Welcome to the peoples of the mountains and the sea: Evaluating an inaugural indigenous cultural festival

Robin Ryan
Edith Cowan University, r.ryan@ecu.edu.au

Uncle Ossie Cruse

Follow this and additional works at: https://ro.ecu.edu.au/ecuworkspost2013

Part of the Arts and Humanities Commons

This Journal Article is posted at Research Online.
https://ro.ecu.edu.au/ecuworkspost2013/8292
Eden’s Indigenous students learn a revived South Coast language at Primary and Secondary School. In 2015, Uncle Ossie vitally informed their input into Festival Lead-Up Events. In the Gunya Stage, the Yuin storyteller Uncle Ossie introduced the festival’s purpose as the embodiment of the Yuin culture and people in Eden. Uncle Ossie elaborated on the importance of festivals. He explained that Cultural festivals are peaceful weapons in a continuing ontological political contest (Slater 144). In a panel discussion, Uncle Ossie explained and defended the cultural landscape of the Yuin, which is 'Country' and not a place. Uncle Ossie informed that the Yuin are the first people of the mountains and sea, and that they have a long and intimate relationship with the natural environment.

Festival Lead-Up Events

The goal of the Twofold Aboriginal Corporation is to create an inclusive place where Aboriginal people of the Twofold Bay and the Bunya Mountains can come together and share their culture and have access to a huge program of Aboriginal musicians, dancers, visual artists, authors, academics, and filmmakers. We offer dual understandings of the Giiyong Festival: the viewpoints of a male Yuin Elder wedded to an Australian woman who is the Director of Grow the Music (Daneal Baker, Young Australian of the Year 2019). The festival followed five years of sustained community preparation by the Grow the Music team and support personnel. The Giiyong Festival was a collaborative effort between Grow the Music, the Far South Coast and Mountain People (the Yuin of the Monaro), and the Bundian Way, the first Aboriginal pathway to be listed on the NSW State Heritage Register.

The Black Ducks are a hip-hop group whose work is not frequently studied: “It is through this network of cooperation that the art work we eventually see or hear reflects the entire family of cultures that inhabit this land” (Young 200). In a time when the voices of First Nations peoples are being silenced, the Black Ducks, along with other Aboriginal Australian artists, are influencing the urban cultural scene. Michael Young, assisted by Indigenous authors Ellen Mundy and Debbie Mundy, recorded how by 2007, Aboriginal Australians were being represented in the urban cultural scene and were beginning to influence the urban cultural scene with their voices, their stories, and their music. We reason that, in terms of 'regionality,' the festival's originality and innovation are attributable, in part, to the persistence of the belief in the value of culture and the support of community leaders from First Nations and non-First Nations backgrounds.

Delegate Reserve residents relocating to the coast were faced with having their lives controlled by a Wallaga Lake, which was used as a site for recreation and relaxation. The Wallaga Lake is a site where the Yuin once fished, hunted, and gathered food. Uncle Ossie informed that the Giiyong Festival was created to revive the spirit of the Wallaga Lake and to reconnect with the natural environment. Uncle Ossie informed that the Giiyong Festival is a way to reconnect with the past and present achievements of Aboriginal culture and to challenge a history which has rendered them absent (Henry 587).

We offer dual understandings of the Giiyong Festival: the viewpoints of a male Yuin Elder wedded to an Australian woman who is the Director of Grow the Music (Daneal Baker, Young Australian of the Year 2019). The festival followed five years of sustained community preparation by the Grow the Music team and support personnel. The case study is informed by our personal involvement with community. Since the general population barely comprehends the complexity of the Yuin culture and the importance of the Giiyong Festival, the festival’s goal was to educate the community about the Yuin culture and the importance of the festival. We reason that, in terms of 'regionality,' the festival’s originality and innovation are attributable, in part, to the persistence of the belief in the value of culture and the support of community leaders from First Nations and non-First Nations backgrounds. They plan a 2020 follow-up event on the basis of the huge success of the 2018 festival.

Festivals, according to Chris Gibson and John Connell, are like “glue”, temporarily sticking together various cultural genres. They inform that the Giiyong Festival is a way to reconnect with the past and present achievements of Aboriginal culture and to challenge a history which has rendered them absent (587). The 2017 Australia Council for the Arts report indicates that performing arts by First Nations peoples are under-represented in Australia’s mainstream venues and that the Giiyong Festival is a way to reconnect with the past and present achievements of Aboriginal culture and to challenge a history which has rendered them absent (587). The Giiyong Festival is a way to reconnect with the past and present achievements of Aboriginal culture and to challenge a history which has rendered them absent (587).

Festival Concepts and Contexts

The Far South East coast and mountainous hinterland of New South Wales is rich in pristine landscapes that ground the Yuin and Monaro Nations to the idea of “the agency of country” (Slater 141). This is the idea of the agency of country being a way to reconnect with the past and present achievements of Aboriginal culture and to challenge a history which has rendered them absent (587). The Giiyong Festival is a way to reconnect with the past and present achievements of Aboriginal culture and to challenge a history which has rendered them absent (587). Each regional happening develops a resistance to the exploitative structure of 'hub and region' colonial Australia. The case study is informed by our personal involvement with community. Since the general population barely comprehends the complexity of the Yuin culture and the importance of the Giiyong Festival, the festival’s goal was to educate the community about the Yuin culture and the importance of the festival. We reason that, in terms of 'regionality,' the festival’s originality and innovation are attributable, in part, to the persistence of the belief in the value of culture and the support of community leaders from First Nations and non-First Nations backgrounds. They plan a 2020 follow-up event on the basis of the huge success of the 2018 festival.

Pochette and Pocklington report that festivals create an atmosphere of celebration and solidarity by bringing people together (136). In this case study, the festival Giiyong is a way to reconnect with the past and present achievements of Aboriginal culture and to challenge a history which has rendered them absent (587). The Giiyong Festival is a way to reconnect with the past and present achievements of Aboriginal culture and to challenge a history which has rendered them absent (587). Each regional happening develops a resistance to the exploitative structure of 'hub and region' colonial Australia. The case study is informed by our personal involvement with community. Since the general population barely comprehends the complexity of the Yuin culture and the importance of the Giiyong Festival, the festival’s goal was to educate the community about the Yuin culture and the importance of the festival. We reason that, in terms of 'regionality,' the festival’s originality and innovation are attributable, in part, to the persistence of the belief in the value of culture and the support of community leaders from First Nations and non-First Nations backgrounds. They plan a 2020 follow-up event on the basis of the huge success of the 2018 festival.

The Black Ducks are a hip-hop group whose work is not frequently studied: “It is through this network of cooperation that the art work we eventually see or hear reflects the entire family of cultures that inhabit this land” (Young 200). In a time when the voices of First Nations peoples are being silenced, the Black Ducks, along with other Aboriginal Australian artists, are influencing the urban cultural scene. Michael Young, assisted by Indigenous authors Ellen Mundy and Debbie Mundy, recorded how by 2007, Aboriginal Australians were being represented in the urban cultural scene and were beginning to influence the urban cultural scene with their voices, their stories, and their music. We reason that, in terms of 'regionality,' the festival’s originality and innovation are attributable, in part, to the persistence of the belief in the value of culture and the support of community leaders from First Nations and non-First Nations backgrounds. They plan a 2020 follow-up event on the basis of the huge success of the 2018 festival.

The Far South East coast and mountainous hinterland of New South Wales is rich in pristine landscapes that ground the Yuin and Monaro Nations to the idea of “the agency of country” (Slater 141). This is the idea of the agency of country being a way to reconnect with the past and present achievements of Aboriginal culture and to challenge a history which has rendered them absent (587). The 2017 Australia Council for the Arts report indicates that performing arts by First Nations peoples are under-represented in Australia’s mainstream venues and that the Giiyong Festival is a way to reconnect with the past and present achievements of Aboriginal culture and to challenge a history which has rendered them absent (587). Each regional happening develops a resistance to the exploitative structure of 'hub and region' colonial Australia. The case study is informed by our personal involvement with community. Since the general population barely comprehends the complexity of the Yuin culture and the importance of the Giiyong Festival, the festival’s goal was to educate the community about the Yuin culture and the importance of the festival. We reason that, in terms of 'regionality,' the festival’s originality and innovation are attributable, in part, to the persistence of the belief in the value of culture and the support of community leaders from First Nations and non-First Nations backgrounds. They plan a 2020 follow-up event on the basis of the huge success of the 2018 festival.

Festivals, according to Chris Gibson and John Connell, are like “glue”, temporarily sticking together various cultural genres. They inform that the Giiyong Festival is a way to reconnect with the past and present achievements of Aboriginal culture and to challenge a history which has rendered them absent (587). The 2017 Australia Council for the Arts report indicates that performing arts by First Nations peoples are under-represented in Australia’s mainstream venues and that the Giiyong Festival is a way to reconnect with the past and present achievements of Aboriginal culture and to challenge a history which has rendered them absent (587). Each regional happening develops a resistance to the exploitative structure of 'hub and region' colonial Australia. The case study is informed by our personal involvement with community. Since the general population barely comprehends the complexity of the Yuin culture and the importance of the Giiyong Festival, the festival’s goal was to educate the community about the Yuin culture and the importance of the festival. We reason that, in terms of 'regionality,' the festival’s originality and innovation are attributable, in part, to the persistence of the belief in the value of culture and the support of community leaders from First Nations and non-First Nations backgrounds. They plan a 2020 follow-up event on the basis of the huge success of the 2018 festival.
Music and dance form the staple components of Indigenous festivals: a reflection on the cultural strength of ancient traditions. While music and dance are central to the experience of the audience, for the performers, they are often fraught with challenges. Artists must navigate the complex power structures that influence their relationships with venues and the media. This can result in a sense of belonging and detachment, as they seek to represent their musical identity in a way that is authentic to their cultural heritage.

Youth gain positive identities from participating alongside national headline acts—a form of learning that propels them into understanding the roots of their culture in a deep and touching way that contributes to their life-long learning and development. It is through these experiences that they gain a deeper understanding of their heritage and the value of their cultural traditions.
Brydie-Leigh Bartleet describes how discourses of pride emerge when Indigenous Australian youth participate in hip-hop. ... performance (Williams), revealing the typical youthful audience composition associated with the hip-hop craze (Image 5).
landscape of the whole South East region. It would be beneficial for the Far South East region to perpetuate the Giiyong Festival. It energised all those involved. The magnitude of the Giiyong Festival injects new growth into an Aboriginal arts industry designed for the future creative benefits artists, the economy and cultural tourism of the region. This work elevating these artists and benefits artists, the economy and cultural tourism of the region. This work elevating these artists and...


Although ostensibly intended for entertainment, large Aboriginal festivals significantly benefit the educational, cultural, psychological, and social development of Aboriginal people. Although ostensibly intended for entertainment, large Aboriginal festivals significantly benefit the educational, cultural, psychological, and social development of Aboriginal people. "Aboriginality is one of the most important things South East...

Arts can do for the overall arts sector in the region. This work elevating these artists and...

The community needs it. And our young people need a beautiful positivity—a feeling of connection, celebration, and inclusion. The community needs it. And our young people need a beautiful positivity—a feeling of connection, celebration, and inclusion. It demonstrates a story, our culture, and our way of being. It demonstrates a...


