

REFLECTION



What is the Australian National Maritime Museum *Ilma* collection?

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ABSTRACT

The Australian National Maritime Museum (ANMM) in their Darling Harbour warehouse store just over one thousand *Ilma*. The *Ilma* are performance symbols of Bardi law and custom, which tell stories of the lands and seas of the Dampier Peninsula, King Sound and surrounding islands of Western Australia. *Ilma* performances are public and meant for all to see. The ANMM in 2007 resourced detailed documentation of the collection. In 2018 the collection still does not appear on the online catalogue and remains unavailable for public view. While recent efforts have been put into the collection there are important questions to be raised about the responsibility of museums to collections that have contested meanings and serve multiple purposes.

KEYWORDS

Ilma; Bardi; performance; theatre; Australian National Maritime Museum

Over the past 40 years the artist Mr Wiggan sold his *Ilma* art work through two Broome art galleries. Mr Wiggan would often talk with potential buyers and start up a conversation. He loved to tell the stories of the beautifully designed, thread, performance objects called *Ilma*. In 2003 in Short Street Art Gallery Mr Wiggan told me how his father visited him in dreams and gave him the stories of the *Ilma*.¹ Others who have heard these stories and written about them include anthropologists Pat Vinnicombe, Kim Akerman and Katie Glaskin.² In 1971 Christopher Metcalf recorded Billy Ah Choo performing his *Ilma*.³ In the 1980s, musicologist Ray Keogh recorded and wrote about *Ilma* and his research has been followed up by Sally Treloyn, who places *Ilma* in context with other regional performance genres.⁴ Linguists Claire Bower and Gedda Aklif recorded *Ilma* songs and stories with Bessie Ejai and other Bardi women in the early 1990s.⁵ More recently, Indigenous Programs Manager Donna Carstens wrote about the Australian National Maritime Museum (ANMM) *Ilma* collection: ‘We spent three days with [Mr Wiggan] listening to him tell the stories and sing the songs of the *Ilma* and his country.’⁶

The first step is to clarify what the *Little Wiggan’s Ilma* is. They are the stories, songs and woollen thread performance emblems, the symbols of Bardi law and custom, including the lands and seas of the Dampier Peninsula, King Sound and surrounding islands. Then how did *Ilma* get to Darling Harbour, Sydney? In Broome in the 1970s Mr Wiggan met the Broome property developer and art collector Alistair McAlpine (from 1984, Lord McAlpine). By the 1980s that relationship became the basis to produce *Ilma* on a large scale for performance and for sale. According to Mary Macha, art agent and curator on retainer for Lord McAlpine, for

a number of years he purchased whatever *Ilma* were performed.⁷ So, Mr Wiggan and his family produced more than a thousand. Lord McAlpine later donated the collection to the ANMM which I will explain later.

In 2007, the ANMM employed me to go to Broome and document the collection with Mr Wiggan. On completion of the research with Mr Wiggan, the ANMM Assistant Director of Collections and Exhibitions, Michael Crayford, requested a report on the fieldwork, a written overview of the *Ilma* story including starting points, main events and people, a schema that explained the structure and flow of the story and recommendations on how best to organise the material in the Museum's TMS collection management system. Crayford also sought an explanation of the contents of files and references to *Ilma* types to help make appropriate linkages in the database, and information about the relationship of this content to the overall schema of the *Ilma*. It was also considered that the *Ilma* collection may not be complete and may contain *Ilma* not related to Mr Wiggan's *Little Wiggan's Ilma*. Further details were required to correctly attribute *Ilma* (objects), so that in the future people viewing this collection will understand its meaning. The files were organised by day of recording with coded file names, comprising a mix of background files and those relating directly to the *Ilma*.

I had further organised the sound files together with the events, songs and stories in an accompanying FileMaker® Pro (FMP) database I created to organise the recordings and research data. Together with the video footage of Mr Wiggan explaining the land-based *Ilma* stories, there is a wealth of information to better understand the saga.

Stakeholders in the *Ilma* collection

As I begin to address these issues, I raise further questions in relation to the collection. Mr Wiggan's father, Henry Wiggan, is the Little Wiggan of the central sea saga *Little Wiggan's Ilma*. The inspiration for this saga came when the spirit of Little Wiggan visited Bardi elder Billy Ah Choo in a dream and taught him the *Ilma*, a sequence of songs and stories. The descendants of Ah Choo are the owners of that *Little Wiggan's Ilma*. However, there are three interest groups connected to the *Little Wiggan's Ilma*: the Wiggans – descendants of the main character in the story, the McCarthys – Billy Ah Choo's family, and the Bardi Dancers managed by the Davey family, who have been dancing the *Little Wiggan's Ilma* since it was created. As far as the Davey family are concerned, they were given permission by Billy Ah Choo, while they were dancing with him, to continue dancing the *Ilma*. The Bardi Dancers' international performances include at Stonehenge as part of the 2006 Salisbury Arts Festival and more recently at the 2016 Guam Festival.⁸

In 2004 *Worla* elder Tiger Moore and I travelled from Kununurra to One Arm Point to talk with his relatives and the owners and creators of masked performances, which included *Ilma*. At One Arm Point, Tiger Moore and I sat at a table with the Davey family to discuss the *Ilma* performances of their company. The Daveys told us a problem that they still face today. The main *Ilma* dance they perform, the *Little Wiggan's Ilma*, is owned by the descendants of the poet/creator Billy Ah Choo. While some of Ah Choo's descendants are part of the Bardi Dancers, the issue of ownership causes problems.

At that meeting Irene and Frank Davey told Tiger Moore and I that in the 1970s a man named Lance Bennett had filmed another *Ilma* created by their father. That *Ilma* has since

been lost to them but they said that if they were able to have a copy of the film they could recreate their father's *Ilma*. I was in a position at that stage as a PhD researcher to follow up with Bennett and see if he would help with a copy of the film. So, I set out to do that. Bennett had been director of the Aboriginal Cultural Foundation in Darwin from 1970–95. Instrumental in establishing the Australia Council for the Arts in the 1970s, Herbert Cole 'Nugget' Coombs (1906–97) employed Bennett 'to support the leaders to strengthen the links in that chain, under the rightful ownership and managership of the traditional custodians...' and 'to record, preserve and develop dance and associated artforms; to establish local committees, comprised in most cases of Aborigines; and to organise tours of dance and drama groups'.⁹

To date I have found no record of the Davey *Ilma* film's existence other than what members of the Davey family have told me. One reason for possible confusion is that the Aboriginal Theatre Foundation was renamed the Aboriginal Cultural Foundation, where Bennett remained the director for 25 years. The National Archives hold records regarding both organisations and together with the Australia Council for the Arts records there must be further light to shed on this.

I attempted to contact Bennett a number of times with no success and spoke with his wife, Barbara, for the last time in 2009. Sadly, Bennett died in 2013. I have asked various people within the National Archives and the Australia Council but at this stage I am unable to find films created by the Aboriginal Theatre Foundation and for the moment the Davey *Ilma* film appears lost. If anyone knows where this film is held, I would be happy to pass that information to the Davey family.

Now, I explain the purpose of our field trip in 2004 because it provides a context for understanding the storytelling intent of the *Ilma* and other dance performances.

A field trip with Tiger Moore: contextualising *Ilma* as performances and storytelling

In 2004 Tiger Moore, from Doon Doon, was the owner of the *Gurirr Gurirr*, one of the most well-known performances in the northwest of Australia. The *Gurirr Gurirr* balga, dreamt by Rover Thomas, was passed on to Tiger Moore as part of a complex system of ownership and exchange where corroborees (public performances) are passed on or traded. The *Gurirr Gurirr* dance boards provided the original designs for an artistic style that distinguished the East Kimberley art movement. The trip to One Arm Point with Tiger Moore was partly his effort to remount the *Gurirr Gurirr* and followed a route not dissimilar to that mapped out through the songs of the *Gurirr Gurirr*. The journey of the spirits offers ways to see and understand country that reach beyond time and space limitations. The beauty and artistry involved in this storytelling is expressed in the use of masks and other dance paraphernalia as signposts or portals to awareness.

Aboriginal Art curator and writer Hetti Perkins recently described the way the *Gurirr Gurirr* and *Ilma*

demonstrate how brilliantly contemporary life is woven into tradition; how the past, present and future are seamless and often chronologically non-linear – which is, of course, at odds with conventional storytelling! They show an idiosyncratic worldview where a contemporary event like a catastrophic weather event and tragic death is understood within the context of the spirit world and revealed to select visionaries within

a community. It has been noted that people who receive these visions are able to speak in other languages and have knowledge of places they have never visited. Works like Wiggan's 'Ilma' are so compelling because they are symbolically loaded with meaning and act almost like signposts between different worlds.¹⁰

The *Ilma* as physical manifestations of the stories require animation through performance to realise their potential as portals of awareness. Although *Ilma* are treated commercially as art objects for sale, their primary function is performative. They are the means by which the songmen and women co-create with country and the spirit world. The story of Little Wiggan lost at sea on half a Bardi raft and other associated tales incorporates songs and dances that harbour the rhythms and sounds of the sea, the imminent crack of thunder and the pounding of boomerang heart beats; an archive of Bardi culture. The *Ilma* excite and elicit connections to ancestors, teaching values and ecological awareness.

Ilma stories tell us how to live and understand our relationship to country. That means that when the sardines start jumping out of the water Bardi recognise this is dugong hunting season. This message is also connected to ocean mist, which is the world in between the living and the spirit world. For people who are not Bardi, we are privileged to understand the practical directives in the *Ilma*, while inside songs there are often a multitude of meanings for those with initiated levels of understanding.

***Ilma* as art objects and the ANMM *Ilma* collection**

Over a number of years Lord McAlpine commissioned the *Ilma* made by Mr Wiggan and his family for performances of *Little Wiggan's Ilma*.¹¹ Mr Wiggan told me that they would perform the *Ilma* at Cable Beach and afterwards the objects were purchased by the Cable Beach Resort administration. The resort was designed, built and owned by Lord McAlpine. Due to the size of the *Ilma* collection by the 1990s, and other circumstances, through Macha the entire collection was donated to the ANMM. Somewhere in the process of storing the thousand objects in Darling Harbour, the stories and meanings accompanying the *Ilma* were either lost or never acquired in the first place.

It is important to say that Mr Wiggan sold these *Ilma* as art objects to Lord McAlpine, who donated them to the ANMM, and they are now the property of the Museum. The certainty that Mr Wiggan had that he could differentiate between the objects as art with a commercial value and their cultural significance is not shared by all. Not all Bardi agree that *Ilma* should ever be sold. Bertha Ah Choo, daughter of Billy Ah Choo, told me in 2004 that her father's *Ilma* were not for sale and that as far as she was concerned the *Ilma* should not be for sale. The responsibility that the ANMM carry with curating the *Ilma* is therefore not just a matter of preservation. *Ilma* serve multiple functions and their context is contested. The *Ilma* objects are spiritual connections to the stories of the ancestors. While they are art objects and belong in the Museum as a result of the transaction with Lord McAlpine via Mr Wiggan, they are also part of animated performance that brings essential Bardi stories to life. They have special significance and meaning when Bardi dance and sing them. The objects in isolation maintain little meaning, boxed in a Darling Harbour warehouse and stacked in 20-metre-high shelving that requires a forklift to access.

The collection is not a comprehensive collection of the *Ilma* stories for three reasons. Firstly, while Lord McAlpine collected the *Ilma* he did not set out to preserve a complete series. He sold some *Ilma* individually and gifted others. Secondly, the *Ilma* is ongoing and while Mr Wiggan was alive he was constantly adding songs that came to him in dreams. By 2007 Mr Wiggan had also forgotten a number of songs. Thirdly, because the *Ilma* were commissioned by Lord McAlpine there are more of certain *Ilma*, which were specifically requested because of their designs and aesthetic appeal and less of others, which may have been significant to the stories. The relationship is described by Lord McAlpine:

I arranged with [Mr Wiggan] that I would pay him a generous sum for each totem that he made. I would own the totems and look after them, and he and his performers could have the use of them whenever they were to perform.¹²

As a side issue, Lord McAlpine also gifted to the ANMM a ‘small’ group of objects not related to the *Little Wiggan’s Ilma*. The 18 Pelican headdresses are part of Butcher Joe Nangan’s nurlu (corroboree) called *Marinydyirinydyi*. Nangan was a Nygina artist, song and lawman. In 1983, Keogh recorded at One Arm Point both Nangan performing his nurlu and Mr Wiggan performing *Ilma*.¹³ It is not known how the *Marinydyirinydyi* headdresses were acquired by Lord McAlpine, it may have been via Keogh. Anthropologist Kim Akerman was recommended to provide information regarding the Nangan headdress, undertake a general assessment of the physical state of the entire collection and advise with the registration process how best to approach the-saurus suggestions, storylines and categorisation. Akerman also has an extensive file on the *Ilma* from his work with Macha, which he was prepared to share with the ANMM. Akerman is currently writing a book on Nangan and he has had access to all of Macha’s records following her death in 2017.

Researching the *Ilma* collection: research process, data and findings

My engagement with the Museum as a researcher/curator was to document the ANMM *Ilma* collection with Mr Wiggan. I spent a month in Broome and on the Dampier Peninsula video- and sound-recording the songs and stories that Mr Wiggan told and sang with me. For the most part I sat with Mr Wiggan daily in my Broome hotel room, where we documented each of the 85 *Ilma* types. I asked Mr Wiggan to tell me the stories more than once because during the first week he often came back the next day and would say he had remembered something new. As we worked over the month through all the *Ilma*, his recall became clearer so that the last recording, and there are up to five for each type, is the most accurate though the previous recordings may contain extended information including the song for that *Ilma*. Due to his mood or memory not every *Ilma* has the song recorded. I did not press him on this because at the beginning of our recording sessions Mr Wiggan told me ‘culture is dead’. He was not happy with the way the world was heading. By the end of the month, discussing and singing the songs each day, he was enlivened with the work we were doing, so that he wanted to organise ways of teaching kids to dance and learn the songs.

From the beginning of my involvement with the ANMM I stressed the importance of employing two Bardi researchers to be alongside Mr Wiggan during my research for

three reasons: so that sharing the knowledge with Bardi people is part of the Museum provenance-gathering process: so that the Museum would have appropriate contacts when Mr Wiggan died; and so that Bardi people are involved in any ANMM work concerning their *Ilma*.

Along with his brothers, Mr Wiggan had five sons and one grandson who all took part in constructing the *Ilma*. The names of the Bardi elders who Mr Wiggan named as the *Ilma* holders are: Mutu, Yirabi, Ruby, Billy Ah Choo, Little Wiggan, Kaki, Lenny, Roy, Delate, Maballa, Indoo, Jabal May, Jack Lee, Gungaray, Dicky Charles and his father Ludnid Charles, Emily William and Mr Wiggan's two grandfathers, Sambo and Ikemo.

The ANMM provided me with their TMS collection management system on a laptop to document the *Ilma* with Mr Wiggan, but I found it too unwieldy to work quickly, cross-referencing images, sound and note taking. 'On the fly', I created three related FMP databases to manage the sound files, the images and the notes, combined all on one page in order to connect and see the songs and stories from the *Ilma* images with Mr Wiggan's sound files and my hastily typed notes while recording. The related FMP databases provide the connections between the sound files, written descriptions, and image and video files.

As Mr Wiggan was the only Bardi researcher employed by the ANMM, the audio-visual documentation I recorded in 2007 is an important record for Bardi people. In the documentation, there are three stories from different times that are within the *Ilma* cycle, though there are more that Mr Wiggan alluded to and referenced in conversation.

The creator of the *Ilma* is Little Wiggan. Through dreams and visions Little Wiggan, the spirit, appeared to Billy Ah Choo and later to Mr Wiggan to give them *Ilma*. The *Ilma* teach how to recognise the right times of year for harvesting and for crossing the sea, the story of our journey to death and beyond. They work in a time that is not linear. On the very last day of my research for the Museum in 2007, Mr Wiggan told me that there are five songs which provide the outer circle of understanding. Within that outer circle there are 30 songs that continue to grow as they arrive through dreams. In subsequent years, I visited Mr Wiggan more than once to find out what the five songs were but was unsuccessful and still do not have the answer. Within the five-song outer circle are an array of songs that are specific to place and time but are less easily connected because they touch on many aspects of life.

The stories that the ANMM *Ilma* collection represent are threefold:

- (1) Billy Ah Choo's *Little Wiggan's Ilma*, which recounts the 1938 voyage as experienced by the spirit of Little Wiggan, who came to Ah Choo in a dream in Camballin in 1963. Billy Ah Choo was working in Camballin when his tent fell down the day Little Wiggan died. It was a sign. In a series of dreams that followed the spirit of Little Wiggan came to Billy Ah Choo and gave him the *Ilma*. [In the audio file collection I created in 2007] Mr Wiggan sang those songs. The first song says I'm going further and further down into my grave. Then the next song is the rainstorm. Mr Wiggan names this as *Nowana*. *Indududungun* is the next song which is an upsetting word for Bardi people. It means where the waves bounce so that the catamaran is destabilised.

- (2) Prior to the 1938 voyage Little Wiggan, Mr Wiggan's father, was crushed by a truck against a railing at Derby pier.
- (3) The third part is from the 1960s when Mr Wiggan's family were travelling through the islands out from One Arm Point and were guided through the treacherous straits by the spirit of Little Wiggan. *Borungungal* is where Mr Wiggan's *Ilma* begins. Mr Wiggan talked about *Jarangbidid* – the world beyond and how his *Ilma* begins in 1961 with the voyage where he took his parents from Sunday Island to Lombardina. Leaving Sunday Island – *Marinjunin*. *Nardininimama* is the darkness coming. After the rain is gone *Nowana*, just little drops.

The majority of the object collection is in fact Billy Ah Choo's *Little Wiggan's Ilma*. For this reason, Philip McCarthy, as the grandson of Billy Ah Choo, is crucial to the discussion in the ANMM representation of the *Ilma*. Much of the knowledge Mr Wiggan received in his dreams was very similar to what Billy Ah Choo received and in a video (tape 11) Mr Wiggan clearly describes this process. As Mr Wiggan was the only person who could sing all the *Ilma* he was the right person with whom to be learning the stories, however this is complicated by the fact that Bertha and Philip McCarthy are the owners of Billy Ah Choo's *Ilma*. In one of the video recordings created as part of my research in 2007 (tape 8) Bertha and Philip meet to discuss this matter with Mr Wiggan; they shake hands and agree to work together. This was an important moment and something that had not happened in decades.

Future research and engagement to support collection management and use

In this section I return to some essential questions I asked more than 10 years ago in the course of my PhD research. Has the collection been recently presented to the Traditional Owners and is the collection accessible to those who have permission to view it? If items in the collection are not public then have the protocols been recently checked to update any restrictions placed on access? Have restrictions been placed on material by a council, body or individual? Who has authority to speak for the items?

It is our responsibility to ensure that future research not only includes Bardi stakeholders but is made available to them. In the management of the 2007 research carried out with Mr Wiggan, further documentation and analysis of the transcripts to make sense of the work could be done conjointly with the family of Mr Wiggan and the McCarthys. I suggest the ANMM could assist with the *Little Wiggan's Ilma* collection management with all stakeholders, including the Bardi Dancers, meeting to work out how authority, recompense and ongoing curation might best be approached. Much of the problem is to do with who has profited from the *Ilma* and with concerns over the *Ilma* being for sale in the first place. If the Museum could reach an agreement together with the various Bardi stakeholders then the *Ilma* collection could be accessible to all Bardi and potentially the wider community.

Should the collection see the light of day there are some suggestions that might help. The notes for the video recordings need to be verified and expanded together with the video log. There is also a personal message to the Director of the ANMM on tape 13

from Mr Wiggan. The audio tapes provide four clearly definable audio types which are: (1) Mr Wiggan's pronunciation of the Bardi name for the *Ilma*; (2) Mr Wiggan's final account of the story of the *Ilma*; (3) Mr Wiggan's singing of the *Ilma*; (4) The versions of the *Ilma* explanations as Mr Wiggan worked through his memory and dreamed exactly how to catalogue them.

In the digital video there are two separate sound channels, one from the shotgun microphone and the other from the radio microphone. These channels need to be balanced for the best sound quality. The *Ilma* songs and stories require transcription with translations along with the associated video of Mr Wiggan on locations near One Arm Point being associated with each *Ilma*. The materials not for public knowledge need to be clearly identified in Bardi as '*Arra milindinga Ngulungulu*', translated as 'Don't touch it! You are not allowed to touch it!' The signage for these should be in Bardi only. Mr Wiggan said that these *Ilma* can be displayed but should not be disturbed and should be handled very carefully. Men, women and children can see them but there is to be no further explanation. Finally, digital online curation of the collection with the Bardi stakeholders is essential. Once the research media is integrated and associated with the *Ilma* then what? Is the Museum prepared to make that commitment?

As a new technology emerges with online IP management through digital fingerprinting, a range of possibilities unfold with digital media management. In a proposed project together with Professor Chang-Tsun Li, a specialist in digital fingerprinting technology at Charles Sturt University, the implementation of digital fingerprinting would assist IP and protocol management for the Traditional Owners involved with my research media archive. If this initial implementation can be achieved, Traditional Owners could enjoy the benefits of the associated control of their digital cultural capital.

Conclusion: overcoming barriers to creative possibilities for the future

In 2009, the prospect was raised of a collaborative performance and research project in which some of the *Little Wiggan's Ilma* might come out of the ANMM storage. This project was proposed by Paul Dwyer (Department of Theatre and Performance Studies at Sydney University) as part of a potential collaboration with Moogahlin Performing Arts and a visiting English theatre director, Baz Kershaw, who had worked previously with the Bristol Maritime Museum. What Dwyer had in mind was a creative development where relationship building among the stakeholders would be represented in a performative response. In particular, the performance would be inspired by 'getting to know the lived reality of persons who are the right persons to tell you about the Indigenous heritage objects that [Kershaw] imagines the Museum pulling out of storage'.¹⁴

Despite careful consideration by Scott Andrew, the Museum's events coordinator, Dwyer's concept did not progress further for a number of valid reasons. The Museum's ability to involve curators and other Museum staff in displaying objects not on display is a long and involved process, with many protocols and demands. It was also felt that a 50–75-minute show was too big a commitment, and that there was a risk of not being able to adequately represent and do justice to Indigenous Australian stories and artefacts. These factors overrode

a potentially innovative and ground-breaking cross-cultural sharing of Museum performance objects that tell those Bardi stories.

Through my performance research it became apparent that one overriding message is loud and clear throughout the northwest of Australia. The old people want to teach their grandkids their songs and dances, yet there is always a reason to deprioritise this intent. There is a silence about this deprioritising process which usually happens for the best of reasons – individual health issues, funerals, Land Council meetings, business meetings and so on. Mr Wiggan was adamant that teaching the songs and dances, the process of cultural transmission, was a way the ANMM could be involved in *Ilma* maintenance. A significant part of my role as a researcher is to find ways through digital, archival and performative outcomes to enable support for the continuing transmission of language and culture. Exploring ways with kids and adults to use their performance practices, video documentation, recording, editing, subtitling, translation, archiving, and ethical protocols to provide access and transport to country and other locations for performances is a way that institutions can be involved; a way the ANMM can help manage the *Ilma* collection.

The time for silence and invisibility is over. The itemised *Ilma* collection documentation that I created is in the Appendix at the end in Table A1 with a list of the Video Tapes. Those factors that stop action in making the ANMM *Ilma* collection accessible and representative of a living culture for both Bardi and the general public need to be re-evaluated. The fact is that in the heart of Sydney resides perhaps the greatest collection of Aboriginal dance objects in the world. None of this is accessible through the online catalogue. How can you find it? It is time to ask that question.

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Disclosure statement

No potential conflict of interest was reported by the author.

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Appendix

Table A1. Bardi Ilma ANMM archive.

	Output	# of files / typical size	Format	Other / notes
Primary data				
Raw video footage	Video footage	14 tapes/average length 42 minutes	DV video tapes	
Ancillary data				
Audio clips	Sound clips	59 sound clips/size varies from 1MB to 1GB	.WAV, .MP3, . AIF	Recorded to accompany video
Digital journal	FileMaker Pro database	3 x FMP databases	.fmp5	Images, sound and notes

DV tapes

- (a) 5 min Bardi Raft
- (b) 3 min Canoe
- (c) 10–32m Mr Wiggan – ‘His Life’, the future
- (d) 32 to end Ilma Types
- (e) Ilma Types
- (f) Types
- (g) Includes discussion on Restricted/Ngulgungulu
- (h) Start to 37m Types
- (i) Types
- (j) Mr Wiggan reads maps
- (k) Mr Wiggan talks about journey we are going to take
- (l) Mr Wiggan continues descriptions of dances and songs
- (m) Types
- (n) Types up to 25 whirlpools and clouds
- (o) To 33 Types
- (p) 33 to end Agreement Mr Wiggan has with ANMM
- (q) Billy Ah Choo relationship
- (r) 17m Billy Ah Choo relationship cont.
- (s) Boyo is Mr Wiggan’s son
- (t) End of discussion with Boyo Wiggan
- (u) Burnt out truck on road to One Arm Point
- (v) Mr Wiggan at Bulgin and Swan Pt
- (w) Graveyard
- (x) Across the straight from One Arm Point
- (y) Kooljaman
- (z) Shots of sea
- (aa) Mr Wiggan talks to tourists
- (bb) View from Brown’s Homestead, Cygnet Bay
- (cc) View from Fisheries at One Arm Point
- (dd) Nillingan and the hill where the spirit passed through
- (ee) Lighthouse at night
- (ff) Meeting between Mr Wiggan and Philip and Bertha McCarthy
- (gg) Graveyard
- (hh) Ilma Types back at Broome
- (ii) The five Ilma songs concerning the storm that encircle the Ilma cycle
- (jj) End of sessions working with Mr Wiggan on cataloguing the Ilma correctly
- (kk) Message to the director of the Museum from Mr Wiggan

The start of a tape that was not continued where Mr Wiggan began to discuss groupings of songs.