility and learn to come into country the proper way.

Curriculum Links

Island Home Country is relevant to a number of Key Learning Areas, including Australian History, Indigenous Issues, Politics, English, Cultural Studies and Media Studies. It journeys into troubling issues concerning our country’s past, and how that inevitably informs who we are today. Thornley touches on questions of post-colonialism and the so-called History Wars. The film’s consultative and process-based way of working with members of the Tasmanian Aboriginal community (informed by Indigenous Protocols) suggests an evolving shift in Australian history narratives: from the frontier wars, ‘black vs white’ paradigm, to a more complex one of diverse peoples working through historical trauma together.

While the film is suitable for all levels of secondary students, teachers are advised that it requires maturity on the part of the viewer, demanding concentration and an appreciation of subtlety.
Activity 1: Personal History, National Identity

‘A few tenuous encounters outside the hedge’

“What is my personal responsibility to history, the First Australians and to country?”

— Jeni Thornley

Thornley says in her film, ‘I’m implicated in the story of this country’. Have students turn this spotlight on themselves. What is the Indigenous history of their neighbourhoods? What do they know about their forebears? Do they have convict ancestors? How did their family come to be right here right now? Students could present this work to the class, incorporating visual support material such as family trees and photographs.

Thornley is the descendant of convicts transported to Australia in 1788. What significance does this fact have to Island Home Country? Sketch an outline of the different film Thornley might have made as a second generation migrant.

Explore the different nuances of personal and collective responsibility, in terms of relations between Aboriginal and non-Aboriginal Australia.

- What does Thornley mean about ‘shedding the colonial layer of skin’ and ‘penetrating my white colonizer’s mind’? In what ways does your racial identity impact upon your life? Do you feel an allegiance to a country, a nation or an imaginary space other than Australia?
- How does Thornley interpret the hedge around the family farm? (She sees it as a very potent metaphor, a ‘hedge to keep history out’.)
- Track Thornley’s use of ghosts as a metaphor. What does this suggest about history?
- In what ways might this film be considered an alternative history of Australia? Use evidence from the film to support your position. (Consider evocative statements such as, ‘Just beyond the skyscrapers lies another story’.)
- Thornley examines photos of herself and her sister Jan, identifying them as clearly originating from ‘white convict stock’. She puzzles over the troubling question, ‘What to call us? Invaders, settlers, newcomers?’ How do you respond to this question? Look at the three categories she offers and the different semantic implications of each. Make a list of terms and binary oppositions that highlight the power of language (for example, invader versus settler; discovery versus invasion; black versus white; assimilation versus extermination; land grant versus pastoral invasion). Why does Thornley come to feel she is an interloper? What can she actually do about this uncomfortable, unsettling realization?
- Thornley notes, ‘No-one in my family talks about Aboriginal resistance’. Do you think this omission is unusual or remarkable?
- At Truganini’s memorial on Bruny Island, Thornley’s sister cries, but her actual words are lost to us. Write a poem or a speech about her feelings and thoughts at this important site. How important is it to mourn the past? Or are traumatic events impossible to put into words? You might research the debates around the impossibility of representation and the Holocaust, World War Two.
- Thornley ponders: ‘Some say newcomers can’t connect to country, that we envy Aboriginal belonging.’
Create a sharing circle and explore feelings about your ‘birth’ country and what connecting to ‘country’ might be for you. Aboriginal students in the class may open up a discussion about their special relationship to country. Research the campaigns Tasmanian Aboriginal activists fought to have their sites of special significance recognized.

- Explore the concept of ‘sacred sites’. Design a poster about a space that has special significance to you.
- Thornley’s film is effectively an examination of her identity. What impact does watching this film have on your own sense of who you are as an Australian? Does it make you feel differently about the past upon which our lives have been erected?
- Recent Australian histories suggest the frontier story is also one of mutual curiosity and shared survival. Consider Inge Clendinnen’s Dancing with Strangers and James Boyce’s Van Diemen’s Land. Research and write a documentary film synopsis that takes this version of Australian history into account.
- Thornley narrates (quoting John Docker’s 1492: The Poetics of Diaspora): ‘I like this idea: “what if artists live as strangers amongst nations and dwell in diaspora … no place in the ordinary world, never”’. Do you think it is true of the Indigenous artists whose work features in this film? Write an analysis of two artists who seem to transcend time and place. Now analyse the work of two artists whose creativity is very much rooted in a particular time and place.
- Art is repeatedly positioned in this film as a means to explore identity and create meaning. Choose one of the poems or art works featured in the film and analyse it on these terms.
- How do you think the experience of making this film might have changed Thornley?
- Aunty Phyllis Pitchford nunarng uses her poetry for healing. Is this what Thornley is doing with her film? What heals you?
- What world is evoked by the home movie footage that features throughout this film? What sense of history and the past is conjured by this material?
- Thornley quotes Freud: ‘what we choose to forget comes back to haunt us in history’. What relevance does this have to her topic? Consider the idea of ‘the return of the repressed’.
- Thornley makes reference to the Port Arthur massacre and the Cronulla riots. How does she weave this into her film?
- Artistic Julie Gough, traces her maternal cultural heritage to the Trawlwoolway people of north eastern Tasmania and says that people can move anywhere but they inevitably continue to carry the past with them. What experiences have formed your identity? What is your baggage? What do you carry with you? She also says that home is where you most feel yourself. Using that definition, write an account of your sense of home.
- What does Thornley say about her experience with the Abschol Work Camp in 1967? (She says she participated with the best of intentions but realizes now that they weren’t invited, and that they didn’t understand ethics or protocols or the very idea of country.) In what ways was this experience ‘a trip into an unknown world’ and ‘like going to a foreign country’?
- What can you find out about ABSCHOL (Aboriginal Scholarships) and the Freedom Rides of the 1960s. See websites in the ‘Resources’ section at the end of this study guide.
- Research the current ‘Intervention’ into Indigenous communities in the Northern Territory. What are the main issues? Are there any similarities to the 1960s and earlier periods? Refer to The Little Children are Sacred Report. See websites in Resources.
- Discuss Thornley’s idea that whiteness grants privilege but also imparts instability.
- Research the field of ‘whiteness studies’. Conduct a class debate ‘For’ and ‘Against’ this developing academic discipline.
- The last chapter of the film is called Reckoning. What is this ‘reckoning’?
**Activity 2: Indigenous Perspectives**

‘Captain Cook didn’t discover Australia: it wasn’t lost to us.’

– Cadi Jam Ora: First Encounters, Botanic Gardens Sydney

‘Whitefella, he got no Dreaming.’ – Muta of the Murinbata N.T.

‘Very clever people, very hard people, plenty humbug; when all the blackfellas are dead, all the whitefellas will get lost in the bush.’

– Indigenous Elders in conversation with anthropologist W.E.H. Stanner

- Write an analysis of Aunty Phyllis Pitchford’s poem, ‘Sad Memories’.

**‘Sad Memories’**

Aunty Phyllis Pitchford – nunarng

I’m an Aboriginal Woman so proud of my race
But I carry sad memories which I cannot erase
Of so many things from back in the past
Though some are forgotten, there are others that last.

When I was a small girl at my mother’s knee
I heard ‘Old Ones’ talking of what used to be.
At times there was laughter but then they’d grow sad
As they dredged up old memories of times that were bad.

I was too young to know then, so could not relate
To the blows that were dealt by the cruel hand of fate.
The shame, degradation, the anger and scorn
That was heaped on my people, long before I was born.

Now today I still question, which was the worst kind?
The rape of the body, or that of the mind?
They never told all that was hidden inside
And though deeply wounded, they salvaged their pride.

And this they passed on, where it’s proven today
In the pride that we carry as we pave the way.
For our children, our future, we must try and erase
Those sad bitter memories of long bygone days.

Recognition is happening though advancement is slow
And we all are aware there’s a long way to go.
In the move to step forward, away from the past
Give Us back our Identity to walk free at last.

As I think of the ‘Old Ones’ I now understand
The pain that they carried for the loss of their Land.
Though I live with their memories of things that were wrong
As an Aboriginal Woman, I am proud, I am strong.

- What does Aunty Phyllis mean about ‘taking journeys in my mind’? Have you ever done this?
- How does Aunty Phyllis account for the fact that the elderly Aboriginal women she remembers from her childhood never smiled?
- Using the internet, have a look through copies of the Aboriginal and Islander Health Worker Journal – Aunty Phyllis is a regular contributor.
Julie Janson, playwright and teacher, discusses the Indigenous history of her local area. What does she mean by the term ‘resistance’? How have Aboriginal people resisted the white mainstream’s attempts to assimilate them?

Trace the references to Aboriginal resistance throughout the film – past and present. Write a synopsis for a documentary film on this topic. You might choose an individual, or area in Australia. As part of your research make a list of films and books on the subject.

Describe Julie Gough’s art works. Consider in particular her installation, Whispering Sands (Ebb Tide) 1998. How does her art express her connection to country?

What is Julie Gough’s position on the use of photographs of the Aboriginal Elders? Examine Thornley’s use of the photograph of the Elders with Auntie Merle. Is her use ethical? What are the issues?

PennyX Saxon descends from both Pyenairranaa (Tas) and Yorta Yorta (Vic) but was adopted by a white family. How does she describe her reunion with her birth mother? What might the ‘X’ stand for in her name? (Refer to Malcolm X and the idea of rejecting slave names.)

Saxon says her art is about ‘the spiritual aspects of [traditional Aboriginal] culture and how it has been damaged’ and the pain of change. Choose one of her paintings and analyse it in terms of the thematic concerns of this film.

What does Saxon mean by ‘the shock of racism’? What does she say about her experiences? How does she express this in her art works?

What is Aunt Merle’s position on the Stolen Generations?

Jim Everett puralia meenamatta, Clan Plangermaireennner, Tasmanian Aboriginal writer and activist, draws an important distinction between landscape and country. What is his position?

What can you find out about the
In Jim Everett's poems Meenamatta Water Country Discussion he writes 'This place is outside of the bible'. What does this mean?

Jim Everett says that 'young people need to know the roots of who they are'. Do you believe this is especially critical for young Aboriginal people, or does it hold equally true for everyone?

Jim Everett says that the act of assimilating Aboriginal people away from country damages Australia as a whole. How?

Can newcomer Australians ever really share the Aboriginal connection to country? What does Everett say about this?

In what ways might some of the concerns of Aboriginal activists coalesce with the aims of environmentalists? Consider Jim Everett's poem ‘Antipodes’: ‘trees become logs of woodchip planks’.

‘Antipodes’

Jim Everett – puralia meenamatta

white sails explore country of other worlds that have no owners only the all-life nations where wealth is in family yet the white sails come with owners in their blood money for the monarch and everything of all-life is taken to another place where no heaven can be and trees become logs of clear-felled country taking over from all-life so that water will sicken across country for thirst to dry quenching water all-life cannot drink money yet the country mother will survive and heal in timeless space beyond living memory until water heals for new life in the never never lost in bloodlines of water and water’s arteries and veins will be clean once again where all-life with the spirit of a first nation will emerge with the laws of the land once again in timeless space beyond living memory a new seed for all-life will dwell beyond time and space


How is the border-line/boundary between Aboriginal and non-Aboriginal Australia demarcated?

Ultimately Jim Everett seems intent on underlining what we share, rather than what separates us: ‘Say hello to your brothers and your sisters’. Write an account of his philosophy as articulated in the film.

Jim Everett talks about taking responsibility. Discuss some prac-
tactical examples of how you might act on this in your own life and community.

- Who was Truganini? Who was Bennelong? Who were Pemulway and Tedbury?

- In 1967 Thornley and her friend Moni Lai Storz participated in an Abschol Work Camp. Describe Moni’s experience of the two toilets at Coober Pedy. What does this symbolize?

- Explore the importance of names (for example, Ayers Rock/Uluru). Research the renaming of Mount Wellington and the recovery of the ‘palawa kani’ language in Tasmania. See websites, Resources.

- Who are the traditional owners in your area? Are there descend- ants? Perhaps you can meet with a local Elders Council, youth group or Aboriginal Land Council and create a sharing circle to learn more about the specific Aboriginal territory in which you live.

- Analyse the terms ‘ethnic cleansing’ and ‘genocide’. Do you agree with Thornley that the Government, along with the ‘new arrivals’, waged war against Aboriginal people in Tasmania and that various Aboriginal communities fought a war of resistance?

- Cape Barren Island is an important place in this film. Explore the history of the Tasmanian Aboriginal fight for ownership. How much compensation did the Aboriginal community finally achieve? How long and involved was the legal process?

- Research the doctrine of ‘terra nullius’ and its impact into the present.

- Choose a land rights dispute and chart its history. Students might like to present their information as a PowerPoint presentation.

- What is the difference between reparation and compensation?
Conduct some research into the impact of smallpox on Aboriginal communities during the early phases of colonization.

Make a list of issues that have arisen for many Aboriginal people due to dispossession from their country. Research how different individuals and communities have responded.

Research the role of the Tasmanian Aboriginal Centre since its beginnings in 1973 and its ongoing activities today.

Investigate the workings of the Aboriginal Land Council in your area.

Find out more about the protocols Thornley worked with, outlined in Respecting Cultures, Working With The Tasmanian Aboriginal Community and Aboriginal Artists, Arts Tasmania Aboriginal Advisory Committee, Hobart, 2004. (Consider: Respect, Aboriginal Control, Communication, Consultation and Consent and Proper Returns.) See websites in Resources.

The Tasmanian Aboriginal Land and Sea Council receives a percentage of Island Home Country’s distribution returns. What does this suggest about Thornley’s intention to act on the learning of her journey?

Keep a class scrapbook for a term, including all newspaper and magazine articles about Indigenous matters. Your research might include Indigenous sources such as Koori News, National Indigenou Times, Message Stick, NITV and AWAY (see website listings). This could form the basis of critical analysis exercises. Make a class wiki or blog: include photographs, paintings, web links, video clips and stories.

‘Ultimately, this film is a journey towards healing’. Discuss.

Trawulway writer Greg Lehman notes: ‘To pay respect and honour the spirits of the Old Ones after so many years of desecration and indignity is our most important obligation’. In what ways might it be argued that this film contributes to that important mission?

Jim Everett discusses ‘repatriation’ of Aboriginal human remains and sacred objects from Australian and international museums and the work of the Tasmanian Aboriginal Centre (TAC). Research this. What are the key issues? See websites in Resources.

Activity 3: ‘There’s No Such Thing As Post-Colonialism’
– Jim Everett puralia meenamatta

Thornley’s travels, particularly to England and India, partly prompted her need to examine her homeland. It is common that travel can alter your relationship to your own country and shift your attitudes and understanding. Write a short story on this idea: a character returning from overseas and seeing their homeland in a different light.

Why do you think Thornley was particularly drawn to filming flags after the terrorist attacks of 9/11? Construct a Compare & Contrast analysis of the Australian and Aboriginal flags, looking at their symbolism and history. Do you think we need a new flag?

Conduct a debate on the ‘republic vs monarchy’ issue. Compile a for-and-against chart. Have students predict when we might become a republic. Should there be a referendum? How would we appoint the head of state?

Thornley narrates, ‘The signs of the British colony are everywhere’. What images does she use to accompany this statement?

What evidence can you find in your local area of Australia’s colonial past, what Thornley refers to as ‘the legacy of British colonisation’? (Encourage students to think laterally; this activity could be set up as a treasure hunt, with points awarded to students who find the most markers of Australia’s colonial past – for example, my local library has a portrait of the Queen of England …)

Examine the interviews with Dur-e Dare, Arundhati Roy and Jim Everett on the theme of colonisation. What does Thornley learn from them?

Indian writer Arundhati Roy donated her Sydney Peace Prize money to three Aboriginal communities weighing into ‘the history wars’ and debates around attempted
genocide and war between colonizers and First Australians. What are the ‘history wars’? What did former prime minister John Howard mean by the term ‘black armband view of history’ and why did so many people find his position offensive?

• Roy surprises her audience by saying she endorses globalization: not the globalization of capital and marketplaces, but the globalization of international treaties and solidarity between peoples being oppressed by similar systems. Explore further this more nuanced concept of globalization.

• What does Thornley mean by the dry observation, ‘Colonial Tasmania begins in England’?

• What does Thornley mean when she notes ‘in the colony, respectability and amnesia go hand in hand’?

• What can you find out about the ‘Colonialism and its Aftermath Conference’, 2004? Make a list of issues you think might have been discussed here.

• Why do you think the nation has struggled with the idea of saying sorry to Indigenous Australians? How did you feel about Prime Minister Kevin Rudd’s Apology? How important is it to reconciliation? Find a transcript of the speech and analyse it (see websites in Resources). Can a change of government really impact relations between Indigenous Australians and newcomer Australians? Explore the key issues the Federal Government is facing now.

• Why did the Federal Government not include compensation to the Stolen Generations along with the Apology? Research the issues, including what happened in Tasmania.

• Thornley’s cousin Leigh notes that when he was at school, studying
Ausralia … I know so little. Wasn’t there’s no such thing as post-colonialism? Thornley describes ANZAC Day as neutral, objective and ‘de-colonized’ as white Australia’s national day of mourning and remembering the dead. What national events and Thornley describes ANZAC Day as white Australia’s national day of mourning and remembering the dead. What national events and memorializes does this country have to commemorate Indigenous Australians? Do you think we should mourn the Aboriginal warriors who fought the British? Research historian Henry Reynold’s writing and Tasmanian Aboriginal writer, Greg Lehman. Thornley’s Indian friend Rinki inquires, ‘Tell me about your country, Australia … I know so little. Wasn’t Australia colonized by the British like India? When did you gain independence? Are you free yet?’ What do you think? Is Australia free and independent? What does it mean for a country to be ‘independent’? Thornley ends her film with a final letter to Rinki. She says, ‘Approaching home, facing the history, coming to know it. Perhaps then we might learn to come into “country” the proper way.’ What does she mean by this? Why do you think she chose this point on which to end? How can each of us contribute to the necessary reckoning? Activity 4: Focus on the Film: Film as a Journey, an Exploration of Self and Community In her interview, Arundhati Roy explores the role of the artist: ‘The search for the individual art, the individual way of expression and how does that link into a community, to what’s important?’ Discuss the ways in which Thornley attempts to link to community in the making of Island Home Country. This is a particular mode of documentary-making, which could be described as personal. Explore the tensions at play in this type of filmmaking. Consider how the prominence given to the filmmaker artfully challenges conventional notions of documentary practice as neutral, objective and ‘detached’. ‘Island Home Country is a reflexive documentary about the filmmaking process.’ Discuss in relationship to different ‘modes’ of documentary filmmaking. You might research the work of Bill Nicholls, documentary film theorist. (See Resources) Consider Thornley’s narration and her ‘speaking position’ as a ‘white’ person or ‘newcomer’. She often uses the terms ‘we’, ‘our’, ‘us’. Do you connect with her voice or do you stay outside of it? How might Aboriginal viewers relate to the narration? In what ways could the film be considered: » a diary » a letter » an essay » a mosaic » a self-portrait » an auto-ethnography » a family history » a tapestry » therapy » a meditation » an archaeological dig » a cross-cultural encounter Thornley uses the metaphor of the journey, noting that every journey starts at home. Make this metaphor literal by creating a map that shows in some pictorial fashion where Thornley travels from and to (not just geographically, but psychologically, emotionally and in terms of personal insight). Compile a list of the types of materials, both visual and audio, included in the construction of the film. Compile a list of the ways in which the film conveys information and establishes and rearticulates the filmmaker’s position. Design a poster to promote this film. Annotate your design choices. How would you select a representative image or images? Write a review of the film to be published in a daily newspaper. Write a fifty-word synopsis of the film to be published in a television guide. What is this film about? What are its key themes? Who is the audience for this film? Given the intensely personal nature of this film, how crucial is it that spectators identify with Thornley? Do you have to like Thornley to enjoy the film? Make a list of adjectives to describe her/the persona you have access to through this film. Are there aspects of Thornley’s personal quest that resonate with you? The words over the closing credits are: ‘Don’t take our country or we will die’, from the Pitjantjatjara Land Rights Song. What do...
you think the film is asking of its viewer?

- Island Home Country is an investigation into filmmaking process and ethics. Discuss.
- ‘This is a film about Australia’s past and future.’ Discuss.
- Consult the list of credits at the end of this guide. Choose one role and write an outline of this person’s responsibilities during the production of the film.
- Imagine you are Thornley, looking to secure funding for this project. Write a pitch that you would use at meetings with film funding bodies.
- Imagine you are Thornley, commissioning a composer to write the score for Island Home Country. What directives might you give? What mood is evoked by the music?
- Describe the tone and mood of the narration. Discuss how the whole feel of the film would be radically altered by the use of another voice (consider examples of other accents, migrant voices, ocker voices, etc.)
- Describe the types of maps used in the film. Why is this important?
- Screen a section of the film with the sound down and have students write their own passage of narration.
- Passages of the film use montages of seemingly random images. Shoot or select six of your own photographs, and storyboard them, linking them together with written text.
- Screen a montage sequence slowly and several times over for the class. Have them unpack the images and associations.
- Analyse the use of visual metaphors in the film. Consider the hedge, fire, water and ghosts.
- Discuss the film’s structure. How effective are the film’s chapter headings in shaping the material Thornley incorporates in her film?
- Make a list of the film’s chapter titles and unpack their meanings: what responses are they designed to evoke? (Amnesia, Possession, Memory, Mourning, Encounter, Reckoning).
- Write a poem on one of the film’s key themes, using the chapter titles.
- Explore how the Indigenous protocols process might shape the film’s chapters. What do you learn from this?
- Why does Thornley film so much interview material in cars?
- Imagine you had an opportunity to interview Jeni Thornley. Compile a list of ten questions you would like to put to her. Now swap lists with a classmate and attempt to answer
their questions as if you were the filmmaker.

- ‘Thornley’s film embraces the beauty and wisdom of the fragment: both in its construction and in the ways it gestures towards partial truths and fleeting ways of knowing’. Discuss.

- Towards the end of the film, Thornley narrates, ‘This film is dissolving … Now, there’s just waiting at the border’. What does she mean?

- Make a map of all the people who participate in the film. Write a couple of sentences explaining how each individual contributes to Thornley’s project and noting the perspectives they offer. (Consider: Sister Jan; Fred Anthony Bell, taxi driver; Cousin Leigh, baker; Aunt Merle; Greg Lehman, writer; Aunty Phyllis Pitchford, poet; Jim Everett, writer and activist; Julie Janson, writer, teacher; Julie Gough, artist; PennyX Saxon, artist; Clive Atkinson, Yorta Yorta elder, artist; Dur-e Dara, restaurateur; Arundhati Roy, writer, activist; Moni Lai Storz, cross cultural consultant; and Rinki Bhattacharya, writer, filmmaker.

- Compile a CV for Jeni Thornley. What can you find out about her other films, Maidens (1978), For Love or Money (1983) and To the Other Shore (1996)? Are any thematic or stylistic preoccupations evident?

- Thornley lectures in ‘Issues in Documentary’ at the University of Technology Sydney. Can you see the influence of other filmmakers in her work?

- The film is dedicated to documentary filmmaker Lilas Fraser. What can you find out about her?

**RESOURCES**

### Websites

**Artists and writers who feature in the film**

**Jim Everett**


[<http://www.unisa.edu.au/samstag/scholars/scholars97/gough.asp>]


[<http://www.realtimearts.net/feature/Ten_Days_on_the_Island/8465>]

**Julie Gough**

[<http://homes.jcu.edu.au/~jc156215/>]


[<http://www.esvc001106.wic016u.server-web.com/contents/books/03/27/womenvision.html>]

**Greg Lehman**


[<http://www.realtimearts.net/feature/Ten_Days_on_the_Island/8465>]

- **Aunty Phyllis Pitchford**

- **Arundhati Roy**

- **PennyX Saxon**

- **Articles on the film and the filmmaker**

  **Jeni Thornley**


Island Home Country
<http://jenithornleydoco.blogspot.com>
<http://www.jenithornley.com>

Thornley’s Other Films
To The Other Shore: A Diary Film About Motherhood:
<http://www.gymealily.org/other_shore.htm>
For Love or Money: A History of Women and Work in Australia, with M. Mc Murchy, M. Nash, M. Oliver:
Maidens: Four Generations of an Australian Family:

Collaborations
Australia Daze (Pat Fiske, 1988)
(Segment Director – Birth):
Film For Discussion (1974) with Martha Ansara and Sydney Women’s Film Group:

Documentary Film

Protocols
ABC Indigenous Cultural Protocol:
<http://www.abc.net.au/indigenous/education/cultural_protocol.htm>
Respecting Cultures: Working with the Tasmanian Aboriginal Community and Aboriginal Artists, Arts Tasmania Aboriginal Advisory Committee, Hobart,
SBS Living Black Protocols:
Indigenous Issues: Land Rights, Stolen Generations, History and Culture
Aboriginal & Islander Health Worker Journal:
<http://www.aihwj.com.au>
Aboriginal and Torres Strait Islander Social Justice:
Aboriginal Heritage and Culture Education Resources Available to Tasmanians:
Aboriginal Languages of Australia:
ANTAR: Australians for Native Title and Reconciliation:
<http://www.antar.org.au>
Australian Indigenous Cultural Heritage, Aust. Govt. Culture & Recreation Portal:
Australian Indigenous Stolen Generation:
Bennelong: Significant Aboriginal People in Sydney:
‘Brief History of Bruny Island’, Sydney Morning Herald, 17 August 2007:
Bringing them Home: Report of the National Inquiry into the Separation of Aboriginal and Torres Strait Islander Children from Their Families:
Cadigal Information Service:
Cape Barren Island Shared Responsibility Agreement:
Commemorating 40 Years of the Freedom Ride:
Digital Resources: Indigenous Australia, Screen Australia:
Dreaming Online: Land Rights:
<http://www.dreamtime.net.au/indigenous/land.cfm>
Federation of Aboriginal and Torres Strait Islander Languages:
<http://www.guardian.co.uk/world/2002/oct/14/australia.features11>
Pete Hay, ‘Vast Gray Wall’:
<http://tasmaniantimes.com/jurassic/hayvast.html>
Indigenous Environment Foundation Youth:
<http://www.myspace.com/iefyouth>
Indigenous Rights – Repatriation, video clip, Screen Australia:
Invasion of Tasmania:
The Koori History Website:
<http://www.kooriweb.org/foley/indexb.html>
Koori Mail:
<http://www.koorimail.com>
Land Claims Tasmania:
<http://www.discovertasmania.com/about_tasmania/aboriginal_culture/land_claims>
The Little Children are Sacred Report, NT Board of Inquiry, 2007:


The Stolen Generations: <http://www.eniar.org/stolengenerations.html>

The Stolen Generations Alliance: <http://www.sgalleryn.org.au>


Tasmanian Aboriginal Culture: <http://www.discovertasmania.com/about_tasmania/aboriginal_culture>


Tasmanian Aboriginal Historical Services: <http://www.tasmanianaboriginal.com.au>

Tasmanian Aboriginal Land and Sea Council: <http://www.talsc.net.au>

Tasmanian Aboriginal People and History: <http://www.aboriginalartonline.com/regions/tasmania.php>


Books


**Films**

*One People, Sing Freedom* (Jim Everett, 1988), ABC.
*Desperate Times* (Rima Tamou, 2003), ABC.
*Julie Gough – We Walked on a Carpet of Stars* (Jean-Pierre Chabrol and Peter Hylands, 2007), Creative Cowboy Films.
*Black Man’s Houses* (Steve Thomas, 1996), Ronin Fims.

**Television and Community Media**

*First Australians*  

*ABC Indigenuous*  
<http://www.abc.net.au/indigenous/>

*Central Australian Aboriginal Media Association (CAAMA)*  

*Living Black, SBS*  

*National Indigenous Television (NITV)*  
<http://nitv.org.au/>

**FILM CREDITS**

Duration: 52 minutes  
Writer, director & producer: Jeni Thornley

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