

Contributors

Reuben Brown is completing his doctoral thesis at the University of Sydney. He spent two years carrying out fieldwork in the communities of Gunbalanya and Waruwi in western Arnhem Land of the Northern Territory. He is enthusiastic about documenting and sustaining the tradition of *kun-borrk* in this region, and has worked with a number of singers and dancers to record and promote their music at festivals, academic conferences, funeral ceremonies and other community events. Reuben has a background in musicology and experience as an actor and singer.

Genevieve Campbell has worked for twenty years as a professional French Horn player. In 2007 she instigated *Ngarukuruwala: We sing songs*, a collaborative music project between a group of Tiwi strong women and jazz musicians from Sydney. Her professional interest in Tiwi music in the context of contemporary performance and the desire to be part of the rediscovery and preservation of old Tiwi songs led her to complete a PhD at the University of Sydney in 2014.

Amanda Harris is Research Associate on the ARC Discovery Project *Intercultural Inquiry in a Trans-National Context: Exploring the legacy of the 1948 American-Australian Scientific Expedition to Arnhem Land*, headed by The Australian National University's Martin Thomas and University of Sydney's Linda Barwick and Allan Marett. In 2011, she organised a research forum at the University of Sydney which brought together the researchers whose work appears in this book. She obtained a PhD from the University of NSW in 2009 with a historical thesis on women composers and feminism in the late nineteenth and early twentieth centuries. Her publications have appeared in *Women & Music*, *Life Writing*, *Women's History Review*, *History and Anthropology*, and *Lilith: A feminist history journal* as well as several book volumes.

Victoria Haskins is an Associate Professor of History at the University of Newcastle in New South Wales, Australia. She publishes widely on gender and Indigenous cross-cultural history, and is the author of two books, *One Bright Spot* (Palgrave Macmillan, 2005), and *Matrons and Maids: Regulating Indian Domestic Service in Tucson, 1914–1934* (University of Arizona Press, 2012). As a curator at the National Museum of Australia in 1999, Victoria first encountered the choreography of Beth Dean's Aboriginal-inspired ballet. In 2006 she held a Council of Australian State Libraries Fellowship to research Dean's archives, held at the Mitchell Library in Sydney. She has published several articles and book chapters on Aboriginal cultural appropriation, including two focusing on Beth Dean's *Corroboree* ('Dancing in the Dust,' in Allen and Dhawan, *Intersections*, 2005; and 'To Touch the Infinity of a Far Horizon,' *Australasian Drama Studies*, 2011).

Anthony Linden Jones is a candidate for a PhD in Musicology at the Sydney Conservatorium of Music. His research area is the representation of Aboriginality in Australian Film Music. He holds a B.Mus (Hons) in Composition from Sydney Conservatorium, as well as a B.Eng (Elec.) from the University of New South Wales. In past lives he has performed in a wide range of musical genres, on violin and electric bass. He is active as a composer of concert and film music, a performer on violin, and directs Chorella—an *a cappella* community choir based in Richmond, NSW. He also teaches music in TAFE, and regularly contributes reviews and articles for Music Forum, the journal of the Music Council of Australia.

John Mansfield researches language and culture at Wadeye in Northern Australia. He recently completed his PhD at The Australian National University, focusing on youth subculture and language change. He is now working on the *Language Acquisition of Murrinhpatha* Project at the University of Melbourne.

Martin Thomas teaches in the School of History at The Australian National University. He has held research fellowships at the University of Technology, Sydney, and at the University of Sydney, where he now holds an adjunct position in the Pacific and Regional Archive for Digital Sources in Endangered Cultures. His current work is in the field of Australian and trans-national cultural history, as revealed through perceptions of place, representations of landscape and narratives of cross-cultural encounter. A book-in-progress takes up the story of the 1948 American-Australian Scientific Expedition to Arnhem Land, led by Charles Mountford. His recent publications include *The Many Worlds of R. H. Mathews: In search of an Australian anthropologist* (Allen & Unwin, 2011) and, as editor, *Expedition into Empire: Exploratory journeys and the making of the modern world* (Routledge, 2014).

Sally Treloyn is a Postdoctoral Research Fellow in the Melbourne Conservatorium of Music at the University of Melbourne, having received her PhD in Ethnomusicology from the University of Sydney in 2007. Her current research is focused on developing strategies to support Indigenous stakeholders and organisations in their efforts to sustain musical practices and associated knowledge systems into the future. She currently leads two Linkage projects funded by the Australian Research Council in partnership with peak Aboriginal organisations in the Kimberley. She is also an Honorary Research Fellow at the University of Sydney (PARADISEC: the Pacific and Regional Archive for Digital Sources in Endangered Cultures) and is Secretary to the Steering Committee of the National Recording Project for Indigenous Performance in Australia: <http://www.aboriginalartists.com.au/NRP.htm>.

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