

## Contributors

**Bryce Barker** is an archaeologist at the University of Southern Queensland. He has worked on historical archaeological sites on the Darling Downs in south-east Queensland, as well as a variety of Indigenous archaeological projects in Queensland, the Northern Territory and Papua New Guinea. For the past four years he has been working on the archaeology of Native Mounted Police sites across Queensland.

**Heather Burke** is a historical archaeologist based at Flinders University. Her most recent projects have been focusing on the archaeology of Indigenous–European conflict in Queensland and South Australia, especially the archaeology of the Queensland Native Mounted Police.

**Paige Gleeson** is a PhD candidate in History at the University of Tasmania, researching the histories of museums, material collection, visual culture and colonial governance in the Australia-Pacific region. Paige was a recipient of the Australian Historical Association Copyright Agency Travel and Writing Bursary in 2020, a National Library of Australia Carol Mills Summer Scholarship in 2019, and winner of the Forty South, Van Diemen’s History Prize in 2018–19.

**Ray Kerkhove** is a historian with the Aboriginal Environments Research Centre at the University of Queensland (Department of Architecture). He was previously (2017–18) a Visiting Fellow at Griffith University’s Harry Gentle Resource Centre. He specialises in the Indigenous site/conflict history and Indigenous material culture of nineteenth-century Queensland.

**Cathy Keys** is a Research Fellow in the School of Architecture, University of Queensland. Her research explores the social, cultural and historical properties of architectural space on northern Australia’s settler frontiers.

**Crystal McKinnon** is a Yamatji woman who lives and works on Kulin Nations country. She is a historian and a critical Indigenous studies scholar, who is currently working at RMIT as a Vice Chancellor’s Indigenous Research Fellow in the Social and Global Studies Centre. McKinnon’s research work has looked at concepts of Indigenous sovereignty, justice and law, and Indigenous social movements, resistance

and protest through the use of the creative arts, including music and literature. She is a member of the Warriors of Aboriginal Resistance (WAR Victoria). Crystal also sits on the steering committee for the Law and Advocacy Centre for Women and has previously worked in both the Aboriginal community organisation and the community legal centre sectors.

**Felicity Meakins** is an ARC Future Fellow in Linguistics at the University of Queensland. She is a field linguist who specialises in the documentation of Australian Indigenous languages in the Victoria River district of the Northern Territory and the effect of English on Indigenous languages. She has worked as a community linguist as well as an academic over the past 19 years, facilitating language revitalisation programs, consulting on native title claims and conducting research into Indigenous languages. She has compiled a number of dictionaries and grammars of traditional Indigenous languages and has written numerous papers on language change in Australia.

**Marie Mudgedell** and **Angie Tchooga** are Kukatja and Jaru speakers who live at Balgo, Western Australia. They are descendants of Yawalyurru, to whom the song titled 'Puranguwana' ('Perishing in the Sun') is attributed. Marie assisted with the translation of the songs discussed in Turpin et al. and organised the recording sessions. Angie Tchooga provided the explanation of 'Puranguwana' as recorded by the Pilbara and Kimberley Aboriginal Media organisation and assisted with the translation.

**Ben Silverstein** is a Postdoctoral Research Fellow in History and Lecturer in Indigenous Studies at The Australian National University. He has researched in colonial and Indigenous histories, engaging questions of race and settler colonialism as well as contests over sovereignties and colonial government. He is currently working in the Research Centre for Deep History on Ngunnawal and Ngambri Country.

**Gretchen M. Stolte** is a Nimi'ipuu (Nez Perce) American Indian and has degrees in art history and anthropology focusing on the material culture of First Nations peoples both in North America and Australia. Dr Stolte's research areas focuses on the relationship between images and identity among Aboriginal and Torres Strait Islander artists in urban and regional centres in Queensland. Dr Stolte is intrigued by the material culture traditions often overlooked by galleries and museums. She combines ethnographic and art historical methodologies in order to draw out new understandings of artworks and artefacts and the artists and craftspeople who make them.

**Myfany Turpin** is an Associate Professor at the Sydney Conservatorium of Music, University of Sydney. She has written a dictionary of the Australian Aboriginal language Kaytetye and documented traditional music of the Kaytetye, Alyawarr,

Anmatyerr, Arrente, Warlpiri and Gurindji peoples of the Northern Territory, Australia. She has published scholarly articles in music, semantics, phonology and ethnobiology; and has produced multimedia resources on language learning and Aboriginal songs.

**Lynley A. Wallis** is based at Griffith University. She has worked in Indigenous archaeology for the past 20 years, having undertaken archaeological research with Aboriginal communities in the Kimberley, Pilbara and Great Victorian Desert regions of Western Australia, the Edward Pellew and Wellesley Groups of islands in the Gulf of Carpentaria, and in arid inland northwest Queensland. She has also worked on historical archaeological sites in South Australia and Tasmania, as well as on the archaeology of the Queensland Native Mounted Police.

**Charlotte Ward** is a historian based in Canberra on Ngunnawal and Ngambri Country. She currently works as a Project Officer at the Australian Indigenous Doctors' Association. She completed her Honours thesis in 2019 at The Australian National University and her article in this issue is drawn from her thesis and her time in Cooktown.

**Calista Yeoh** is an MA student in musicology at the Sydney Conservatorium of Music, University of Sydney. Her Honours and Master's research focuses on the musical structures of central Australian Aboriginal songs. She is the co-author of 'An Aboriginal Women's Song from Arrwek, Central Australia' (*Musicology Australia* 40, no. 2, 2018). Her transcriptions and musical analyses of Aboriginal songs have appeared in numerous publications, in collaboration with communities, linguists and ethnomusicologists.

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