



NAMATJIRA

P R O J E C T

DIRECTED BY SERA DAVIES
PRODUCED BY SOPHIA MARINOS

A DOCUMENTARY BY

BIG *h* ART

*“Namatjira wasn’t just a key figure in our history,
he changed our history.”*

HETTI PERKINS (CURATOR)

Namatjira Project acknowledges Western Aranda elders of the
Central Australian Desert - past, present and future - and their
stunning country on which this project is based.



CONTACTS &

TECHNICAL INFO

namatjiradocumentary.org

Duration: 87mins

Presentation format: DCP

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PUBLICITY

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PICTURES



Image by Pastor SO Gross / Courtesy Strehlow Research Centre

LOGLINE

The family of internationally celebrated Aboriginal artist Albert Namatjira fight for survival in two worlds – the remote Australian desert and the opulence of Buckingham Palace - telling their story in a quest for justice.

SHORT SYNOPSIS

CAN JUSTICE BE RESTORED TO THE NAMATJIRA FAMILY?

From the remote Australian desert to the opulence of Buckingham Palace – this is the iconic story of the Namatjira family, tracing their quest for justice.

Albert Namatjira was a man caught between cultures – paraded as a great Australian, whilst treated with contempt. He was the first Indigenous person to be made a citizen by the Australian Government. The founder of the Indigenous art movement in Australia, his artworks gave many Australians their first glimpses into the outback heart of the country. He was widely celebrated, exhibited globally, and introduced to Queen Elizabeth.

In 1957 he was imprisoned for something he didn't do, and in 1959 he died, a broken man. In 1983 the Government sold the copyright to his artworks to an art dealer. Today his family fight for survival, justice and to regain their grandfather's copyright.

This is one of Australia's most potent stories – illuminating the relationship between Indigenous and non-Indigenous people today, in Australia and globally.



Image by Pastor SO Gross / Courtesy Strehlow Research Centre

ONE PAGE SYNOPSIS

Albert Namatjira was the first Indigenous person – an Aranda man – to be made a citizen by the Australian Government. This was a time when Aboriginal people were still considered flora and fauna – some 170 years after white people arrived in Australia.

He was an extraordinary man; founder of the Indigenous art movement in Australia, exhibited globally, and introduced to Queen Elizabeth.

Albert was taught to paint by white artist Rex Battarbee when they met in the 1930s at Hermannsburg Mission, in the Central Australian desert. Their close friendship was to have a decisive impact on Australian art, and by the 1950s Namatjira had become the most famous Aboriginal person of his time.

However, Albert was caught between cultures – paraded as a great Australian while simultaneously treated with contempt, and eventually wrongfully imprisoned. Albert passed away in 1959. In 1983 the copyright to his entire catalogue of artworks was sold by the Government to an art dealer.

Despite his work being so iconic – reproduced commercially on prints, tea towels and hanging on living room walls around the world – his family today fight for

survival, justice and crucially, to regain the copyright to their grandfather's work.

Namatjira Project traces this family's quest. They team up with art & social justice organization – Big hART – to tour a theatre production about Albert's life, raising awareness, calling for support, and for a return of the copyright.

Big hART is invited to stage the show in London and they use this opportunity to generate international pressure. Queen Elizabeth invites the Namatjiras to Buckingham Palace, and UK media pick up the story of this famous family's struggle.

In Australia, despite valiant efforts, the silence is deafening and the Namatjiras return home powerless.

The Namatjira family continue to deal with issues faced by many remote Indigenous Australians – poor health and life expectancy, overrepresentation in prisons, unemployment and limited education.

The copyright remains a deeply symbolic issue and speaks to the unresolved relationship between Indigenous and non-Indigenous Australians, and is a prism to examine this issue in a global context.

Can justice be restored to the Namatjira family?



DIRECTOR'S STATEMENT

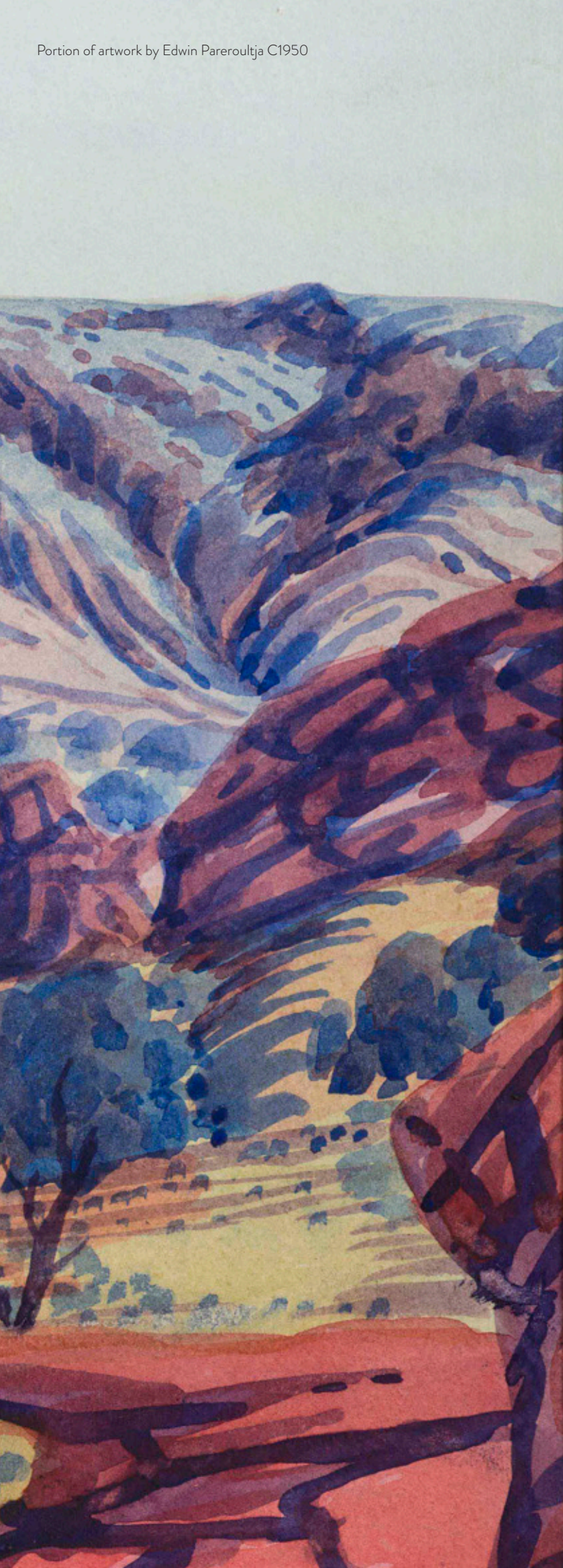
"It's truly extraordinary, this story" is usually followed by "I had no idea..." when you begin to discuss Albert Namatjira's remarkable journey and the complex set of paradigms that his life presents to us now.

My entry into this story began when I was contracted during the Namatjira theatre show's first creative development, to filmically explore Alice Springs and Ntaria for Albert's legacy. My first stop was a visit to Elton Wirri, master watercolour painter and Albert's grandson kin-way, at his home in a town camp on the Todd River.

Elton was away, and on this typically beautiful Alice Springs day I paused in the sunshine at the front gates, looked down and noticed a faded playing card, the King of Spades lying face up in the dirt. The King of Spades represents the most powerful of the Kings, David in his battle with Goliath, a King equipped with the enormous inner strength needed to counter the crushing responsibilities that are bestowed upon him. The King of Spades represents the demands we make of our greatest leaders, a commission too great for some to bear. I placed the card on the dashboard of the car and like a GPS it has guided me directly into some of the most challenging conversations of my career.

That week provided my induction into a world unexpectedly and shockingly similar to Albert's - the continuing injustice and imposition that Australian citizenship presents the Namatjira family and their desire to revoke it, the meshing narrative of the arrival of the Queen and the arrival of the grog story in Central Australia, a family of master painters camping on a road siding on the edge of town being invited to give watercolour classes to Prince Charles.

As a filmmaker, the heart of our country has provided me with an invaluable and privileged education. It's required me to fashion a craft in scrambling around the slippery circumference of our single east-coast story and pushing outward for another view. It is quiet and urgent work. It's working in the shadows, always listening and observing, and then stepping



out blushing but brave when the story demands. It's thousands of dusty kilometres in rubbish cars with bomb-proof equipment boxes and maybe a baby rattling around in the back. It's shooting and editing and mentoring and trying to hold onto bits of languages and ways of understanding this country so foreign to me. It's embracing not presuming to know anything of how it is to be another person and the freedom that brings to your work together. It's being filled up. It's this process that allows us to go to the heart of the film, as we traverse the intersections where our stories meet.

On one level, this film acknowledges all the stuff of grand whitefella narratives; exoticism and genius and art, cultures clashing and connecting, unthinkable malice and the quest for justice, all threaded into one life. Albert's story plays right to the heart of our preoccupation with telling a particular type of narrative; our making of an unlikely hero, our impossible demands upon them, our destruction of them when they fail to meet our expectations, our saying sorry about it.

On another level though, 'Namatjira' challenges this singular monocular representation of Albert's legacy and examines the enduring impact that this type of representation has for current generations of the Namatjira family. It's our gaze through the single story that ultimately killed Albert and continues to present dire implications for contemporary inter-cultural relations.

This documentary questions the permissions that we on the east coast have given ourselves to play out this singular tragedy story again and again, and does so by positioning the story in alternate and little explored spaces for us to sit together.

It's this Aranda concept of 'nama', or sitting side by side in learning and observation, that was demonstrated in the unique friendship of Rex Battarbee and Albert Namatjira. Through their friendship, we are afforded an opportunity to witness the first learnings from a rich dialogue that has forged new pathways into contemporary inter-cultural collaboration.

The longitudinal and observational framework of the film allows multiple and sometimes conflicting truths to present themselves equally in intimate and honest moments of genuine exchange. This process comes right from the engine room of how this company Big hART operates, to a simple yet powerful ethos that "It's harder to hurt someone when you know their story".

SERA DAVIES

THE CAMPAIGN

NAMATJIRA LEGACY TRUST

Namatjira Project is more than just a film. It is part of a campaign to restore justice to the Namatjira family.

The Namatjira Legacy Trust is the centerpiece of this campaign – aiming to secure the future of the iconic Namatjira family and community.

Albert Namatjira is one of the most revered names in Australian art history. His artworks gave most Australians their first glimpses into the heart of the country.

The Namatjira family are holders of this celebrated heritage, and yet today face many challenges.

The watercolour movement is their strongest asset – internationally recognised, and an avenue to generate income at the same time as connecting to country, heritage and culture.

Namatjira taught his children to paint, and they taught theirs. The fifth and sixth generations are now taking up the tradition.

The Trust aims to reinstate the copyright of Albert Namatjira's artworks to his family, and will support the future of this art movement. By supporting the health, welfare, education and sustainability of their families and community in Hermannsburg, the Trust will ensure the remarkable traditions of the Western Desert watercolour movement thrive into the future.

Namatjira Project is a platform to activate audiences to participate, to donate to the Trust, to host grass roots screenings, to encourage others to support.

www.namatjiratrust.org

ILTJA NTJARRA MANY HANDS ART CENTRE

The Trust and Namatjira Project work in partnership with Il tjia Ntjarra Many Hands Art Centre in Alice Springs, who represent the contemporary Hermannsburg watercolour artists continuing in the tradition today.

manyhandsart.com.au

"For our family, Albert's copyright is part of his legacy. They're not separate. They're the same thing. To us, Albert represents something to be proud of. But we won't be able to be happy until we know that his legacy is being looked after by its rightful owners - his family."

GLORIA PANNKA
(GRANDDAUGHTER OF
ALBERT NAMATJIRA)

COPYRIGHT &

ALBERT NAMATJIRA'S ARTWORKS

The Namatjiras have not earned a cent from the copyright to their internationally acclaimed grandfather's artwork since 1983.

The Trust presents a unique and future focused opportunity to restore justice to the family and benefit the entire community and country – the Mabo moment of the arts world.

1957	Albert Namatjira entered into a copyright agreement with John Brackenreg of Legend Press, for the exclusive right to reproduce his paintings.
1959	Namatjira passed away and the Public Trustee for the NT Government took on administration of his estate, with Legend Press continuing to manage copyright, paying a 12.5% royalty to the Namatjira family.
1983	Public Trustee NT sold Namatjira's copyright to Legend Press for \$8500 - ending the income stream to the family.
2017	The Public Trustee who oversaw the sale of Namatjira's copyright admits wrongdoing.
2029	Namatjira's copyright will expire

Lenie Namatjira / Image courtesy of Big hART



The events of the transfer of Namatjira's copyright are remarkable. He was as famous in 1983 as he is today – nearly 60 years after his death, and remains today amongst the most famous Aboriginal artists. And yet the same treatment would never have been accorded to Sidney Nolan, Arthur Boyd or any of Namatjira's peer group of well-known Australian artists of the day.

COLIN GOLVAN QC (TRUSTEE OF THE NAMATJIRA LEGACY TRUST)



Kevin Namatjira / Image by Brett Boardman

FACTS & FIGURES

NTARIA (HERMANNSBURG)

Ntaria is in Western Aranda Country in the Northern Territory, 120km west of Alice Springs.

- The population is 94% Indigenous
- 54% live in overcrowded conditions
- students achieve below the national minimum standard in literacy & numeracy
- 56% subsist on income support
- 2/3rds of the community are under 25
- 11% will be displaced & admitted to hospital with chronic illness caused by poor environmental health.

ALBERT NAMATJIRA

Compare these contemporary statistics with the wealth generated by Albert Namatjira:

Until his death in 1959, Albert Namatjira supported up to 600 members of his family and community, on the proceeds of his artwork.

As of June 2012, Albert's national wholesale earnings to date totaled over \$10m

Since 1983, the Namatjira family and community have received \$0 from the copyright of Albert Namatjira's artworks.

"...We have been teaching our younger ones in Hermannsburg School. We take the kids to the same places that Albert and Rex used to paint together. We paint the West MacDonnell Ranges, Finke River and Palm Valley - because that land belongs to our grandfathers, and to us, and to our kids too. Kala!"

LENIE NAMATJIRA (GRANDDAUGHTER OF ALBERT NAMATJIRA)

THE FILMMAKERS

SERA DAVIES DIRECTOR & CINEMATOGRAPHER



Sera is a director, cinematographer, photographer and video artist whose work has been screened both nationally and internationally. Sera has directed and shot documentaries and short films with some of Australia's hardest to reach communities and most prolific arts and social change companies and NGO's, such as Big hART Inc, Back to Back Theatre and World Vision. She is passionate about representing people who are under-represented in traditional media. She has worked on numerous films, documentaries, video installations, music videos and TVC's, including Big hART's documentaries for the ABC *Drive* and *Nothing Rhymes with Ngapartji*, Back to Back theatre's film installation *The Democratic Set*, and Genevieve Lacey's sound and film work *Pleasure Garden*. *Namatjira Project* is the first feature film Sera has directed.

SOPHIA MARINOS PRODUCER



Sophia has worked in diverse areas of social justice and the arts, both internationally and locally. Sophia has been the creative (overarching) producer of Big hART's multi-platform *Namatjira* project since mid-2009. Under her guidance the project has won 4 awards and generated: an original new Australian theatre work that has toured nationally and internationally; a published theatre script; an App for iPhone; two CD albums; a feature documentary and a social impact campaign. Sophia has also worked on Big hART documentaries for the ABC - *Drive* (2010 - assistant line producer) and *Nothing Rhymes with Ngapartji* (2010 - production assistant), and produced a TVC for SBS TV in 2009. Sophia is passionate about the capacity of art to spearhead positive social change. She has worked on numerous social impact campaigns, on issues as diverse as slavery at sea, Indigenous

languages policy, cultural diversity and Indigenous incarceration. With the *Namatjira Project* she has established the *Namatjira Legacy Trust* - for which she is a Trustee - aimed at restoring justice to the *Namatjira* family and supporting the future of Western Aranda communities in the Central Desert.

GENEVIEVE LACEY COMPOSER



Genevieve Lacey is a recorder virtuoso, serial collaborator and artistic director. She creates large-scale collaborative works across radio, film, theatre and public art, and has premiered scores of works, written for her. She's represented Australia as a cultural ambassador at the Lindau International Convention of Nobel Laureates, played for the Queen in Westminster Abbey, performed as a concerto soloist in the BBC Proms, in prisons and communities in remote Australia, and at the opening night of the London Jazz Festival. In recent years Genevieve has created en masse with London filmmaker Marc Silver, and is developing a 'bio-docu-mation' with filmmaker Sophie Raymond. Genevieve is Chair of the Australian Music Centre board, Artistic Director of FutureMakers, guest curator and advisor for UKARIA.

LENIE NAMATJIRA EXECUTIVE PRODUCER (CULTURAL ADVISOR)



Lenie is Albert Namatjira's granddaughter, daughter to Oscar Namatjira. Lenie and her 10 siblings were all raised in Hermannsburg. Lenie paints in the tradition of her father and grandfather. Her watercolour paintings focus on the landscape west of Hermannsburg. Many of her paintings are drawn from childhood memories of her country. Lenie Namatjira was a finalist at the 2014 NATSIA Awards in Darwin with her collaborative painting. Lenie has been exhibited internationally and nationally, and paintings are held in collections including the Art Gallery of New South Wales and the Museum and Art Gallery of the Northern Territory. Lenie is on the board of the *Namatjira Legacy Trust* and has worked as a cultural advisor and producer on the *Namatjira Project* since 2009.

THE FILMMAKERS

JULIA OVERTON EXECUTIVE PRODUCER



Julia is a founder of JOTZ Productions - an independent documentary production company that produces locally and internationally. After a career spanning all genres of screen production, including most notably Australian producer on Wim Wenders' *Until the End of the World*, Julia spent 10 years with the national screen funding agencies as a development and investment manager. Since 2012 Julia has not only been producing but acts as Executive Producer, Mentor Producer and Market Consultant on projects. She also works as an external assessor for many government agencies. Her recent production credits include award winning films *The Last Impresario* (Grace Otto, London, The Hamptons, NYFF, 2013), *Red Obsession* (Warwick Ross, Berlin, Tribeca, Pusan 2013), *From the Bottom of the Lake* (Clare Young, Hot Docs, 2014), *Trent Parke - The Black Rose* (Catherine Hunter, ABC TV, FIFO 2015), *Glenn*

Murcutt - Architect (Catherine Hunter ABC TV, 2016). In production *Swallow*, (Juliet Lamont) and *Lessons from Joan* (Walter MacIntosh) with *The Life & Times of J M Coetzee* (Francois Verster) in advanced development. Julia is on the board of Wide Angle Tasmania and is Consultant to Screen Territory.

GLORIA PANNKA EXECUTIVE PRODUCER (CULTURAL ADVISOR)



Gloria is a senior Western Aranda woman who lives in Thakaperte (Near Hamilton Downs). She is a second generation Hermannsburg School watercolour artist, taught to paint when she was a young girl by her father Claude Pannka. Claude was one of the original Hermannsburg School watercolour artists with Albert Namatjira, and his works were highly sought after. Gloria uses fine detail and subtle tones to capture the West MacDonnell Ranges. Her work features in exhibitions nationally and internationally: in 2008 she was Highly Commended in the NATSIAA awards, her artwork acquired by the NT Museum and Art Gallery; in 2015 her painting 'West MacDonnell Ranges' was acquired by the Parliament House Art Collection, Canberra; she has paintings held in the Art Gallery of New South Wales and in many private collections. Gloria is a director on the Namatjira Legacy Trust and has worked as a cultural advisor and

producer on the Namatjira Project since 2009.

SCOTT RANKIN BIG hART CREATIVE DIRECTOR

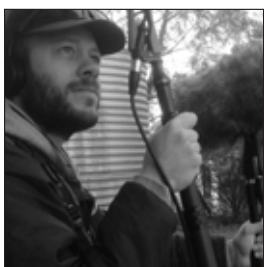


For 25 years Scott Rankin has been the Creative Director of arts for social change organisation Big hART. His projects have been included in the Sydney, Melbourne, Adelaide, Perth, Brisbane, Ten Days on the Island and Edinburgh festivals, and toured Dublin, London, The Netherlands, Sweden, Iceland, South Africa, New Zealand and Germany. Scott has been the Executive Producer of AFI award-winning film *Hurt* (SBS), *DRIVE* (ABC1), *Nothing Rhymes with Ngapartji* (ABC1), *Knot @ Home* (8 part SBS Doco Series) and *900 Neighbours* (ABC1). Scott's theatre works include *Blue Angel*, *Hipbone Sticking Out*, *Namatjira*, *Ngapartji Ngapartji*, *Nyuntu Ngali* and *Box the Pony* (Leah Purcell). Scott is renowned for creating works in varied genres - such as award winning outdoor public housing work *Stickybricks* (Sydney Festival), floating video installation piece *Junk Theory* (Sydney Festival), international hit comedy *Certified*

Male with Glynn Nicholas, large-scale film and radio installation project *Drive in Holiday*, and experimental works like *Beasty Girl*. Scott has won 3 Green Room Awards and Big hART has received 30+ awards for its theatre, film and community cultural development work, including a World Health Organisation award, an AFI, 8 Coalition of Australian Government awards and the Myer Performing Arts Group Award.

THE FILMMAKERS

ADRIAN WARBURTON EDITOR



Adrian has worked across TV, documentary and film for over thirteen years. He began as a sound assistant on the children's series *Don't Blame Me* (West Street/Southern Star), and then changed gears to work as an edit assistant at Beyond Productions on programs such as: *What's Good For You*, *Mythbusters*, and *South Side Story*. In 2009 he reached a personal goal, sharing his first feature-length credit as editor with Vanessa Milton on *Drive* (BIG hART/ABC). His passion for social justice has drawn on the breadth of his experience and led him to work in an increasing variety of production roles, (often mentoring young filmmakers in the process), and inspired his relocation to Alice Springs. Recent highlights include: *Little Dingi* (YALC/Tangentyere Council), *8MMM Aboriginal Radio* (Brindle Films & Princess Pictures), *Nulla Nulla* (Since 1788/CAAMA Productions), *Our Place* (ICTV), *Maximo of Mparntwe* (Mike Gillam), *Smashed* (BIG hART), *Testing Teachers* (Screentime/SBS), and a variety of short films with CAAMA Productions.

ROSIE JONES EDITOR



Rosie is an award-winning filmmaker with more than 20 years' experience editing and directing documentaries. Prior to directing the feature documentary *The Family* (MIFF 2016, Antenna, FCCA Best feature Doc 2016), she directed and edited *The Triangle Wars* (Best Australian Documentary, Antenna 2011, MIFF), *Westall '66: A Suburban UFO Mystery* and *Obsessed with Walking*, and edited numerous films for broadcasters and festivals including *Namatjira Project*, James Cameron's *DeepSea Challenge 3D*, *Queen of the Desert* and *My Brother Vinnie*.

RAY THOMAS EDITOR



Ray is a Screen Editor who has worked on award winning Australian documentaries over the last 30 years, including: - *Black Harvest* (1991), *Bilal* (1994), *Rats In The Ranks* (1996), *The Diplomat* (2000), *Facing The Music* (2000), *Molly and Mubarak* (2003), *Temple of Dreams* (2007), *Mrs Carey's Concert* (2011), *Hungry Tide* (2012), *Mary and Mohammad* (2013) and *Hope Road* (2017). He won an AFI Award for Best Editing of a non-feature film, *Rats in the Ranks* in 1996, produced and directed by Robin Anderson and Bob Connolly.

BACKGROUND:

BIG hART'S NAMATJIRA PROJECT

This film has grown from a long term, multi-platform, arts and community development program by the same title – The Namatjira Project. An arts and community development program, it has been operating in Central Australia since 2009, run by Big hART Inc. The film has been developed and produced throughout this entire period.

BIG hART EXISTS TO:

BUILD COMMUNITIES

Participatory, task-focused, evidence based

DRIVE CHANGE

Generational, multi-layered, non-welfare

MAKE ART

Authentic, intimate, interdisciplinary

THE NAMATJIRA PROJECT:

BUILD

A sustainable future for the Namatjira family, Western Aranda communities and their iconic art movement, through the launch of the Namatjira Legacy Trust and reinstating the copyright to Albert Namatjira's artwork.

DRIVE

Restoring justice to the Namatjira family and their communities. Proceeds from the Trust will resource cultural and well-being initiatives, to allow future generations to thrive and capitalize on their most valuable asset - the Namatjira name.

MAKE

A documentary with the family of internationally celebrated Aboriginal artist Albert Namatjira. From Buckingham Palace to homeless in Alice – this film traces the Namatjira family's quest to regain the copyright of their grandfather's artwork. Premiering 2017.



Betty Wheeler, granddaughter of Albert Namatjira, and grandson / Image courtesy of Big hART

CREDITS & SUPPORTERS

DIRECTOR & CINEMATOGRAPHER

Sera Davies

PRODUCER

Sophia Marinos

EXECUTIVE PRODUCER

Julia Overton

EXECUTIVE PRODUCERS (CULTURAL)

Lenie Namatjira

Gloria Pannka

EDITORS

Sera Davies

Rosie Jones

Ray Thomas

Adrian Warburton

FEATURING

Trevor Jamieson

Derik Lynch

Kevin Namatjira

Lenie Namatjira

Scott Rankin

Gayle Quarmby

CONSULTING DIRECTORS

Rosie Jones

Stuart Thorne

CONSULTING PRODUCER

Frank Haines

CO-PRODUCERS

Cecily Hardy

Alex Kelly

LINE PRODUCERS

Carmen Robinson

Shannon Huber

Sia Cox

Pru Gell

COMPOSITION, MUSICAL DIRECTION, RECORDERS

Genevieve Lacey

SOUND ENGINEER

Jim Atkins

MUSICAL CO-CREATORS

Andrea Keller, piano and keyboards

John Rodgers, violin

Phil Slater

MUSICIANS

Ntaria Ladies Choir

Trevor Jamieson

Derik Lynch

Nicole Forsyth

SOUND RECORDIST

Stuart Thorne

ADDITIONAL SOUND

Jeremy Silver

Adrian Warburton

Jim Atkins

Matt Davis

ADDITIONAL PHOTOGRAPHY

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Stuart Thorne

Adrian Warburton

Spenser Austad

Suzy Bates

Sia Cox

Matt Davis

Telen Rodwell

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Alison French

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Kevin Namatjira

Gloria Pannka

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Gayle Quarmby

Conrad Ratara

David & Lily Roennfeldt

Joseph Rontji

Mervyn Rubuntja

Betty Wheeler

Marcus Wheeler

TRANSLATIONS

Aboriginal Interpreter Service Alice Springs

Selma Coulthard

Tom Holder

Diane Impu

Derik Lynch

David Roennfeldt

POST PRODUCTION SUPERVISOR

Adrian Warburton

CONFORM AND GRADE

Roan Davis, CBD

SOUND DESIGN AND MIX

David McCarthy, Zig Zag Lane

ARCHIVE SOURCES

Australian Broadcasting Corporation Library Sales

Battarbee Collection

Ellis/Albrecht Collection

ITN Source

Lutheran Archives

Lutheran Church Alice Springs

Museum and Art Gallery of the Northern Territory's Strehlow Collection

National Film and Sound Archive of Australia

National Film and Sound Archive of Australia's

Film Australia Collection

National Library of Australia

'Nothing Rhymes with Ngartji' Big hART

Rightsmith

Royal Press Office – Photography, James

Gillings

Special Broadcasting Service

MUSIC

ILKANGKULA YURRANGKAKA

By A H Kempe & Hermannsburg informants, revised T G H Strehlow

Vocals by Ntaria Ladies Choir, Derik Lynch, Trevor Jamieson

NUKA-LELA KUTERRAI, INGKAARTAI (ABIDE WITH ME)

By H A Heinrich & Hermannsburg informants, retranslated P Scherer & T G H Strehlow

Vocals by Ntaria Ladies Choir, Derik Lynch, Trevor Jamieson

TJINA KNGARRA (THE BEST OF FRIENDS)

Original version written by Benjamin Schmolck Western Arrarnta translation by A H Kempe and P A Scherer, revised by T G H Strehlow.

WHERE THE WHITE FACED CATTLE ROAM

Written by: Buddy Williams

© 1941 EMI Allans Music Australia Pty Ltd.

MOTEN SWING

Written by Bennie Moten and Buster Moten

Licensed courtesy of peermusic Australia

Machine Gun Piano

By Andrea Keller

MAGPIE

By John Rodgers

LEGALS

Stephen Boyle & Co

BIG hART CREATIVE DIRECTOR

Scott Rankin

Thank you to the entire production team and to the Namatjira family, who throughout the many years of the project, continuously went above and beyond the call of duty, and whose belief in this project has made it possible.

NAMATJIRA PROJECT WAS PRODUCED WITH SUPPORT FROM

thyne reid
FOUNDATION

B
BERTHA
FOUNDATION

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TIM
FAIRFAX
FAMILY
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Council
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Australian Government
Indigenous Languages and Arts

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Project support from Arthur Shearman

Itja. NTjARRA

NAMATJIRA SCHOOL OF ART

BIG hART