

# Koorie perspectives in Curriculum Bulletin: January- February 2022

This edition of the Koorie Perspectives in Curriculum Bulletin features:

- Australia Day & The Great Debate
- The Aboriginal Tent Embassy
- The 1939 Cummeragunja Walk-off & *Dhungala* – the Murray River
- Charles Perkins & the 1967 Freedom Rides
- Anniversary of the National Apology
- International Mother Language Day
- What's on: Tune into the Arts

Welcome to the first Koorie Perspectives in Curriculum Bulletin for 2022. Focused on Aboriginal Histories and Cultures, we aim to highlight Victorian Koorie voices, stories, achievements, leadership and connections, and suggest a range of activities and resources around key dates for starters. Of course any of these topics can be taught at any time throughout the school year and we encourage you to use these bulletins and VAEAI's [Koorie Education Calendar](#) for ongoing planning and ideas.

*In this Bulletin, you will find Victorian Curriculum links to Content Descriptions. Select the code and it will take you directly to the Victorian Curriculum site with additional elaborations.*

For a summary of key **Learning Areas and Content Descriptions** directly related to Aboriginal and Torres Strait Islander histories and cultures within the Victorian Curriculum F-10, view or download the VCAA's curriculum guide: [Learning about Aboriginal and Torres Strait Islander histories and cultures](#).

We know that Aboriginal people are the best equipped and the most appropriate people to teach Indigenous knowledge. Therefore, wherever and whenever possible you should seek to involve your local Koorie community in education programs that involve Aboriginal perspectives. For some guidance about working with your local Koorie community to enrich your teaching program, see VAEAI's [Protocols for Koorie Education in Primary and Secondary Schools](#); and for the younger ones, [Walking Together](#) and [Aboriginal Early Childhood Cultural Protocols](#). These resources will help educators create Koorie-inclusive learning environments that respect and reflect Aboriginal people, content and perspectives – benefitting the experiences of all children.

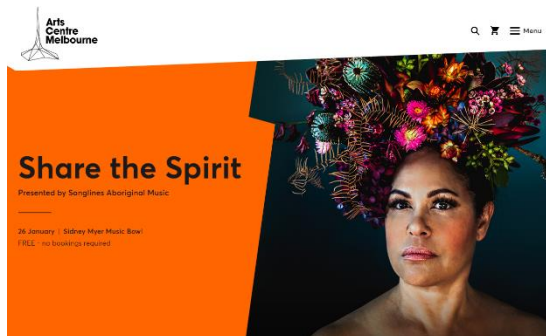
## January

### Australia Day, Survival Day and The Great Debate

A day off, a barbecue and fireworks? A celebration of who we are as a nation? A day of mourning and invasion? A celebration of survival? Australians hold many different views on what the 26th of January means to them. In 2017 a number of councils controversially decided to no longer celebrate Australia Day on this day, and since then *Change the Date* debates have raged across the country in homes, schools, on the streets and elsewhere.

See our online resource [Australia Day, Survival Day and The Great Debate](#) for great discussion ideas to start the school year.





Presented by [Songlines Aboriginal Music Corporation](#), the Melbourne-based **Share the Spirit Festival** is back on this year at the Sydney Myer Music Bowl.

The annual **Share the Spirit Festival** celebrates the survival of Australia's First Nations people with live music and art from the Aboriginal arts community and is on at the Sydney Myer Music Bowl in Melbourne, on Wednesday, January 26, 11:00 am – 6:00 pm.

Share the Spirit, or Balit Narrun, is Victoria's longest-running Aboriginal music festival and an all-inclusive celebration of the culture of Indigenous people from all over the country. The line-up will feature Christine Anu, Dan Sultan, Uncle Kutcha Edwards and Bumpy, and the Hip Hop Showcase includes artists Philly, Brickly B, Miss Hood and Soju Gang. There will also be market stalls selling Indigenous-made arts, crafts and handmade goods. The event is free and not ticketed. Vaccination status provision is a must for this event and checking in at the point of entry will be required. [Read more.](#)



**Held annually on January 26, are the Australian of the Year Awards.**

In 1968, celebrated Kurnai-Gunditjmara world champion boxer [Lionel Rose](#) was the first Aboriginal person to be named *Australian of the Year*.



*"I have interviewed champs from the 1920s ... all the way up to the current world heavyweight king, Wladimir Klitschko. But few fighters I have known were as inspiring as Lionel Rose: humble, gracious, funny and so unaffected by his success ... Boxing gave him a platform and a status he might otherwise never have known and his 1968 victory over the great Japanese bantamweight, Fighting Harada, was a milestone for the embracing of Indigenous Australians."*

Read more in [Lionel Rose and the Fight Game](#), by leading boxing journalist and cornerman Grantlee Kieza from his book, *Boxing in Australia* (2015).

In 2021, there were nine Aboriginal and Torres Strait Islander recipients of the state and territory 2021 Australian of the Year Awards, including Victorian Donna Stolzenberg. Donna Stolzenberg's simple idea of handing out 50 donated sleeping bags to homeless people has evolved into a nationwide charity, the National Homeless Collective (NHC). [Read more here.](#)

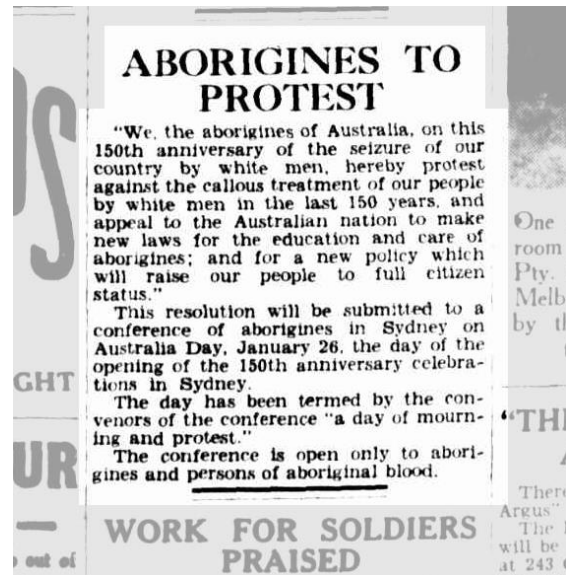
The **2021 Australian of the Year Awards** presented in Canberra, saw Dr Miriam-Rose Ungunmerr Baumann AM, Aboriginal elder, renowned artist, activist, writer and public speaker from the NT take the Senior Australian of the Year Award.

## Aborigines Day of Mourning 26 January 1938

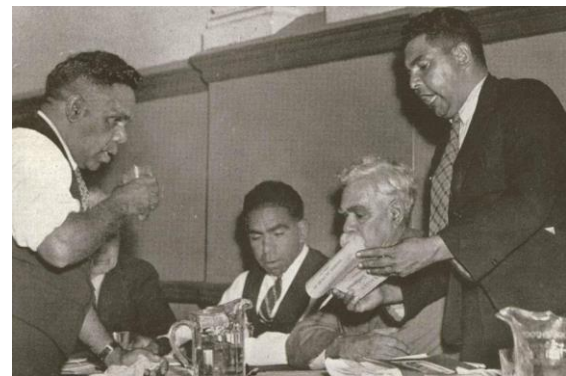
"The Day of Mourning was not the first protest by Aboriginal people in the face of injustice, but it was the one that became a catalyst for future generations ... It is, in my thinking, the most critical juncture in Aboriginal political history and laid the platform for all future efforts at both civil and overall human rights."

John Patten, great grandson of Jack Patten

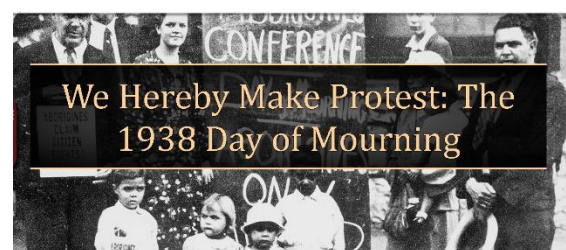
January 26, 1938 marked the 150th anniversary of the landing of the First Fleet in Australia. For some this was a day to celebrate, for many a day to mourn.



The Argus, 24 December 1937



On that day a group of Aboriginal men and women, including Victorian civil-rights leader Sir [Doug Nicholls](#) gathered at Australia Hall in Sydney and moved a major resolution proclaiming the day as a day of national mourning (pictured above with President Jack Patten). To learn more, explore our [Australia Day Feature](#) and explore the AIATSIS online exhibition.

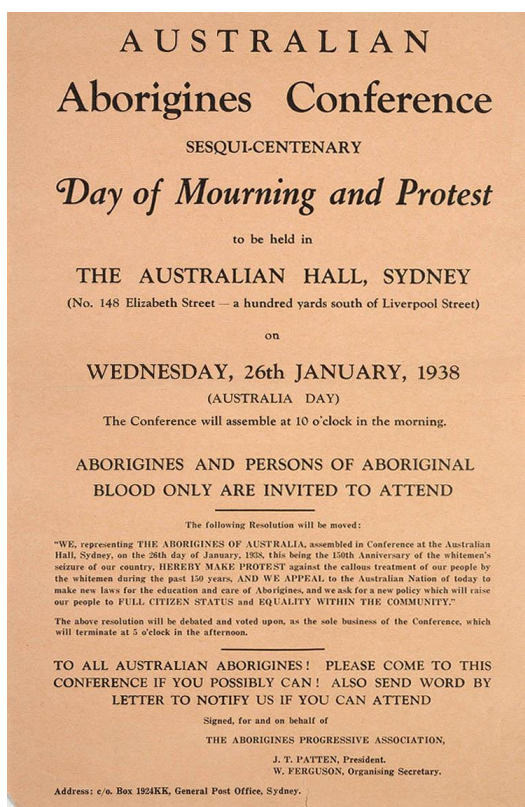


In the words of John Patten, great grandson of Jack Patten, "The Day of Mourning was not the first protest by Aboriginal people in the face of injustice, but it was the one that became a catalyst for future generations, and



it was made possible by those who came before. It is, in my thinking, the most critical juncture in Aboriginal political history and laid the platform for all future efforts at both civil and overall human rights ... As a community, we owe every opportunity we have to those pioneers, just as we do to all those who fought for us before them, after them, and who continue to fight for justice today.”

The descendants of Jack Patten, William Cooper and Bert Groves, key figures of the 1938 Day of Mourning, each reflect on their family legacy [here](#).



From the State library NSW collection [\[a928402 / ML POSTERS 1612\]](#)



## ABORIGINAL TENT EMBASSY - 50<sup>th</sup> ANNIVERSARY

On 26 January 1972 four Aboriginal men, Michael Anderson, Billy Craigie, Tony Coorey and Bertie Williams set up a beach umbrella on the lawns opposite Parliament House in Canberra. Describing the umbrella as the Aboriginal Embassy, the men were protesting the McMahon government's approach to Aboriginal land rights. This year marks the 50<sup>th</sup> anniversary of this historical event. It is also thought to be the longest protest site for Indigenous land rights, sovereignty and self-determination in the world.



The embassy operated in a number of locations and took many forms before its permanent establishment on those same lawns of Old Parliament House in 1992. Demonstrating its significance to Australian history, the Tent Embassy gained Commonwealth Heritage listing in 2015.

The goals of protesters have also changed over time, and now include not only land rights but also Indigenous sovereignty and self-determination.

To learn more, visit the [NMA website](#).

For a deeper understanding, read 'Ours will be a tent': The meaning and symbolism of the early Aboriginal Tent Embassy" by Tobias Campbell (2019, ANU).

For an Indigenous perspective, read also the Conversation's [A short history of the Aboriginal Tent Embassy](#) by Professor Bronwyn Carlson and Wiradjuri-Badu Island PHD candidate Lynda-June Coe, from Macquarie University.



Activist and actor Bob Maza addresses a protest at the Aboriginal Tent Embassy in front of Parliament House on July 30, 1972. Wikimedia Commons, CC BY-SA



Image: National Archives

### Revisiting the Aboriginal tent embassy

Share [f](#) [t](#) [e](#)

Download 74.31 MB

Listen to Radio National's Away! podcast - Fire in the Belly: [Revisiting the Aboriginal Tent Embassy](#) (2020)

### Victorian Curriculum:

**VCHHK076** Significance of days and weeks celebrated or commemorated in Australia and the importance of symbols and emblems, including Australia Day, ANZAC Day, Harmony Week, National Reconciliation Week, NAIDOC week and National Sorry Day: *History 3-4, Historical Knowledge, Community, remembrance and celebrations.*

**VCELY367** Participate in formal and informal debates and plan, rehearse and deliver presentations, selecting and sequencing appropriate content and multimodal elements for defined audiences and purposes, making appropriate choices for modality and emphasis: *English 6, Literacy, Interacting with others.*

**VCELT406** Recognise and explain differing viewpoints about the world, cultures, individual people and concerns represented in texts: *English 8, Reading and Viewing, Literature.*

**VCHHC101** Explain different historical interpretations and contested debates about the past: *History 7-8, Historical Concepts and Skills, Historical sources as evidence.*

**VCHHC125** Evaluate different historical interpretations and contested debates: *History 9-10, Historical Concepts and Skills, Historical sources as evidence.*

**VCHHK160** The perspectives of people and different historical interpretations and debates from the period: *History / Levels 9 and 10 / Historical Knowledge / The modern world and Australia / The globalising world.*



## February

The 4<sup>th</sup> February marks the anniversary of the famous **Cummeragunja Walk-off**.

On that historic day in 1939, over 200 residents of the Cummeragunja Mission walked off the mission station in protest against conditions at the station, and crossed the Murray River into Victoria, leaving the state of NSW. At the time, this was in contravention of rules set by the NSW Aboriginal Protection Board restricting the movement of Aboriginal people. Many settled in Barmah, Echuca, Shepparton, Mooroopna and Fitzroy (Melbourne). [Deadly Story](#) tells more.



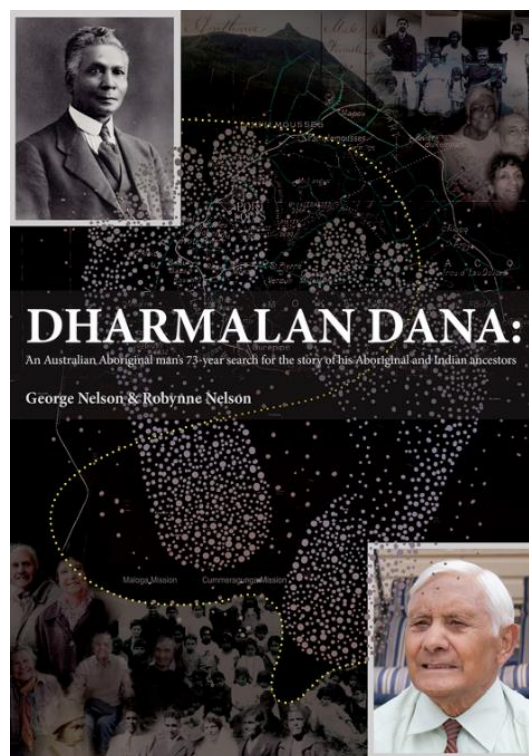
Cummeragunja lies on the NSW side of Dhungala, the Murray River, on the traditional lands of the Bangerang and Yorta Yorta peoples which also cross into Victoria. The river is hugely important to our people and has sustained us for thousands of years.

The now archived **Mission Voices** website developed by the Koorie Heritage Trust is a great multimedia resource. [Listen](#) to the late Bangerang Elder Uncle Sandy Atkinson and other descendants of Cummeragunja discuss life in the day, belonging and connection to place. ('Real Player' free software may need to be downloaded').

With younger students (years 5-8) explore the [Voices of Cummeragunja](#) links and read or

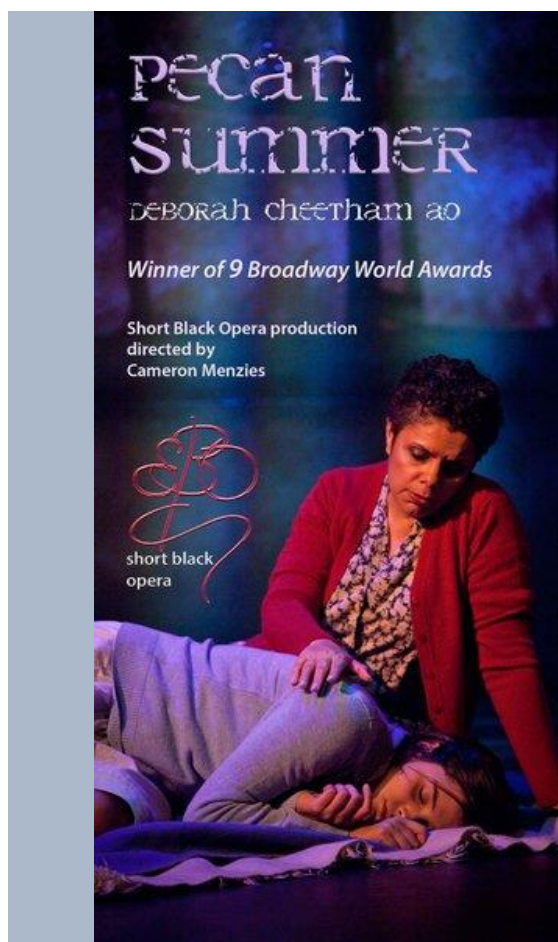
listen to the late Bangerang Elder Uncle Sandy Atkinson talk about [conservation practices](#). What evidence is there that people lived in harmony with their land? Provide at least one specific example of their conservation practices. ('Real Player free software may need to be downloaded').

[Dharmalan Dhana](#) (ANU, 2014) by George and Robynne Nelson and available in many formats tells the story of a man's 73-year search for the story of his Aboriginal and Indian ancestors and contains a lot of deeply personal and historical information about Maloga and Cummeragunja Missions both before and after the walk-off.



*Try to embed real life stories and perspectives from your local Aboriginal and Torres Strait Islander community members across your curriculum throughout the year.*

**Pecan Summer** is Australia's first Indigenous opera, written by Yorta Yorta soprano, Deborah Cheetham. The opera is based on the events surrounding the walk-off from Cummeragunja mission in 1939. Deborah Cheetham began writing Pecan Summer in 2008, and the opera premiered on country in Mooroopna (VIC) in 2010. The success of Pecan Summer led to the formation of **Short Black Opera Company**, a national not-for-profit opera company devoted to the development of Indigenous opera singers.

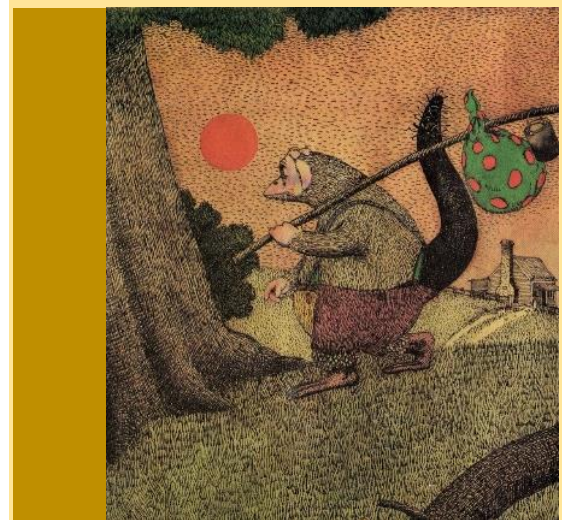


With students research the opera **Pecan Summer** by Yorta Yorta composer Deborah Cheetham. A **filmed version** of the opera Pecan Summer is available through **SBS On Demand** and quite a number of video clips and news reports have been uploaded to **youtube**. Further explore the life of Deborah Cheetham and her journey to be an opera singer and author.

For a Murray River feature, focus some learning activities around Koorie peoples, languages and stories of the Murray River region, such as the **Bangerang Dreaming story**\* about the creation of **Dungala** (Tongala), the Murray River, and the famous **Bunyip** stories.

Significantly in 2016, rock art featuring four bunyips was rediscovered in a sandstone shelter in Victoria's *Gariwerd* region - or the Grampians as they have been also called since colonisation. **The Age** recently reported that this find shines 'new light on an age-old story – that of a cosmic struggle between creator spirit and his monstrous enemy,' possibly explaining mother and son-in-law avoidance customs and double rainbows!

Did you know that the legendary **Bunyip** is said to get its name from the Wemba Wemba and Wergaia languages of the Murray River Region?

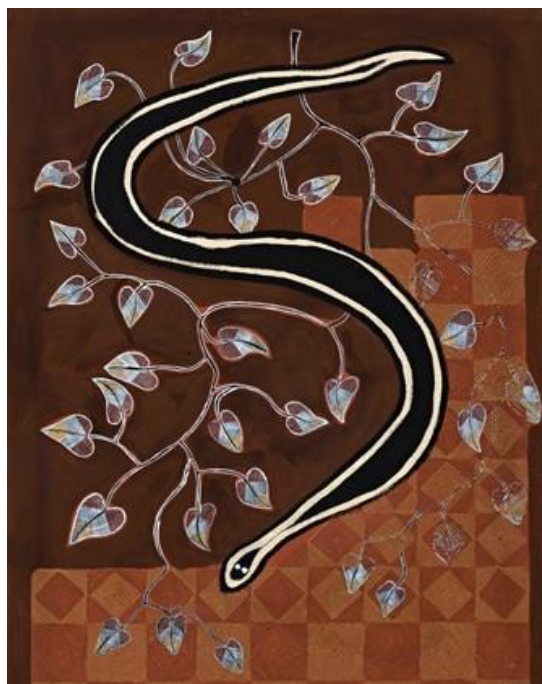


*Illustration from The Bunyip of Berkeley's Creek Written by Jenny Wagner and illustrated by Ron Brooks First edition: Longman Young Books, Melbourne, 1973.*

**Behind the News (BTN)** looks at life along Australia's largest river system, the Murray River in **River Kids**, narrated by Tyrone, a young SA Ngarrindjeri boy, who introduces us to people who depend on it – well worth exploring!



With older students, explore the ecological, spiritual, economic and aesthetic significance of the Murray-Darling basin and approaches to custodial responsibility, environmental management and sustainability.



*Snake and Water-lilies by Ralph Nicholls (Koorie Heritage Trust AH2527)*

**Murray River Country: An ecological dialogue with traditional owners** by geographer Jessica Weir comes with [teaching notes](#) and discusses the water crisis from a unique perspective – ‘intimate stories of love and loss from the viewpoints of Aboriginal peoples who know the inland rivers as their traditional country.’

*\*Depending on the region or the language group, there are a number of Creation Stories about the Murray River. For good background material see: [Ponde the Murray Cod – River Creator](#).*

#### Victorian Curriculum: History

**VCHHK094** *The different experiences and perspectives of Australian democracy and citizenship, including the status and rights of Aboriginal and Torres Strait Islander peoples, migrants, women, and children: History 5-6*

**VCHHK134** *Intended and unintended causes and effects of contact and extension of settlement of European power(s), including Aboriginal and Torres Strait Islander peoples: History 9-10*

**VCHHK152** *Causes of the struggle of Aboriginal and Torres Strait Islander peoples for rights and freedoms before 1965: History 9-10*

**VCHHK156** *Continuity and change for Aboriginal and Torres Strait Islander peoples in securing and achieving civil rights and freedoms in Australia: History 9-10*

**VCHHC121** *Sequence significant events in chronological order to support analysis of the causes and effects of these events and identify the changes they brought about: History 9-10*

**VCHHC123** *Analyse and corroborate sources and evaluate their accuracy, usefulness and reliability: History 9-10*

**VCHHC127** *Analyse the long-term causes, short term triggers and the intended and unintended effects of significant events and developments: History 9-10*

**VCHHC124** *Analyse the different perspectives of people in the past and evaluate how these perspectives are influenced by significant events, ideas, location, beliefs and values: History 9-10*

**VCHHC126** *Identify and evaluate patterns of continuity and change in the development of the modern world and Australia: History 9-10*

**VCHHC128** *Evaluate the historical significance of an event, idea, individual or place: History 9-10*

#### Victorian Curriculum: Civics & Citizenship

**VCCCG028** *Discuss the role of political parties and independent representatives in Australia's system of government, including the formation of governments, and explain the process through which government policy is shaped and developed: Civics & Citizenship 9-10*

**VCCCG030** *Analyse how citizens' political choices are shaped, including the influence of the media: Civics & Citizenship 9-10*

**VCCCG036** *Discuss challenges to and ways of sustaining a resilient democracy and cohesive society: Civics & Citizenship 9-10*

**VCCCG038** *Examine the influence of a range of media, including social media, in shaping identities and attitudes to diversity and how ideas about Australian identity may be influenced by global events: Civics & Citizenship 9-10*

#### Victorian Curriculum: The Arts - Music

**VCAMUR039** *Identify and connect specific features and purposes of music from contemporary and past times including music of Aboriginal and Torres Strait Islander peoples, to explore viewpoints and enrich their music making: Music 7-8*

**VCAMUM043** *Plan, develop and notate compositions with an understanding of style and convention: Music 9-10*

**VCAMUR046** *Analyse a range of music from contemporary and past times, including the music of Aboriginal and Torres Strait Islander Peoples to explore differing viewpoints, enrich their music making, and develop understanding of music practice in local, national and international contexts: Music 9-10*

#### Victorian Curriculum: The Arts - Drama

**VCADRR032** *Explain how the elements of drama and production elements communicate meaning by comparing drama from different social, cultural and historical contexts including in the drama of Aboriginal and Torres Strait Islander Peoples: Drama 7-8*



**VCADRE033** Combine the elements of drama in devised and scripted drama to explore and develop issues, ideas and themes: Drama 7-8

**VCADRR039** Identify and connect specific features and purposes of drama from contemporary and past times, including the drama of Aboriginal and Torres Strait Islander peoples to explore viewpoints and enrich their drama making: Drama 7-8

**VCADRE041** Manipulate combinations of the elements of drama to develop and convey the physical and psychological aspects of roles and characters consistent with intentions in dramatic forms and performance styles: Drama 9-10

**VCADRD042** Practise and refine the expressive capacity of voice and movement to communicate ideas and dramatic action in a range of forms, styles and performances spaces: Drama 9-10

**VCECU015** Investigate why ethical principles may differ between people and groups, considering the influence of cultural norms, religion, world views and philosophical thought: Ethical Capabilities 7-8

#### Victorian Curriculum: Geography

**VCGGK109** The spiritual, economic, cultural and aesthetic value of water for people, including Aboriginal and Torres Strait Islander peoples and peoples of the Asia region, that influence the significance of places: Geography 7-8

**VCGGK111** Factors that influence the decisions people make about where to live and their perceptions of the liveability of places: Geography 7-8

#### Victorian Curriculum: English

**VCELA164** Understand that English is one of many languages spoken in Australia and that different languages may be spoken by family, classmates and community: English F

**VCELA234** Understand that spoken, visual and written forms of language are different modes of communication with different features and their use varies according to the audience, purpose, context and cultural background: English 2

**VCELT240** Discuss how depictions of characters in print, sound and images reflect the contexts in which they were created: English 2

**VCELY220** Discuss different texts on a similar topic, identifying similarities and differences between the texts: English 2

**VCELA303** Understand that Standard Australian English is one of many social dialects used in Australia, and that while it originated in England it has been influenced by many other languages: English 4

**VCELA362** Understand that different social and geographical dialects or accents are used in Australia in addition to Standard Australian English: English 6

**VCELT393** Identify and explore ideas and viewpoints about events, issues and characters represented in texts drawn from different historical, social and cultural contexts: English 7

**VCELT404** Explore the interconnectedness of Country and Place, People, Identity and Culture in texts including those by Aboriginal and Torres Strait Islander authors: English 8

## The 1965 Freedom Rides

*One lesson we can all draw from the Freedom Ride is the importance of speaking out against injustice, challenging oppression and discrimination, and doing it now.*

Ann Curthoys, honorary professor, author, and original freedom-rider.



On February 12th, 1965, a group of Sydney University students called Students for Aboriginal Rights (SAFA), led by **Aboriginal students Charles Perkins and Gary Williams**, began a trip that would change Australian history. Their journey was both an attempt to emulate the US Civil Rights Movement action in the early 1960s and designed to expose the racist underbelly of Australian society in rural NSW. The book "Freedom Ride: a freedom rider remembers" by Ann Curthoys, relives the experience of the Freedom Ride, drawing largely upon a diary written during the journey and the recollections of Indigenous and non-Indigenous people who were involved. Contemporary media reports as well as secondary accounts supplement the story, drawing attention to the impact of the ride and highlighting the ways in which the events have been remembered.

Learn about the **1965 Freedom Rides** against prejudice and racial discrimination by exploring the Australian Institute of Aboriginal and Torres Strait Islander Studies' (AIATSIS). [AIATSIS' site](#) includes the diaries of freedom-rider Ann Curthoys, a photographic exhibition and a great reading list which includes a list of sources, news articles and external websites about the 1965 Freedom Ride. Your first stop for information could be the curated online exhibition, *The 1965 Freedom Ride*, which brings together primary sources from students that took part in this landmark event with newspaper coverage from the time.

Amongst the Freedom Riders was Darce Cassidy, an arts student who was also a part-time reporter for the ABC. His [vivid recordings of the 1965 Freedom Ride](#) weren't broadcast until 1978. In this excerpt, we're taken right to the centre of the confrontation at the Moree swimming pool, where tempers run high in this encounter, revealing the extent of racial segregation that prevailed in country towns at the time.

Previously unpublished photographs of the 1965 Freedom rides discovered in the NSW State Library of NSW archives were first exhibited in 2015. Encourage students to [explore](#) these photographs useful for discussions and presentations.



Watch the **2015 anniversary of the Freedom Rides film on [Living Black](#)** about the Freedom Rides. Discuss how things were then and how the freedom riders feel about that time, and their historic action.

Alternatively, students, especially primary school students might prefer to watch the [BTN](#) program on the Freedom Rides 50th anniversary and discuss similarly.



The *Daily Mirror*'s full-page coverage of the demonstration at Moree pool, 22 February 1965. (Photo courtesy of Newspix)

Image from The Daily Mirror, February 22 1965 found at: <http://www.kooriweb.org/foley/images/history/1960s/freedom/fr13.html>



Why were students compelled to take this action? What do these types of actions achieve?

VAEAI has produced a brief feature, [The 1965 Freedom Rides](#).



## Victorian Curriculum: History

**VCHHK094** The different experiences and perspectives of Australian democracy and citizenship, including the status and rights of Aboriginal and Torres Strait Islander peoples, migrants, women, and children: *History 5-6: Australia as a nation*

**VCHHK155** Effects of methods used by civil rights activists to achieve change for Aboriginal and Torres Strait Islander peoples, and the role of one individual or group in the struggle.

*Elaborations: investigating the role of Charles Perkins in the Freedom Ride of 1965 and the efficacy of television in bringing the struggle: History 9-10: Rights and freedoms (1945 – the present).*

**VCHHK153** Effects of the US civil rights movement and its influence on Australia for rights and freedoms to national attention: *History 9-10: Rights and freedoms (1945 – the present).*

**VCHHK156** Continuity and change for Aboriginal and Torres Strait Islander peoples in securing and achieving civil rights and freedoms in Australia: *History 9-10: Rights and freedoms (1945 – the present).*



Excerpt of Unidentified boys in wood shack, February 1965 / from The Tribune archived collection. At: <https://www.flickr.com/photos/statelibraryofnsw/20829135935/in/album-72157654250887374/>



## Anniversary of the National Apology

On February 13, 2008, a long-awaited National Apology to Australia's Aboriginal and Torres Strait Islander Peoples was delivered by the then Prime Minister Kevin Rudd which acknowledged in particular the Stolen Generations. Last year significantly marked the 10<sup>th</sup> anniversary of this historic occasion.

Each year the National Sorry Day Committee encourages all schools, community groups, workplaces and individuals to commemorate the anniversary of this important event in Australia's history.

With sensitivity, honouring the Apology Anniversary and National Sorry Day builds understanding and respect between school and community, teachers and students.

If possible, invite a Stolen Generations member or another Aboriginal or Torres Strait Islander parent, Elder or community member to speak with your students about the Stolen Generations and the importance of celebrating the Apology Anniversary. Discuss with your guest speaker prior to the lesson what they are willing to talk about, especially relating to potentially sensitive issues. Remember that across Victoria and the rest of the nation almost every, if not all Aboriginal families have been negatively affected by the policies and practices that have led to dispossession and what we now call the Stolen Generations. For some, this is still very difficult to reconcile and talk about.



Reaction to the Prime Minister's apology in Canberra and Sydney today.  
Photos: Peter Rae, Jon Reid and Mark Graham., Sydney Morning Herald.

Download the National Sorry Day Committee's excellent resource [Learning about the Stolen Generation: the NSDC's school resource](#) for great classroom and whole-of-school activities.

For the speech that stopped the Nation, listen to or play [footage](#) from the Apology.

To hear personal stories from members of the Stolen Generations, go to the dedicated website: [Stolen Generations' Testimonies](#).

Some questions you might want to consider with your students as part of a lesson:

1. When might we apologise and say sorry for something, and how important is it? Any personal stories to share? How did you feel when someone apologised?
2. How did your family members feel when the Australian Parliament said 'sorry' in 2008?
3. Why was it so important for Parliament to make an Apology?

VAEI has produced a separate publication to commemorate the anniversary of the National Apology to Aboriginal and Torres Strait Islander People which includes a transcript of Prime minister Kevin Rudd's National Apology, downloadable [here](#).

## Victorian Curriculum: History

**VCHHK094** The different experiences and perspectives of Australian democracy and citizenship, including the status and rights of Aboriginal and Torres Strait Islander peoples, migrants, women, and children: *History 5-6: Australia as a nation*

**VCHHK076** Significance of days and weeks celebrated or commemorated in Australia and the importance of symbols and emblems, including Australia Day, ANZAC Day, Harmony Week, National Reconciliation Week, NAIDOC week and National Sorry Day: *History 3-4: Community, remembrance and celebrations.*

**VCHHK154** Significance of the following events in changing society: 1962 right to vote federally, 1967 Referendum, Reconciliation, Mabo decision, Bringing Them Home Report (the Stolen Generations), the Apology and the different perspectives of these events: *History 9-10: Rights and freedoms (1945 – the present).*

**VCCCG031** Explain the Australian government's roles and responsibilities at a global level, including provision of foreign aid, peacekeeping and the United Nations: *Civics & Citizenship 9-10*

**VCDSTS044** Investigate the ways in which designed solutions evolve locally, nationally, regionally and globally through the creativity, innovation and enterprise of individuals and groups: *Design and Technology 7-8: Technologies and Society.*

**Personal and Social Capabilities** (various CDs) - For Levels 9 and 10, the curriculum focuses on analysing factors that influence respectful relationships in a range of diverse settings and the importance of empathy and respect for diversity in creating a cohesive society. Students are provided with opportunities to engage in activities that promote initiative, independence, interdependence and leadership. They evaluate their contribution to group tasks and suggest improvements to enable achievement of a team goal. Students explore the nature of conflict in a range of personal, local, national and global contexts. They evaluate a variety of strategies to prevent or resolve conflict.

## International Mother Language Day

**February 21** commemorates **International Mother Language Day**, celebrating language diversity and variety worldwide annually. Significantly it also remembers events such as the killing of four students on February 21, 1952, because they campaigned to officially use their mother language, Bengali, in Bangladesh.



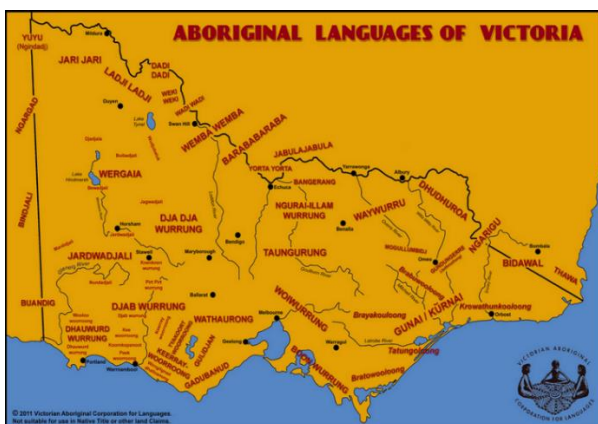


Mother Language Day is a day to celebrate languages spoken world-wide, especially in Australia, and to highlight the importance of preserving linguistic diversity and the human right to use these languages.

*"Towards Sustainable Futures through Multilingual Education."*

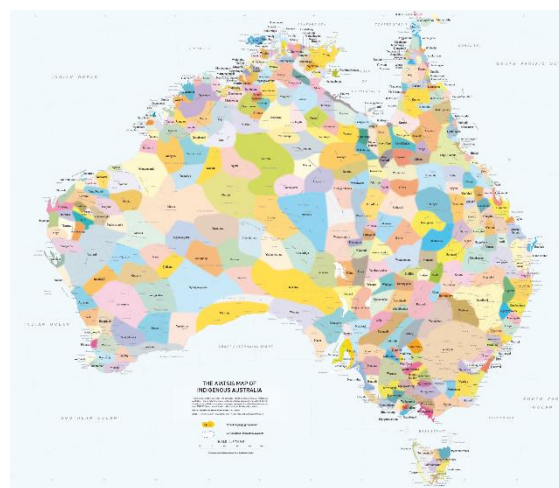
IMDL 2017 theme

Talk with students about their own language backgrounds using a variety of maps where possible.

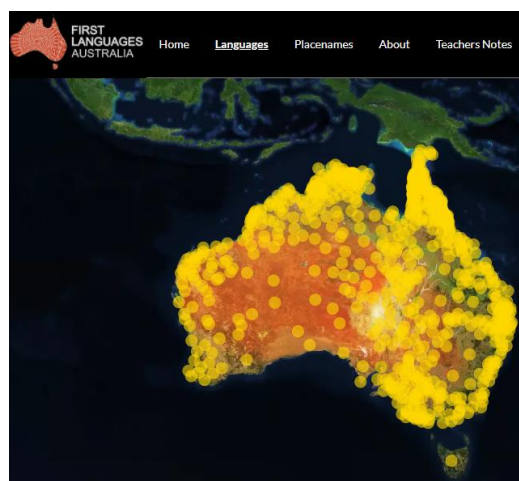


Explore the online [Australian Languages map](#) and zoom into Country, making connections between languages and places where students and teachers were born. Large, printed maps can be purchased from [AIATSIS](#), the [Koorie Heritage Trust](#) and other outlets.

With your students identify the language group or country associated with your school and research the language and its traditional speakers. Clicking the map below will take you to a high-resolution image where sections can be easily enlarged.



Especially worth exploring because of the continuing community input and embedded multimedia resources, is the interactive [Gambay Map](#), developed by [First Languages Australia](#) which is [helping kids understand Australia](#). FLA is working with regional language centres nationally, to develop a map of Australian languages, that reflects the names and groupings favoured by community.



### Victorian Curriculum:

There are a great many content descriptors in the Victorian Curriculum related to understanding the diversity of languages and cultures represented in the classroom, and the multilingual and multicultural character of Australian society.

Entering **Australian Languages** in the Vic Curriculum search engine for example generates a possible 2,345 hits, across all learning areas and many within the study of other languages. This is no surprise in a country like Australia and therefore well worth acknowledging on the day!

## *Tune in to the ARTS: What's on – around and online...*

*at The Koorie Heritage Trust*

### *The 9th Koorie Art Show 2021*

Until 20 February 2022

Ground Floor, Yarra Building, Federation Square

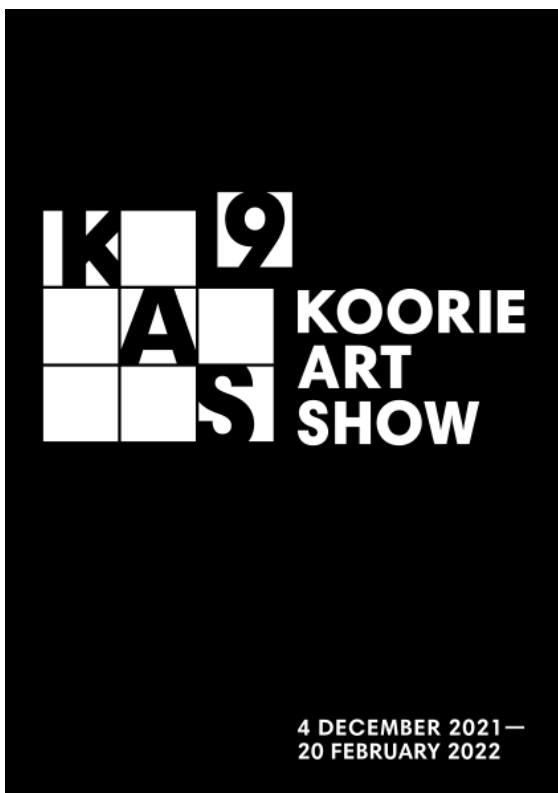


Thelma Beeton (Palawa) - Galivanting Around (2020)



Deanne GILSON (Wadawurrung), Post Preston, After the Bushfires, Our Native Wildlife, Plants & Country Need Healing

The Koorie Art Show is an annual event showcasing the diverse talent of Victoria's Aboriginal and Torres Strait Islander artists in one inclusive space.





This year the Koorie Heritage Trust is presenting the [9th Koorie Art Show](#) - an open-entry, non-acquisitive award exhibition, presenting the works of Koorie and Victorian based Aboriginal and Torres Strait Islander artists (new and emerging, mid-career and senior) aged 17 years and above.

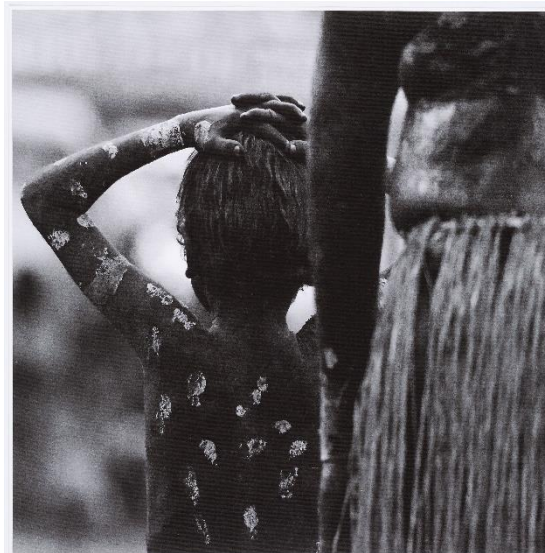
All submitted entries are included in the exhibition and were eligible for one of several cash awards.

Visit the online Koorie Art Show People's Choice Award voting form to vote for your favourite artwork. *All works in the 9th Koorie Art Show are available for sale at the Koorie Art Show Online Shop.*

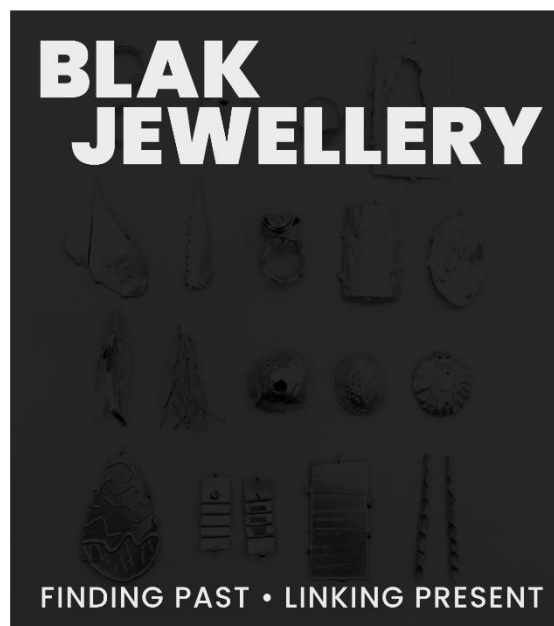
Running simultaneously is the 4th Kids and Youth Koorie Art Show, showcasing the diverse talent of Victoria's Aboriginal and Torres Strait Islander young people, designed for our aspiring young artists aged between 5 and 16 years.



Teena MOFFATT (Yorta Yorta, Gunaikurnia, Gunditjmarra), Boorai Carrier



Tanisha (13yo) Wathaurong Black Boy, 2021 Canvas It's a black out



Koorie Heritage Trust, Lev 2, Yarra Building,  
Fed Square

Until 27 February 2022

**‘I remember their flowers, seed pods and their amazing leaves, which I referred to as a ‘shark leaf’. Sandy HODGE**



Sandy HODGE (Lardil) Shields – Large Lardil Shield 2021  
925 Sterling Silver, Bronze, Brass Collection of the Artist  
Photographer Fred Kroh

The KHT is proud to present Blak Jewellery: Finding Past Linking Present, a contemporary jewellery design exhibition by 11 Victorian Aboriginal and Torres Strait Islander participants from the inaugural year of the KHT's Blak Design Program.

The Blak Design Program is a ground-breaking four-year professional development program to support First Nations cultural innovation within the Victorian design sector and provide a platform for nurturing long term sustainable, First Nations design practices.

View more at the [KHT](#).

🌀 Bunjilaka



## *First Peoples Exhibition*

Ongoing

Through the voices and languages of our Koorie community, *First Peoples* tells the story of Aboriginal Victoria from the time of Creation to today.

This major exhibition celebrates the history, culture, achievements and survival of Victoria's Aboriginal people.

Meet members of the community aged 8 to 72, and hear them speak about identity, community and culture in the Deep Listening Space.

Enter the nest of Bundjil, the wedge-tailed eagle and ancestral spirit, and hear how he sang the Country, Law and people of the Kulin nation into being. Hear the 38 distinct languages of Victoria. Walk awhile with the Messenger, your virtual guide through the customs of Koorie people and how life changed after European settlement.

With more than 600 historic and contemporary artworks and objects made by Aboriginal and Torres Strait Islander peoples, *First Peoples* was co-curated by the Yulendj Group of Elders, community representatives from across Victoria, and Museum Victoria staff. Yulendj is a Kulin word for knowledge, which describes the deep cultural and historical knowledge that the Yulendj group brought to the exhibition.

Visit Bunjilaka to find out more about [First Peoples](#).





Booruns canoe on display in 'Our Story' section of the First Peoples exhibition. Photo: Dianna Snape

## *Still in my mind: Gurindji location, experience and visibility*

Until 15 May 2022

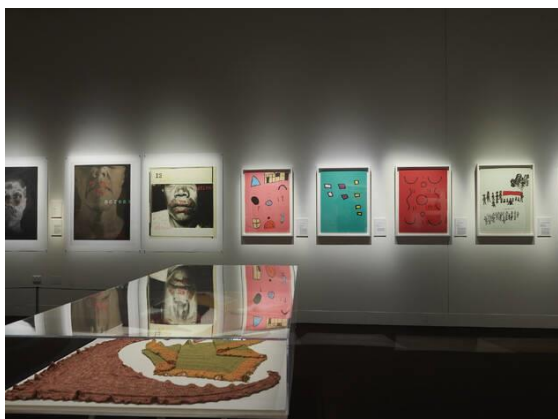


Image credit: Violet Wadrill Nanaku's. *Humpy house*, 2013 (Detail) photo by Eugene Hyland

*Still in My Mind* is a multi-faceted, multi-media exhibition exploring richly diverse notions of identity, home and connection to country.

Inspired by the words of revered Gurindji/Malngin leader Vincent Lingiari, 'that land ... I still got it in my mind', this exhibition considers the ongoing impact

of the Gurindji Walk-Off, a seminal event in Australian history which sparked the national land rights movement.

Honouring the 50th anniversary of the Gurindji Walk-Off, curator and participating artist Brenda L. Croft has developed this with the assistance of Karungkarni Art and Culture Aboriginal Corporation. Lingiari's statement is the exhibition's touchstone, the story reviewed from diverse, yet interlinked Indigenous perspectives.

*Still in my Mind* incorporates photographs, an experimental video installation, newly commissioned history paintings, contemporary and historical prints and drawings, textiles and found objects, digital platforms and archives, in a richly diverse exhibition that reveals the way Gurindji community members maintain cultural practices and kinship connections to keep this history present.

Click on [Still on my Mind](#) to learn more.

*at Museum Victoria*



Contemporary Gunditjmara cloak, made in 2019, skin side up.



A group of Aboriginal men in possum skin cloaks and blankets, some holding weapons c. 1858 possibly at Penshurst, in Victoria's western districts. Photo: Richard Daintree, 1832-1878, and Antoine Fauchery 1823-1861; from the *Sun pictures of Victoria* collection. [Select image to see enlarged copy.](#)

## *The timeless and living art of possum skin cloaks*

Online, & Museum Victoria

The First Peoples of south-eastern Australia have been making possum skin cloaks since time immemorial—today the practice is flourishing.

Fishing, birdwatching, parenthood, commutes—these are among the stories told by two new objects in a Melbourne Museum which continue a custom practiced in south-eastern Australia since time immemorial.

For tens of thousands of years, possum skin cloaks protected First Peoples from cold and rain, mapped Country, told, and held, stories. They still do—possum skin cloak making has undergone a revival. Today, the practice is flourishing. And while it is a tradition which connects people to their Ancestors, 21st century community tell stories both timeless and contemporary through their designs.

'The markings were not just pretty patterns, they were deep, meaningful, iconography of Country, of totem and of place.'

Kimberley Moulton

Melbourne Museum is the custodian of two cloaks from the 19th century. South-eastern Australia Aboriginal Collections senior curator Kimberley Moulton says there may only be three others from the period anywhere in the world. Because, prior to European colonisation, a person's possum skin cloak was intimately entwined with their life story. From the moment of their birth to their death—and into the afterlife. And if possum pelt was the first material object an infant might touch, the luscious fur would also be their last.

Traditionally, people were buried in their cloaks. 'Traditionally ... we would have possum skin cloaks from when we were a baby,' the curator and Yorta Yorta woman says. 'They might've been four or five pelts big and then, as you grew, you would add on to that.'

Explore the [Museum Victoria site](#) and collection of videos to learn more about the multiple uses of cloaks, design methods and cultural significance.







Gunditjmara cloak-maker Vicki Couzens draws Lake Condah on the new cloak with a wire-nib burner.



The contemporary Gunditjmara cloak, made in 2019, fur side up.

From an article by JOE HINCHLIFFE,  
MUSEUMS VICTORIA  
<https://museums victoria.com.au/article/the-timeless-and-living-art-of-possum-skin-cloaks/>

## Ancestral Memories

Until 6 Feb

*"To make a 63-pelt possum skin cloak, probably one of the biggest cloaks you'll see is also to represent all of the Countries I am connected to. And two of those Countries on the cloak also have green ochre embedded in them mixed with wattle resin ..."* Maree Clarke

How do you make a 63-pelt possum-skin cloak? With help from family and friends. Hear about the symbology and community effort that went into making this possum-skin cloak by Yorta Yorta / Wamba Wamba / Mutti Mutti / Boonwurrung artist Maree Clarke.

Learn more in this video with Maree Clarke. Click on the link for [NGV multi-media school resources](#).



∞ The NGV





Maree Clarke: Ancestral Memories is the first major retrospective of Melbourne-based artist and designer, Maree Clarke, who is a Yorta Yorta / Wamba Wamba / Mutti Mutti / Boonwurrung woman.

Clarke is a pivotal figure in the reclamation of south-east Australian Aboriginal art and cultural practices and has a passion for reviving and sharing elements of Aboriginal culture that were lost – or lying dormant – as a consequence of colonisation.

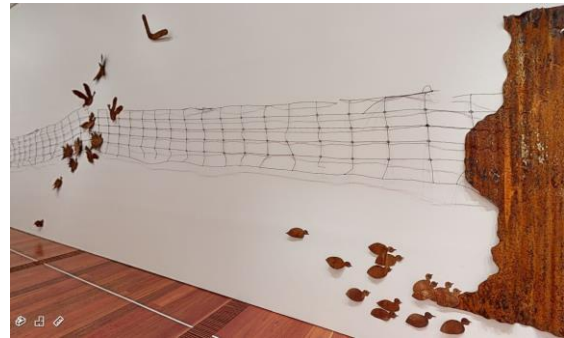
Covering more than three decades of artistic output, the exhibition traverses Clarke's multidisciplinary practice across photography, printmaking, sculpture, jewellery, video, glass, and more. Documenting Clarke's life as told through her art, the exhibition includes rarely-seen black-and-white photographs that bring to life key figures and events in Melbourne during the 1990s, through to her most accomplished and critically-acclaimed work of recent years, including major mixed media installations, contemporary jewellery incorporating kangaroo-teeth, river reed and echidna quills, through to lenticular prints and photographic holograms.



## Found and Gathered: Rosalie Gascoigne | Lorraine Connelly-Northey

The Ian Potter Centre: NGV Australia, Fed Square

Until 20 Feb



Lorraine Connelly-Northey (b. 1962) was born and raised at Swan Hill in western Victoria, on the traditional lands of the Wamba Wamba people. Much of her work is inspired by her maternal Wiradjuri heritage. Connelly-Northey gathers and uses materials often associated with European settlement and industrialisation, and repurposes them into sculptural works that reference traditional weaving techniques and Indigenous cultural objects.

Through her work, Connelly-Northey explores the relationship between European and Indigenous ways of being and draws attention to the dynamic and resilient ways that Aboriginal people have been, and continue to be, custodians of Country.

New Zealand-born Rosalie Gascoigne (1917–1999) is recognised for her textural works assembled from items that she had collected, including corrugated iron, feathers, wood and wire, as well as her distinctive wall-mounted pieces formed from retro-reflective road signs

and soft-drink cases. Gascoigne moved to Mount Stromlo Observatory, a remote community on the outskirts of Canberra in 1943. Describing the area as being ‘all air, all light, all space, all understatement’, the surrounding region where Gascoigne regularly searched for materials greatly inspired her artistic practice. Her first exhibition was held in 1974 when she was 57 years old, and in 1982, Gascoigne was selected as the inaugural female artist to represent Australia at the Venice Biennale.

Through a major display of more than 75 wall-based and sculptural works, *Found and Gathered* highlights each artist’s unique and significant place within Australian art, while also illuminating the sympathetic relationships between their works. Continuing the popular series of paired exhibitions hosted by NGV, this is the first exhibition in this series focused on the work of two women.

Enter the [virtual tour](#) and read more in an [essay by Beckett Rozentals and Myles Russell-Cook](#) by selecting the links or clicking on the images below.



## BARK LADIES ELEVEN ARTISTS FROM YIRRKALA

NGV COLLECTION

Until 25 April

Bark Ladies: Eleven Artists from Yirrkala is an exhibition that celebrates the NGV’s extraordinary collection of work by Yolŋu women artists from the Buku-Larrŋgay Mulka Centre (Buku), in NE Arnhem Land.

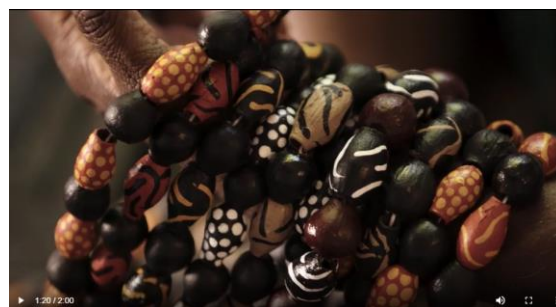
Buku is the Indigenous community-run art centre located in Yirrkala, a small Aboriginal community, approximately 700 kilometres east of Darwin. Works by women from the Yirrkala region have been developing an appreciative audience, both nationally and internationally.

Read more [here](#) and join online for the upcoming NGV [Wednesday Work](#)



of the Week, highlighting one of the exhibits.

There are also plenty of opportunities to explore and learn from the accompanying exhibition videos – click on the images – and essay by Myles Russell-Cook, *Acting Senior Curator of Indigenous Art at the National Gallery of Victoria (NGV)*.



#### VIDEO PORTRAITS FROM BUKU



THE GECKO AND THE MERMAID: DJERRKIDJ  
YUNUPIJU AND HER SISTER  
Video



CONTEMPORARY INTERPRETATIONS IN BARK  
PAINTINGS  
Video



EXHIBITION INTRODUCTION



DJERRKIDJ YUNUPIJU: I AM A MERMAID

## NGV'S WEDNESDAY WORK OF THE WEEK

Wed 23 Feb, 9.15am–9.30am,

### ONLINE

Djapu: How is culture and custom expressed through art?

Nongirrŋa Marawili's *Djapu*, 2020, is a Yolŋu *larrakitj*, a type of memorial pole made from logs of stringybark trees. Learn about the historical role of *larrakitj* in Yolŋu funeral rituals and see the way contemporary *larrakitj* can function as beautiful works of art in modern day gallery settings such as those at NGV.





Join an NGV Educator for a short and lively introduction to one work from the NGV Collection and exhibitions.

To have your questions answered about the Wednesday Work of the Week during the program send them in advance to [education.bookings@ngv.vic.gov.au](mailto:education.bookings@ngv.vic.gov.au).

Duration: 15 mins

Cost: Free

*A program recording will also be available to access online for booked participants for one week. [Book here](#).*

Djapu is on display in the exhibition Bark Ladies: Eleven Artists from Yirrkala, an exhibition that celebrates the work by Yolŋu women artists from the Buku Larrngay Mulka Centre (Buku), in North-East Arnhem Land.

at The Northcote Town Hall  
Arts Centre



## Deadly Funny: Melbourne Heat

19 Feb 22

Cheeky and loud, black and proud, Deadly Funny is Melbourne International Comedy Festival's national comedy competition unearthing the freshest and funniest First Nations talent from across the country.



Leading up to the National Grand Final is in April 2022, the Melbourne heat is on at the Northcote Town Hall Darebin Arts Centre in late February. For 16 years this deadly competition has crossed the country to unearth the freshest, fiercest, funniest comedians and yarn-spinners from the

oldest culture on earth, seeing the likes of Steph Tisdell, Kevin Kropinyeri, Andy Saunders, Shiralee Hood, Dane Simpson and Sean Choolburra join the program as both participants and mentors.

The competition is open to Aboriginal and Torres Strait Islanders over 18 years of age with [registrations currently open](#).

Free for Koorie community members, [grab a ticket for you](#) and your friends - laughs are guaranteed!

For more info, or to register as a participant, head to [deadlyfunny.com.au](https://deadlyfunny.com.au).

[Buy Tickets](#). [Register to compete](#).



*The Shepparton Art  
Museum*

## *Lin Onus: The Land Within*

Until March 13

The first significant showing of works on Country, by Yorta Yorta artist Lin Onus provides an unparalleled opportunity to root his achievements and legacy in his home Country with Yorta Yorta and Bangerang people, and the broader regional community surrounding Shepparton.

This exhibition weaves together a story of Onus' experiences and relationships to place, people, and the politics of his time. Bringing together key artworks from across Australia, it celebrates his bold and exploration of the reverberating impact of colonisation, the struggle for Indigenous rights, and the strength of Aboriginal people.

It features artworks spanning his career, from his early forays into Western-style landscape paintings in the 1970s, through to his masterly convergence of traditional Aboriginal iconography and photorealism in the 1990s. The exhibition showcases the expansive range of media he utilised, including painting, prints and his beloved sculpture.

*Excerpt adapted from the Shepparton Art Museum*  
<https://sheppartonartmuseum.com.au/whats-on/now-showing/lin-onus-the-land-within/>

Read more about the exhibition and the artist from SAM's artistic director/CEO Rebecca Coates and Indigenous curator Belinda Briggs in the Sydney Morning Herald Article [That's my dad! Wonky elbow rings a bell in painting of local footy team](https://www.smh.com.au/culture/art-and-design/that-s-my-dad-wonky-elbow-rings-a-bell-in-painting-of-local-footy-team-20220106-p59maf.html) (Jan 13, 2022).



Lin Onus, Yorta Yorta, Floodwater 'Woorong Nucko', 1995, Carrillo and Ziyin Gantner Collection © and courtesy the Lin Onus Estate



Lin Onus, 3/4 Time. Courtesy of the Koorie Heritage Trust Collection © and courtesy the Lin Onus Estate. GRAHAM BARRING

Reproduced in The Sydney Morning Herald :  
<https://www.smh.com.au/culture/art-and-design/that-s-my-dad-wonky-elbow-rings-a-bell-in-painting-of-local-footy-team-20220106-p59maf.html>



Adam Knight (curator) and Lin Onus (1995)

at The Ballarat Art Gallery

**Ballarat International Foto Biennale**

**Until the 6 February 2022**

## ROBERT FIELDING: MIIL-MIILPA

“Our people, our spirit, our languages, our song and dance are all expressions of the sacredness of this earth. This sacredness radiates through my Elders, in everything they do, everything they are, everything they create. It can be seen in all expressions of this landscape and its people. From the earth we come and to the earth we return. My work is a reminder of that sacred interconnectedness, miil-miilpa.”

*Robert Fielding*

Robert Fielding is a contemporary artist of Pakistani, Afghan, Western Arrente and Yankuntjatjara descent, who lives in Mimili Community in the remote Anangu Pitjantjatjara Yankuntjatjara (APY) Lands. His work combines strong cultural roots with contemporary perspectives. His



current practice spans photography, works on paper, sculpture, film and installation.

In two distinct bodies of new photographic work making up the exhibition miil-miilpa (sacred), Fielding continues his work connected to the significance of Elders in his community, their stories and their understandings.

One body of work showcases Elders in his community through intimate portraits. The other explores Country through landscape images produced by experiments with UV exposure.

Learn more about the artist Robert Fielding in [The Stories we Tell](#).



Image: Robert Fielding Alec Baker from series Mayatjara, 2020. type C photograph, 60 x 60cm. Courtesy Mimili Maku Arts. © the artist.



Robert Fielding. Photograph by Robert Fielding for Art Guide Australia.

at The Melbourne Recital Centre



## Kardajala Kirridarra

The stories of connection between Aboriginal women and country

Thursday 17 February, 7 PM

Part of series: Season One: Awaken, Melbourne Music Week

This year Melbourne Music Week presents Kardajala Kirridarra, a collection of strong women from the Northern Territory communities of Marlinja and Kulumindini (Elliott) in collaboration with electronic Melbourne music artist Beatrice Lewis.

Melding the contemporary with the traditional, the music they create is sung in both Mudburra and English, and tells the story of the connection between Aboriginal women and country, acting as a reminder about the importance of sharing language and the key role women play as creators in Indigenous culture.

[Click here to learn more.](#)

## Victorian Curriculum:

**VCAVAR024** Respond to visual artworks, including artworks by local Aboriginal and Torres Strait Islander peoples, by describing subject matter and ideas. **Visual Arts, Levels 1 and 2, Respond and Interpret.**

**VCAVAE025** Explore ideas and artworks from different cultures and times as inspiration to create visual artworks. **Visual Arts, Levels 3 and 4, Explore and Express Ideas.**

**VCAVAR028** Identify and discuss how ideas are expressed in artworks from a range of places, times and cultures, including artworks by Aboriginal and Torres Strait Islander peoples. **Visual Arts, Levels 3 and 4, Respond and Interpret**

**VCAVAR032** Identify and describe how ideas are expressed in artworks by comparing artworks from different contemporary, historical and cultural contexts, including artworks by Aboriginal and Torres Strait Islander peoples. **Visual Arts, Levels 5 and 6, Respond and Interpret.**

**VCAVAE034** Explore how artists use materials, techniques, technologies and processes to realize their intentions in art works. **Visual Arts, Levels 7 and 8, Explore and Express Ideas.**

**VCAVAR039** Analyse how ideas and viewpoints are expressed in art works and how they are viewed by audiences. **Visual Arts, Levels 7 and 8, Respond and Interpret.**

**VCAVAR038** Identify and connect specific features of visual artworks from different cultures, historical and contemporary times, including artworks by Aboriginal and Torres Strait Islander peoples. **Visual Arts, Levels 7 and 8, Respond and Interpret.**

**VCAVCDR005** Identify and describe the use of methods, media, materials, design elements and design principles in visual communications

from different historical, social and cultural contexts. **Visual Communication Design, Levels 7 and 8, Respond and Interpret.**

**VCAMAR032** Explain how the elements of media arts and story principles communicate meaning and viewpoints by comparing media artworks from different social, cultural and historical contexts, including media artworks of Aboriginal and Torres Strait Islander Peoples. **Media Arts, Levels 5 and 6, Respond and Interpret.**

**VCAMAR039** Identify specific features and purposes of media artworks from contemporary and past times to explore viewpoints and enrich their media arts making, including those of Aboriginal and Torres Strait Islander peoples. **Media Arts, Levels 7 and 8, Respond and Interpret.**

**VCAMAR045** Analyse and evaluate how technical and symbolic elements are manipulated in media artworks to challenge representations framed by social beliefs and values in different community and institutional contexts. **Media Arts, Levels 9 and 10, Respond and Interpret.**

**VCAMAR046** Analyse and evaluate a range of media artworks from contemporary and past times, including the media artworks of Aboriginal and Torres Strait Islander peoples, to explore differing viewpoints and enrich their media arts making. **Media Arts, Levels 9 and 10, Respond and Interpret**

**VCAMUR028** Identify features of the music they listen to, compose and perform, and discuss the purposes it was created for including the music of Aboriginal and Torres Strait Islander peoples, using music terminology. **Music, Levels 3 and 4, Respond and Interpret.**

**VCAMUR032** Explain how aspects of the elements of music are combined to communicate ideas, concepts and feelings by

comparing music from different cultures, times and locations including the music of Aboriginal and Torres Strait Islander peoples. **Music, Levels 5 and 6, Respond and Interpret.**

**VCAMUR039** Identify and connect specific features and purposes of music from contemporary and past times including music of Aboriginal and Torres Strait Islander peoples, to explore viewpoints and enrich their music making. **Music, Levels 7 and 8, Respond and Interpret.**

**VCAMUR046** Analyse a range of music from contemporary and past times, including the music of Aboriginal and Torres Strait Islander Peoples to explore differing viewpoints, enrich their music making, and develop understanding of music practice in local, national and international contexts. **Music, Levels 9 and 10, Respond and Interpret.**

**VCAVAR045** Analyse and interpret artworks to explore the different forms of expression, intentions and viewpoints of artists and how they are viewed by audiences. **Visual Arts, Levels 9 and 10, Respond and Interpret.**

**VCAVAR046** Analyse, interpret and evaluate a range of visual artworks from different cultures, historical and contemporary contexts, including artworks by Aboriginal and Torres Strait Islander peoples to explore differing viewpoints. **Visual Arts, Levels 9 and 10, Respond and Interpret.**

**VCAVCDR011** Analyse and evaluate the use of methods, media, materials, design elements and design principles in visual communications from different historical, social and cultural contexts, including presentations by Aboriginal and Torres Strait Islander peoples. **Visual Communication Design, Levels 9 and 10, Respond and Interpret.**

*And a final word ...*

*We are always seeking to improve this bulletin and to make it useful, relevant and highly readable. You are invited to email through suggestions including how you as educators incorporate Aboriginal perspectives, especially Victorian ones in your teaching and curriculum.*

This edition and previous *Koorie Perspectives in Curriculum Bulletins* are available on the [VAEAI website](http://vaeai.org.au).

Produced by the Victorian Aboriginal Education Association Incorporated (VAEAI), January 2022.

*Any enquiries, feedback and suggestions are welcomed, by contacting VAEAI on (03) 94810800 or emailing [vaso@vaeai.org.au](mailto:vaso@vaeai.org.au).*

