

Koorie Perspectives in Curriculum Bulletin:

June - July 2020

Issue #1, 2020 of the Koorie Perspectives in Curriculum Bulletin features

- Mabo Day
- World Environment Day
- Melbourne & Batman's Treaty
- Establishment of Coranderrk Reserve
- NAIDOC Week Rescheduled
- A bit more on Treaty
- Reserves & Missions: Framlingham, Lake Tyers
- Schools National Tree Day
- Tune into the Arts
- [Q&A But can they Paint Dots?](#)

Focused on Aboriginal Histories and Cultures, the aim of the Koorie Perspectives Bulletin is 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 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. Select pictures and videos to take you to online resources and further info.

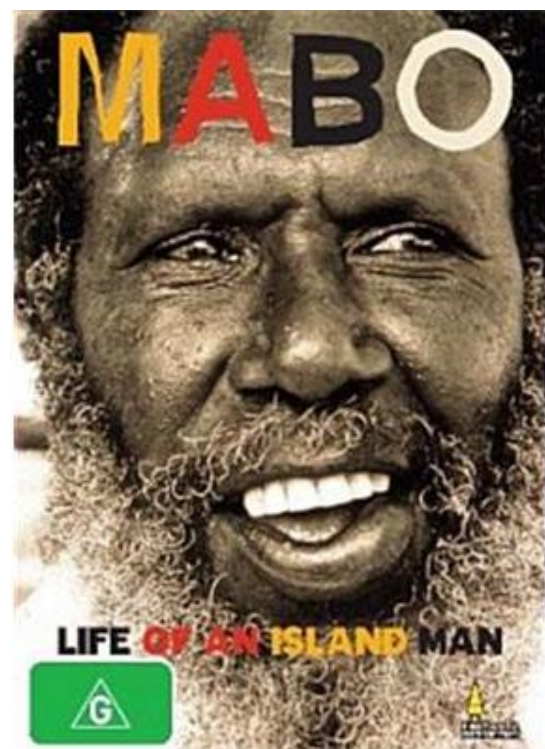
We know that Aboriginal people are the best equipped and the most appropriate people to teach Indigenous knowledge. Therefore, wherever possible you should seek to involve

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](#).

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, select the link for an UPDATED 2018 copy of the VCAA's: [Learning about Aboriginal and Torres Strait Islander histories and cultures](#).

June

Mabo Day occurs annually on 3 June.



The day commemorates Eddie Koiki Mabo (1936–1992) a Torres Strait Islander whose campaign for Indigenous land rights led to a landmark decision of the High Court of Australia 3 June 1992, overturning the legal fiction of *terra nullius* which had characterised Australian law with regards to land and title since the voyage of James Cook in 1770.

The Mabo decision was a legal case held in 1992. It is short for *Mabo and others v Queensland (No 2) (1992)*. The legal decision was made by the High Court on 3 June 1992. The High Court is the highest court in Australia's judicial system.

The Mabo decision was named after **Eddie Mabo**, the man who challenged the Australian legal system and fought for recognition of the rights of Aboriginal and Torres Strait Islander peoples as the traditional owners of their land.



In 2010 a campaign was launched to make Mabo Day a national holiday. For most of us, Mabo Day is more significant to Australians than the Queen's Birthday. In 2002, on the tenth anniversary of the High Court decision, Mabo's widow, Bonita Mabo, called for a national public holiday on 3 June. On the eleventh anniversary, in 2003, the then Aboriginal and Torres Strait Islander Commission (ATSIC) launched a petition to make 3 June an Australian Public Holiday. Eddie Mabo Jnr, on behalf of the Mabo family, said:

We believe that a public holiday would be fitting to honour and recognise the contribution to the High Court decision of not only my father and his co-

plaintiffs, James Rice, Father Dave Passi, Sam Passi and Celuia Salee, but also to acknowledge all Indigenous Australians who have empowered and inspired each other. To date we have not had a public holiday that acknowledges Indigenous people and which recognises our contribution, achievements and survival in Australia. A public holiday would be a celebration all Australians can share in with pride ... Mabo symbolises truth and justice and is a cornerstone of Reconciliation."

http://en.wikipedia.org/wiki/Mabo_Day

Watch the [BTN](#) report about the life of Eddie Mabo and why he is such a significant Australian.

What do you know about the Mabo case? Watch this short [ABC video](#) and meet Gail Mabo, the daughter of famous land rights campaigner, Eddie Mabo.

MABO: Life of an Island Man traces the story of the life of the extraordinary man, Eddie Koiki Mabo. His struggle for land rights, and his remarkable life in general, have had a profound effect on Indigenous rights in Australia. The film is a celebration of his achievements. It highlights how Mabo pursued the case to have his ownership of property on Mer (Murray Island) legally recognised, and how that claim grew into a case that changed indigenous rights in Australia. Study notes are available [here](#). The film can be seen on [SBS On Demand](#) or purchased on DVD.

With students listen to the ABC National podcast [Don't Fence Me In](#) - a deeply personal account about Edie Mabo presented by family spokesperson Gail Mabo and filmmaker Trevor Graham, as they remember what life was like while the court case consumed their lives - full of stories we've not heard before about Eddie Koiki Mabo.

In 2010 a [campaign](#) was launched to make Mabo Day a national holiday in Australia. With your students develop a proposal for making Mabo Day a national public holiday and consider sending it to your local member.

Explore the excellent [Mabo - The Native Title Revolution](#) website and learning resources.

Mabo - The Native Title Revolution delves into the Mabo legal case and the important issues it raises for Australians and indigenous peoples everywhere. It gives an overview of the case and provides an insight into both the man at its centre, Eddie "Koiki" Mabo, and Torres Strait Islander culture. Broader concepts such as colonisation, land rights and native title are explored through hundreds of specially created mini movies, animations, archival film clips and a wealth of stills and stories from primary and secondary sources.

Also featured on the site is a 37-minute online version of the film *Land Bilong Islanders* by award winning director Trevor Graham. Discuss the importance of Native Title with your students.



Significant in Victoria is the rejection of the **Yorta Yorta Native Title case** in 1998 in the High Court - a decision upheld again in 2002.

In April 2004, the Bracks government announced a cooperative agreement with the Yorta Yorta people that included recognition of public land, rivers and lakes throughout north-central Victoria.

With senior secondary students discuss: To what extent does the concept of justice correlate with courts upholding laws; and to what extent is the law adequate in addressing issues of justice, under current Native Title legislation?

Background information about the landmark Yorta Yorta case can be found on the SLV site [here](#). More comprehensive information about the Yorta Yorta Struggle for Land Justice can be

found on the [On country Learning Course](#) WordPress site.



Margaret Wirrapunda from the Ulupna clan of the Yorta Yorta people reacting to their native title claim rejection by the Federal Court in 1988. The Age, 19 Dec 1998.



Mabo Day Celebrations in Townsville, QLD 2011 see: <http://www.abc.net.au/local/videos/2011/06/03/3235188.htm>



Image source: <https://waynera.wordpress.com/yorta-yorta-struggle-for-land-justice/>

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*

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*

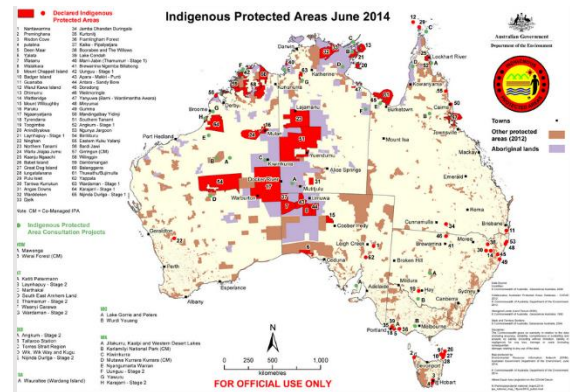
VCCCL023 Compare how laws are made in Australia, including through parliaments (statutory law) and courts (common law), and explain different types of laws, including executive law (delegated law), criminal law, civil law and the place of Aboriginal and Torres Strait Islander customary law; *Civics and Citizenship 7-8*

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: *History 9-10*

World Environment Day on June 5 is celebrated every year to raise global awareness to take positive environmental action to protect nature and the planet Earth.

Aboriginal Australians have managed their country for tens of thousands of years. An **Indigenous Protected Area** is an area of Indigenous-owned land or sea where traditional owners have entered into an agreement with the Australian Government to promote biodiversity and cultural resource conservation. Indigenous Protected Areas make a significant contribution to Australian biodiversity conservation - making up over a third of Australia's National Reserve System.

Visit or learn about Victorian Indigenous Protected Areas (IPA) in Victoria, such as Kurtonitj or Lake Condah in the South-west of Victoria. The online map below shows IPAs across the nation. Click on the link for an enlarged version.



Watch the video with Gunditjmara Elder Ken Saunders about Museum Victoria's Bush Blitz program, working with the Gunditjmara Traditional Owners to survey biodiversity in Indigenous Protected Areas and investigate the program and some of the flora and fauna surveyed. Where else is bush Blitz Working?

Download the Bush Blitz teaching [resource](#) and work with local community members and Koorie educators to include some of the activities, such as inviting local Koorie Community members to talk to your students and tell them what they know about the movement and interactions among animals in the local area.

Teachers might want to investigate the pilot educational program- [bush blitz teachlive](#).

Did you know that the Gunditjmara in the South West of Victoria established intricate **kuuyang** (*kooyang*) or eel trapping and farming systems, and developed smoking techniques to preserve and trade their harvest - possibly one of the first cultures in the world to do so?

Victorian Curriculum:

VCGGK083 Similarities and differences in individuals' and groups' feelings and perceptions about places, and how they influence views about the protection of these places: *Geography 3-4*

VCGGK080 The many Countries/Places of Aboriginal and Torres Strait Islander peoples throughout Australia, and the custodial responsibility they have for Country/Place, and how this influences views about sustainability: *Geography 3-4*

VCHHK078 The diversity and longevity of Australia's first peoples and the significant ways Aboriginal and Torres Strait Islander peoples are connected to Country and Place (land, sea, waterways and skies) and the effects on their daily lives: *History* 3-4

VCDSTS033 Investigate how people in design and technologies occupations address competing considerations, including sustainability, in the design of solutions for current and future use: *Design and Technology* 5-6

VCGGK094 Influence of people, including the influence of Aboriginal and Torres Strait Islander peoples, on the environmental characteristics of Australian places: *Geography* 5-6

VCGGK120 The spiritual, cultural and aesthetic value of landscapes and landforms for people, including Aboriginal and Torres Strait Islander peoples, that influence the significance of places, and ways of protecting significant landscapes *Geography* 7-8

VCHPEP131 Plan and implement strategies for connecting to natural and built environments to promote the health and wellbeing of their communities: *Health and Physical education* 7-8

VCGGK148 Aboriginal and Torres Strait Islander peoples' approaches to custodial responsibility and environmental management in different regions of Australia: *Geography* 9-10.

Batman's Treaty was signed on the 6th June in 1835, by a group of 8 Kulin Elders - including Wurundjeri Ngurungaetas (most senior leaders) Bebejan (Babajen) and three brothers with the same name, Jika Jika (Jaga Jaga) or Billibellary – and John Batman, an Australian born grazier, businessman and explorer, for the purchase of land around Port Phillip, near the present site of the city of Melbourne.

John Batman believed he was purchasing 600,000 acres, and paid 40 pairs of blankets, 42 tomahawks, 130 knives, 62 pairs of scissors, 40 looking glasses, 250 handkerchiefs, 18 shirts, 4 flannel jackets, 4 suits of clothes and 150 lb. of flour.



Batman's Treaty is significant, as it was the first and only documented time when Europeans negotiated their presence and occupation of Aboriginal lands directly with the traditional owners, in accordance with English Common Law. However the treaty was declared void by the Governor of New South Wales, Richard Bourke on the basis that the Kulin people did not have a right to deal with the land, which 'belonged' to the Crown.

With students explore the National Museum Australia's [educational resources](#) focused on Batman's treaty.

Visit State Library Victoria's [teachers page](#) which examines, through primary source analysis and stimulating discussion questions, some of the problems historians have with John Batman's 'treaty'.

View a graphic of Batman's Treaty including a transcript of the Batman Land Deed.



After researching Batman's Treaty, discuss mutual (mis) understandings, alternate world views and the terms of this original transaction.

With your students learn as much as you can about the [Kulin Nations](#).

For a great description of the Kulin including the signing of the treaty and daily life in days gone by, purchase copies of or borrow [First People: The Eastern Kulin of Melbourne, Port Phillip & Central Victoria](#) (Presland G. MV)



Tanderrum is a traditional ceremony of the Kulin Nations. It is a welcoming festival of song, dance, trading and cultural exchange. In Melbourne annually, members of the Kulin Nations now gather to hold a Tanderrum which launches the Melbourne Festival. Download the [Tanderrum Education Resource](#) for information about the Kulin Nations and Tanderrum and consider attending this incredible event later in October (date TBC).

Victorian Curriculum:

[VCHHC028](#) Explore a range of sources that describe an event in the recent past: *History Level C*

[VCHHK062](#) How they, their family, friends and communities commemorate past events that are important to them: *History F-2*

[VCHHC067](#) Identify the origin and content features of primary sources when describing the significance of people, places and events: *History 3-4*

[VCHHK106](#) The significant beliefs, values and practices of Aboriginal and Torres Strait Islander peoples and cultures including trade with other communities, causes and effects of warfare, and death and funerary customs: *History 7-8*

[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*

[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*

Coranderrk Reserve established

On the 30th June 1836, the Victorian Government Gazette reported that 2,300 acres of land around Badger's Creek in what is now Healesville, had been temporarily reserved "for the use of Aborigines (in lieu of the land at Watt's Creek) by Order of the 22nd June 1863", following a deputation to Queen Victoria during her visit in the same year, by 15 Wurundjeri (Woiwurrung), Boon Wurrung and Taungurung people.



Some background information is available of the SLV site [here](#).

Visit the [Minutes of Evidence](#) website and learn more about Coranderrk and its significance to Victorian Koories, and explore the comprehensive **Coranderrk Teacher Resource Package** on [FUSE](#), aligned to the Victorian Curriculum, and targeted to Years 9 and 10: History & Civics and Citizenship, easily adapted for other year levels. If able to, visit Coranderrk in Healesville.

Explore the excellent [Mission Voices](#) website and teacher resources around the Coranderrk reserve. This site is dedicated to all the Aboriginal missions and reserves in Victoria,

once used to control the movements and activities of Victorian Koories.

[Purchase](#) or borrow the excellent publication *Coranderrk: We Will Show the Country* (2013) about Coranderrk and the 1881 Parliamentary Enquiry.

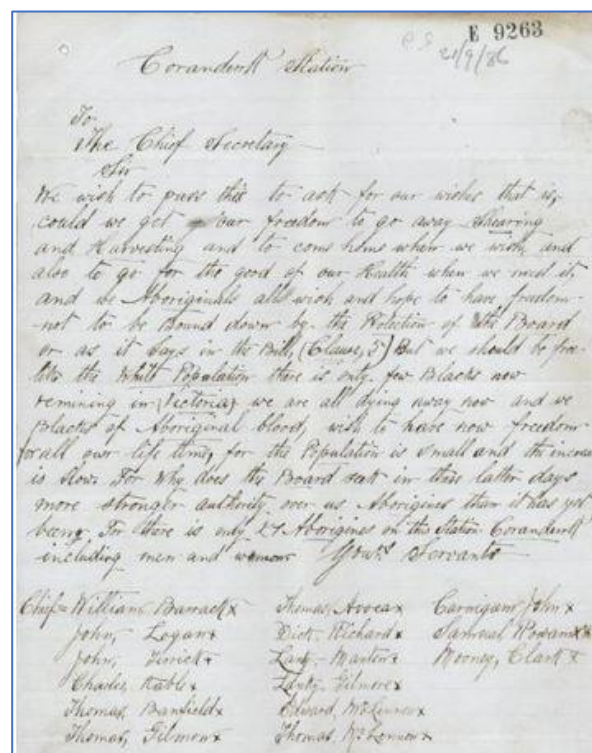
Listen to the 2013 ABC Radio interview [podcast Leave Us Here: 150 years of Coranderrk](#) with senior descendants of Coranderrk Auntie Joy Murphy Wandin, Murrundindi, Auntie Carolyn Briggs, Uncle Wayne Atkinson and others.

There are many heroes surrounding Coranderrk and many stories of success, resilience, survival and injustice. With your students explore the lives of Wurundjeri, Taungurung and Dja Dja Wurrung heroes: [William Barak](#), John Green, [Thomas Bamfield](#), [Robert Wandoo](#), [Thomas Dunolly](#) and Caroline Morgan and their involvement in the [Coranderrk Parliamentary Inquiry](#) of 1888.

Victorian Curriculum:

[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*

[VCHHK136](#) Patterns of continuity and change and their effects on influencing movements of people, ways of life and living conditions, political and legal institutions, and cultural expression around the turn of the twentieth century: *History 9-10*.



Coranderrk petition - Activist William Barak and others sent this petition on behalf of the Aboriginal people of Coranderrk to the Victorian Government in 1886. [Click on to enlarge.](#)

Get your 2109 NAIDOC Poster by clicking on the poster.



Always Was, Always Will Be.

5-12 JULY 2020

July

Due to COVID 19 National NAIDOC Week 2020 celebrations will be held from the **8-15 November.**

NAIDOC celebrations are ordinarily held around Australia each July to celebrate the history, culture and achievements of Aboriginal and Torres Strait Islander peoples.

The November dates follow the decision by the National NAIDOC Committee (NNC) to postpone NAIDOC Week from the original July dates due to the impacts and uncertainty from the escalating Coronavirus (COVID-19) pandemic across our communities and cities.

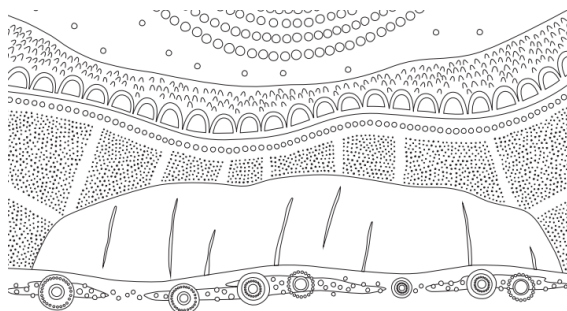
The postponement was aimed at protecting our elders and those in our communities with chronic health issues from the disastrous impacts of COVID19.

As cooler weather approached, the need to protect our most susceptible remained.

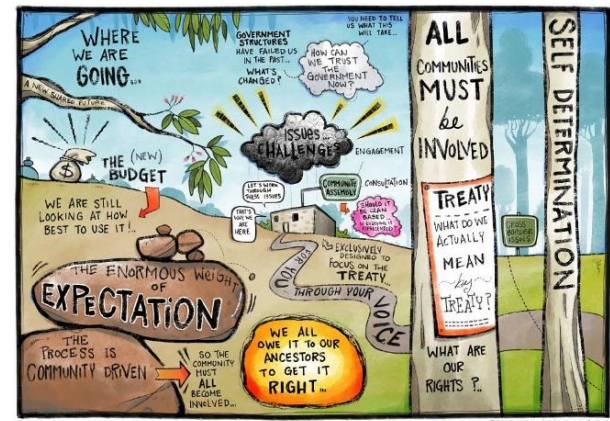
Further announcements regarding the National NAIDOC Awards and the reactivation of the 2020 NAIDOC Local Grants Round will be made within coming weeks.

The NNC understands that the July dates for NAIDOC may still be acknowledged by communities and organisations, however they are mindful that those celebrations and physical gatherings will still be impacted by the various State and Territory COVID19 restrictions and social distancing measures.

#AlwaysWasAlwaysWillBe



More about TREATY



Victorian Treaty Forum 4 by
smallmountains.com.au

"This is about equity and about equality, it's also about identity ... about us being the silent people in the street and switching off that silence and us becoming relevant in our own country."

Taungurung Mick Harding, co-chair of the Treaty Interim Working Group (2017).

Treaty is not a new concept in Australia. There have been [repeated calls](#) for treaty from Aboriginal and Torres Strait Islander people since British settlement.

1835: John Batman negotiated a treaty with the local Wurundjeri clan Elders on the banks of the Merri Creek, in Melbourne's north. The treaty was subsequently voided by the Governor of NSW two months later.

1971: The Larrakia people of the NT tried to present a treaty to Queen Elizabeth, seeking land rights.

1979: Calls for a Makarrata from the National Aboriginal Conference, in

1988: Prime Minister Bob Hawke adopted the Barunga Statement and committed to treaty by 1990.

2017: The Uluru Statement from the Heart called for a Makaratta Commission.

Despite continued calls for treaty, there remains no treaty in place yet, although Victoria is seemingly leading the nation.

Australia is the only Commonwealth country not to have a treaty with its Indigenous people Stan Grant reminds us on ABC NEWS, as he explains how Constitutional Recognition developed into the current Treaty Process.



In **June 2018**, the Victorian Parliament became the first in Australia to pass legislation to begin treaty negotiations with its Indigenous peoples. It follows the Northern Territory government making a similar commitment, though not through legislation, and the New South Wales opposition promising to do the same if it won the next election.

News and social media reported on the historic passing of this Bill. We hear from leading Victorian Koories Richard Frankland, Treaty Commissioner Jill Gallagher, Uncle Jack Charles and former Greens MP Lidia Thorpe, in these following reports from [NITV](#), Indigenous News and Current Affairs program [The Point](#) and [The Age Newspaper](#).



Victorian Treaty Advancement Commissioner Jill Gallagher speaks about Treaty and process with journalist Natalie Ahmat on [The Point](#).

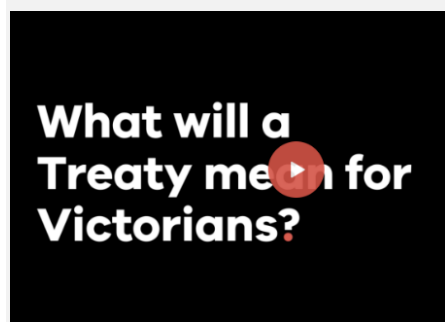


NAIDOC march, Melbourne 2019. Image SBS (AAP).

To understand more about the significance of Treaty currently and the treaty process, talk with involved Koorie community members, attend open information sessions and discussion panels, and **explore some of the following resources and news stories:**



Deadly Questions answered by Koorie Victorians.



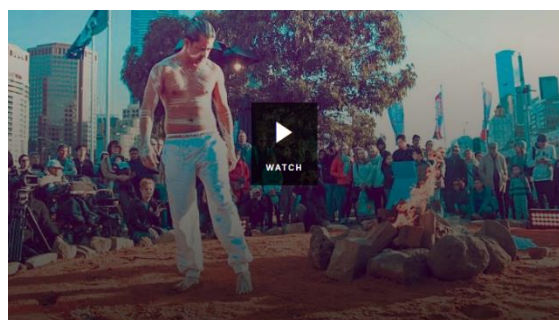
SBS Explainer: What is Treaty (2017).



SBS News Victoria is on the cusp of historic treaty negotiations with its Indigenous people (2019).

SBS News Aboriginal Victorians given more time to be part of group guiding Australia's first Indigenous treaty.

BTN Program What is Treaty? (2018)



What is a treaty?

So what is Treaty?

A treaty is an agreement between states, nations or governments. This can include an agreement between Indigenous peoples and governments.

There is no set form for what a treaty with First Nations peoples should contain. Each treaty is shaped by the history between the parties and the social and political context in which it is made. In Victoria, there could be one statewide treaty or multiple treaties with individual Aboriginal groups.

Treaty is an opportunity to recognise and celebrate the unique status, rights, cultures and histories of Aboriginal Victorians. It's an opportunity to address wrongs and redefine relationships between the State, Aboriginal Victorians and non-Aboriginal Victorians.

Koorie communities and the State of Victoria are working towards Treaty negotiations.

Koorie Victorians voted to elect the **First Peoples' Assembly of Victoria** in an independent election, late 2019. The Assembly is the elected voice for Aboriginal people and communities in Victoria to progress Treaties.

It has not been established to negotiate Treaties with the State. Rather, the Assembly will work with the State to create the Framework for negotiations and the rules and processes by which Treaties can be agreed in Victoria.

In an historic decision on the 19th June 2020, the Assembly Chamber agreed its preferred position on Treaty, Treaties, or both. The Assembly's preferred model is both statewide and local Treaties, which it will take to the State during negotiations.

"This decision allows for broader statewide rights to be addressed, while also providing flexibility for different groups to pursue their own unique, localised priorities at their own pace."

<https://www.firstpeoplesvic.org/news/june-assembly-chamber-outcome-treaty-treaties-or-both/>

Learn more [about the members](#), and listen to their First Peoples Assembly maiden speeches. [Further links and resources here.](#)

For a deeper understanding of the *Advancing the Treaty Bill*, see the Victorian Parliamentary Research Paper [Advancing the Treaty Process with Aboriginal Victorians Bill 2018](#).

This paper aims to contextualise the Treaty Advancement Bill by explaining certain provisions in more detail, and providing a timeline of recent events in Victoria which led to the *Advancing the Treaty Bill* being brought to the House.



Looking at Treaty internationally, senior students, learners and educators might enjoy the Canadian [Alberta Treaties Road Trip](#) series short videos. In **Treaty 7 - Kainai Pow wow**, Calgarian Nancy Phillips visits the Kainai Reserve on Blackfoot territory. She watches traditional dancing and drumming and reflects on what being a signatory to Treaty Seven means to her personally as a Canadian. In **Treaty Stories 7 - Reflections** the seven students return from their travels to share what they have learned about the nature of treaty and the way of life of First Nations and Métis people in Alberta today. They discuss their thoughts about what a treaty is and what it means to be treaty people in Alberta.

Learn more about Canada's Treaties in [We are all Treaty People](#) featuring the [Mi'kmaw](#) in Nova Scotia, their struggles in education, health and basic rights, and current commitments in Treaty Education. Further

explore historic and modern [Treaties and Agreements](#) in Canada, treaty rights and the treaty relationship.



We are all Treaty People

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*.

[VCHHK151](#) Significance of the Universal Declaration of Human Rights, including Australia's involvement in the development of the declaration: *History 9-10, Historical Knowledge, the modern world and Australia, Rights and freedoms (1945 – the present)*.

[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: *History 9-10, Historical Knowledge, the modern world and Australia, 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, Historical Knowledge, the modern world and Australia, Rights and freedoms (1945 – the present)*.

[VCHHK159](#) Changing social, cultural, historical, economic, environmental, political and technological conditions on a major global influence in Australia: *History 9-10, Historical Knowledge, The modern world and Australia, The globalising world*. [VCPSCS0048](#) Acknowledge the importance of empathy and the acceptance of diversity for a cohesive community and reflect on the effectiveness of strategies for being respectful of diversity and human rights: *Personal and Social Capability, 9 and 10, Social Awareness and Management, Relationships and diversity*.

July 24 marks the anniversary of the handover to community of two significant mission reserves, Framlingham and Lake Tyers. These handovers also mark the first Aboriginal land rights victory in Australia.

In the 1800s, the Victorian Colonial Government decided to allocate reserves of land variously known as stations, missions or reserves on which Aboriginal people were to live. While the Government ran some Aboriginal stations, others were in the control of missionaries such as those of the Anglican or Moravian Churches. Regardless of their secular or religious management, life on Aboriginal stations revolved around efforts to control and 'civilise' Aboriginal people.

In Victoria the Government supported the establishment of thirty-four Aboriginal missions and reserves, while over two hundred existed across Australia. Some of these sites lasted many years, while others closed soon after their formation. The Victorian Government strictly controlled life on the

missions and reserves through the Aborigines Protection Board based in Melbourne.

See the very comprehensive archived website [Mission Voices](#) for further information about Victorian missions and reserves, interviews, resources and more.

Framlingham was an Aboriginal reserve established by the Board for the Protection of Aborigines in Victoria, in 1861, located beside the Hopkins River in the territory of the **Kirrae wurrung** near the boundary with the **Gunditjmara**, close to Warrnambool in the south-west coast of the state.

The reserve operated until 1916, with Aboriginal community members continuing to reside there today. The people of Framlingham have fought hard for their country, from the sustained guerrilla warfare waged by the Gunditjmara. Kerrupjmara and Kirrae Wurrung, to the activism of residents in the later part of the twentieth century. The Board attempted to shut Framlingham down a number of times but were met with great resistance by the people of the mission and non-Aboriginal people in nearby townships.

The people of Framlingham eventually won ownership of the place that had become home. In 1970, 586 acres were handed over by the government in what was, along with Lake Tyers, the first Aboriginal land rights victory in Australia. The handover was formalised on the 24th July 1971. Read more about the [history](#) of the Framlingham community and the history of the reserve [here](#).

Listen to interviews with Framlingham residents Uncle Lenny Clarke and Uncle Bill Edwards on the Mission Voices site [here](#), and discuss aspects of life on Framlingham with students.

Prominent Gunditjmara Elder [Banjo Clarke](#), also known as Rainbow man and Wisdom Man was born on Framlingham. Research Banjo Clarke's life and views.



***Bung Yarnda* is the true name of the mission known as Lake Tyers in Victoria's Gippsland region.**

Originally the land of the Gunai Kurnai people, it became home to Aboriginal people from all over the state who were forcibly removed from their homelands.

The people of Lake Tyers were strong and vocal in their struggle to retain their land. In 1971 this fight was rewarded with the handing back of Lake Tyers, Bung Yarnda to the people.

Read more about the history of the Lake Tyers community and the history of the mission here and here and explore each dedicated site.

Listen to [Voices of Lake Tyers](#), the experiences of several who were part of the Lake Tyers mission.



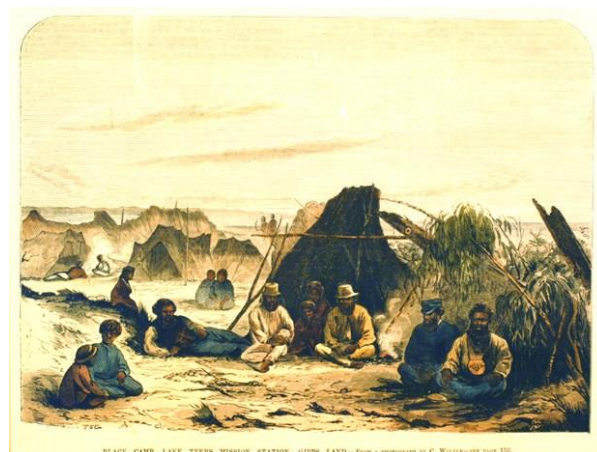
Lake Tyers for the Aborigines march, Melbourne 1963. Left to right, Clive Stoneham, Labor Leader of the Opposition, Bill Onus, Pastor Doug Nicholls, Joe

McGuinness and Laurie Moffatt lead 40 Aboriginal men and women protesting at the government's plans to close Lake Tyers.

[Watch](#) the Culture Victoria video featuring Elders Murray Bull, and Elvie and Elaine Mullett about growing up at Lake Tyers and discuss life on the mission and in the bush, and the significance of the handover with students. Students can prepare a presentation using a range of media (drawings, animation, digital, narrative, oral history recordings, drama etc) depicting aspects of life at Lake Tyers.

In the photo above are prominent Victorian Aboriginal leaders [Bill Onus](#), [Pastor Doug Nicholls](#), Joe McGuinness and Laurie Moffatt. Research their lives and efforts for land rights and recognition.

With your secondary students read *The Black Swan: A Koorie Woman's Life* by Gunai Kurnai author and artist Eileen Harrison. [The Black Swan](#) charts the way the policy of assimilation impacted on Eileen's family at Lake Tyers and her emerging talent as a painter.



Lake Tyers Mission Station, Gippsland from a photograph by C. Walter published in 'The Illustrated Australian News for Home Readers' on the 14th August 1869. Click on image for TROVE newspaper archive.

The interactive image of Lake Tyers Mission Station from a photograph by C. Walter above provides students the opportunity to search newspaper archives through TROVE, read an article published in 1869 and edit and correct the digitised archive. Click on the image to go directly to the digital archive.



Victorian Curriculum:

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*.



Celebrate Schools National Tree Day on Friday 31 July if possible, by holding a whole-of school event and planting local Indigenous plants.

Investigate the local Koorie language names and uses for the plants – cultivate species that have known uses - and initiate a school signage project incorporating names from the local Koorie language and uses.



Planting of Indigenous Wurundjeri garden at Thornbury Primary School (2015) – photo: Vaso Elefsiniotis

Visit the [Planet Ark website](#) for more suggestions and resources about holding events at school. [Download](#) Kids activities.

All National Tree Day public events on August 2 have been cancelled this year due to Covid19. However National Tree Day will go ahead. It may look a little different to previous years, so stay tuned for more details in the coming weeks. Keep an eye on social channels for Tree Day news, updates and stories from our community.

Victorian Curriculum:

VCDSTC015 Explore how plants and animals are grown for food, clothing and shelter.

- *exploring which plants and animals can provide food or materials for clothing and shelter and what basic needs those plants and animals have*
- *identifying products that can be designed and produced from plants and animals, for example food products, paper and wood products, fabrics and yarns, and fertilisers.*

"It's empowering. It's showing the kids the future is one which you can prosper in and that you do not have to compromise your Aboriginality to be successful."

BEN ABBATANGELO, Gunaikurnai
[Treaty in Victoria](#)

Tune into the ARTS

at The Koorie Heritage Trust

ONLINE EXHIBITIONS



MY CULTURAL JOURNEY: INCORPORATING OLD AND NEW

OPEN - Online

Donna Blackall is a Yorta Yorta weaver living on Wauthurung country in Ballarat.

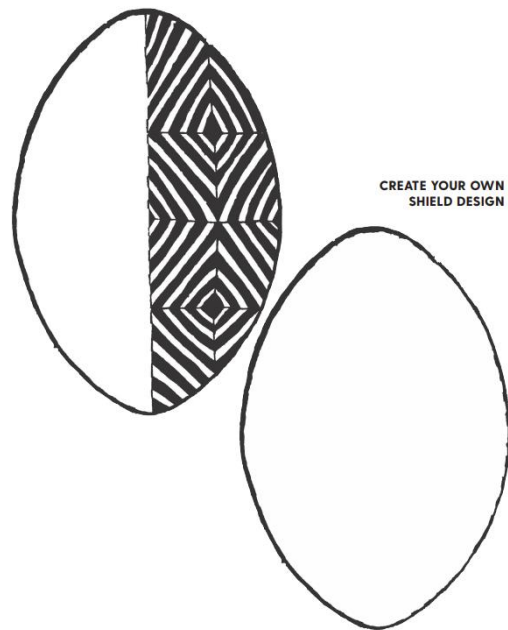
[My Cultural Journey](#) is Donna's first solo exhibition, and the KHT's first Project Gallery show for 2020. My Cultural Journey is an exploration of learning and belonging. Drawing upon the country on which the artist spends time, and respect for a cultural foundation based on family knowledge, My Cultural

Journey reflects Donna's totems, country, and kinship connections.

KHT KIDS ONLINE

KHT Kids Online enables young people to engage with Koorie culture through art and storytelling. Colouring sheets (with story) designed especially by Victorian Aboriginal artists, as well as other activity sheets and animations are available online, as well as other activities.

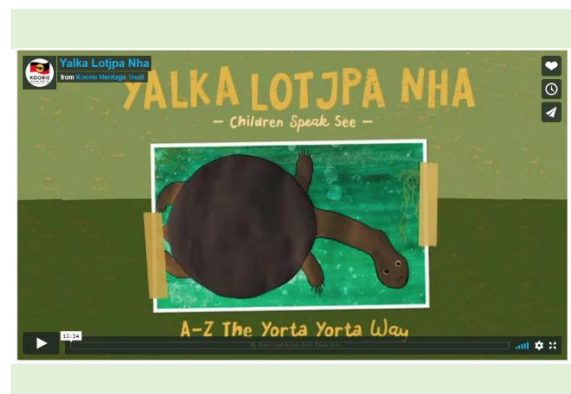
COMPLETE THE
SHIELD DESIGN



KOORIE
HERITAGE TRUST INC

Artwork by Deanne Gilson

Story Time - Yalka Lotjpa Nha



Yalka Lotjpa Nha: Children Speak See, is a children's A-Z the Yorta Yorta Way.

Produced by the Elders and artists from Kaiela Arts Shepparton, Yalka Lotjpa Nha is dedicated to the authors past and present: Geraldine Briggs, Heather Bowe, Lois Peeler, Sharon Atkinson, supported by Angie Russi and Tammy-Lee Atkinson, Kaiela Arts.

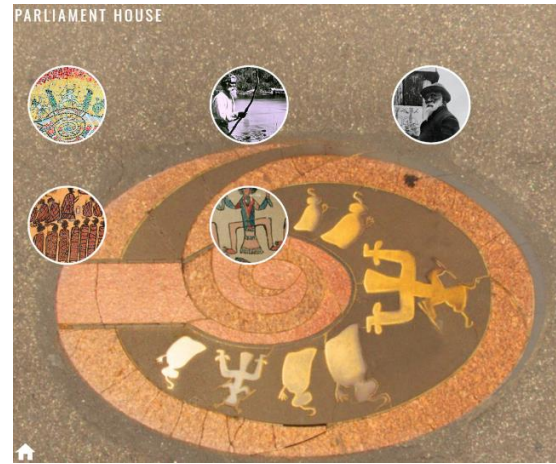
Artwork by Jack Anselmi, Sharon Atkinson, Tammy-Lee Atkinson, Amy Briggs, Cynthia Hardie, Tiarne Hall, Eva Ponting, Gavin Saunders and Victoria Webbe. Animation by Davidson Lopes da Rosa.

The animation on the previous page is an accompaniment to the book Yalka Lotjpa Nha – Children Speak See, available for purchase through Kaiela Arts Shepparton, or shopKOORIE at the KHT. It is reproduced on the KHT Kids Online Page with the permission of KAS.

TRAILS OF FEELING OPEN - Online

Trails of Feeling at the KHT is an interactive walking trail developed in a collaboration between the [ARC Centre of Excellence for the History of Emotions](#) and the Koorie Heritage Trust. It draws inspiration from *The Another View Walking Trail* that was established in 1995. This trail attempted to challenge the colonial histories connected to Melbourne CBD's built environment, and re-presence Aboriginal people and culture, through the installation of artworks that responded to specific sites in the city.

Trails of Feeling builds upon *The Another View Walking Trail* to propose a new emotional framework for reflecting on Australian history.



Over the course of the trail, the remaining three sites of *The Another View Walking Trail* are re-animated to emphasise local Aboriginal histories, stories and beliefs which have been obscured, but never diminished, by the changing environment. Adapted from the KHT *Trails of Feeling*.



Two plaques above are part of this fascinating exhibition. The brass inlay is embedded in the entrance of Melbourne's Parliament house, and the tiled plaque is the original artwork from 1995. Both are interpretations of the painting *Ceremony* (circa late 1880s) by Wurundjeri leader and artist William Barak (1824-1903).

The artwork depicts a corroboree: an active social event of song and dance where clan groups meet for purposes of storytelling, ceremony, trade and resolution of disputes. The KHT invites participants to reflect on the artwork and its physical location, to explore a history of colonial law and policy, and the way that Aboriginal activists such as Barak have fought and resisted colonial law.



three locations of the walking trail.

KHT Oral History Collection

Oral History is the oldest form of sharing knowledge and culture. Aboriginal people of Australia have been sharing their stories orally for 60,000 years or more. Sadly, if these stories are not shared they will be lost, as the prehistory to this country is not written.

The KHT's Oral History Program and Collection helps to keep the oral histories of South-Eastern Australia alive and ensures that cultural knowledge is preserved for future generations. The program began in 1987 with the intention of preserving culture and knowledge for the Koorie community. Many of these audio and visual recordings share significant stories and links to family members.

The Oral History Collection encompasses an audio and visual collection of over 2000 recordings, predominantly interviews with Koorie people from all over Victoria.

The KHT is proud to share a small part of their collection of oral histories by following [these links](#). Please note that some of the recordings contain voices and images of people who have passed away.

In partnership with the Warrnambool Art Gallery, the Koorie Heritage Trust presents the [stories of Gunditjmara Elders](#): Uncle Robbie Lowe, Aunty Christina Saunders, Uncle Andy Alberts and Aunty Bronwyn Razem, these Elders share stories of their lives growing up in the Western district of Victoria including; life on Framlingham mission, enjoying the Hopkins River and their lives today. Produced by the Koorie Heritage Trust and filmed and edited by David Long, here's a selection below:

Uncle Robbie Lowe (Senior) shares how he was taught to make and use spears, boomerangs, message sticks and other important artefacts as a child. Uncle Robbie also speaks about growing up on Framlingham Mission and the treatment of his family when they moved into town (Warrnambool).



Aunty Christina Saunders invites us into her home to recount memories of her life in the Western district of Victoria. Aunty Christina shares her lived history in the town of Portland and the struggle Aunty Sandra Onus and herself went through in the landmark 1981 Onus vs Alcoa case against the Alcoa Aluminium Manufacturer in the High Court of Australia.



Uncle Andy Alberts (Gunditjmara Elder) shares stories of his life growing up in the Western district of Victoria including his experiences as a young boy on Framlingham mission and his pathway into music.



‘That’s an old tradition that we’ve all grown up with. Listen to your Elders. Respect your Elders.’

Aunty Iris Lovett Gardiner, Gunditjmara, 2003.

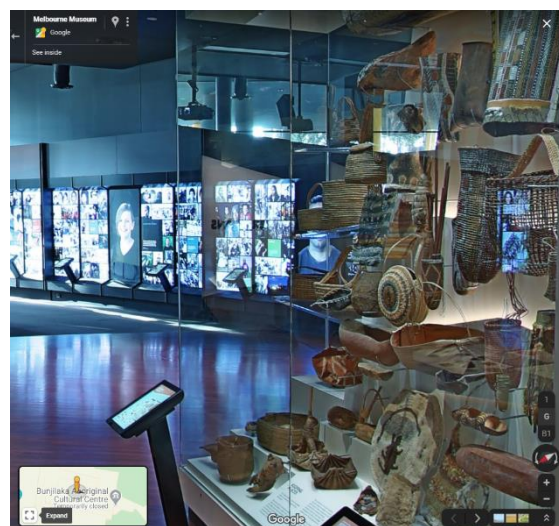
The Koorie Heritage Trust has a number of ongoing online exhibitions worth exploring. The [Listen to your Elders](#) exhibition features oral history recordings collected from the 1980s through to September 2018 by the KHT. These recordings share experiences and knowledge of our Koorie Elders and explore the very significant role Elders hold in the Victorian Koorie community.



Bunjilaka

Bunjilaka Aboriginal Cultural Centre will reopen to the public from Saturday 27 June, seven days a week. Tickets must be booked online ahead of any visits (including Members) – tickets on sale now.

In the meantime, take a [virtual tour](#) of the First Peoples Exhibition by clicking on the image.



A great range of [Teacher Resources](#) with online materials cover:

- Daily Life: Years 1–2
- Place and Culture: Years 3–4
- Our Shared History: Years 5–6
- Ancient World: Years 7–8
- The Modern World: Years 9–10



On display: Belang, Bag (1840-65)

Victorian Koorie women and men created net bags from string made from animal fur and plant fibre. The bags varied in size and were used by women and men to carry and hold their personal belongings, smaller tools and food. The Belang or bag above is on display at the Bunjilaka Museum.

Justice Nelson, a Jarra woman from central Victoria, explains how she continues the cultural practice of making string from bark fibre, 150 years after this bilang (string bag) was made.

'You have to strip the bark from the tree, during winter when there is more water in the trunk, which makes the bark flexible. Then you have to twist the fibre. You do that for two pieces, and then twine them together. You need to do it all before it dries because when the fibre dries it doesn't come undone and you can't rework it.'

The body of this bag is alternating single and double loops, with the handle made from a knotted stitch, to increase the strength of the handle. This knotted stitch is the same that is used to make fishing nets; it is very strong and stretches out. The bottom needs to be stronger because that's where all the weight goes. This knotting pattern is very difficult; I am still trying to work out how to do it.'

Justice Nelson 2013

During Reconciliation Week 2020, Bunjilaka Museum ran an Acknowledgment of Country poster-making activity.

Click on below to download the poster and fill it in for wherever you show it.



With Ilbjerrie Theatre



**ILBIJERRI ARTIST
DEVELOPMENT PROGRAM:
BLACKWRIGHTS APPLICATIONS
OPEN NOW UNTIL 10 JULY!**

- Get your work developed
- Ripen your creative skills
- Collaborate with other First Nations artists

BlackWrights is ILBIJERRI Theatre Company's writers' development program aimed at bringing new First Nations work to the stages of Australia. The program consists of two connecting streams – the Creators Program and Master Labs series.

The BlackWrights Master Labs are a series of hands-on theatre workshops for First Nations artists and creatives.

Applications close 5pm Friday 10 July.

BlackWrights is open to Aboriginal and Torres Strait Islander peoples only. First Peoples of Victoria are strongly encouraged to apply.

Image: BLACKWRIGHTS MASTER LAB: INTRO TO DRAMATURGY.
Photographed by: Tiffany Garvie.

at The NGV

Marking Time: Indigenous Art from the NGV.

NGV WILL REOPEN ON SATURDAY 27 JUNE.

In the meantime or alternatively, take a [virtual tour](#) of [Marking Time: Indigenous Art from the NGV](#).

When Europeans arrived, the old ways of painting changed ... We have changed the law, the old-fashioned way of painting has finished, and we are new people doing new kinds of painting together for non-Aboriginal people as well.

Marking Time: Indigenous Art from the NGV looks at the persistence of images, signs or text painted or drawn on a range of surfaces in Indigenous Australia, from ancient times until now. *The impulse to draw and make images and symbols is deeply embedded in Indigenous cultures throughout the world and is fundamental to the human experience.*



Pupiya Louisa Napaljarri Lawson. Mala Jukurrpa (hare wallaby Dreaming) 1986

But can they paint dots?

This question comes up often, both in Early Years education settings and schools. So, we thought we might address it and talk about some of the protocols in place and matters to consider. There is some confusion and fear out there, so let's try and clear some of this up.



In a culturally inclusive and stimulating education program, The Arts offer huge opportunities to learn, engage, connect with and share culture. The Early Years play-based curriculum, the P-10 Victorian Curriculum and the Australian Curriculum all offer a myriad of opportunities to engage in, learn and build a deeper understanding of Aboriginal and Torres Strait Islander Arts. See the [VCAA Guide](#), for more.

But to dots... The short answer, and good news is "Yes!"

However, given that we are trying to clear things up, art-forms and other cultural expressions need to be put into context, as well as taught and understood in that context.



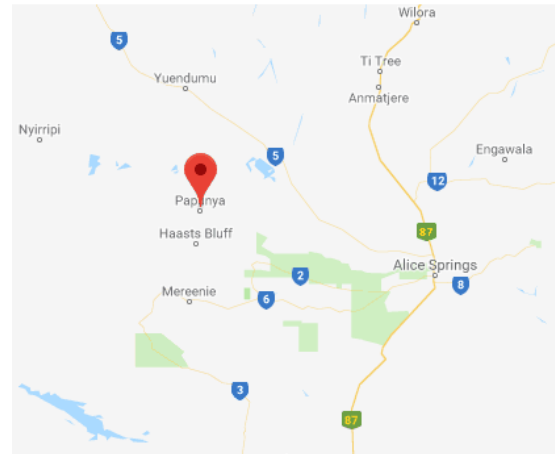
Blak Design Matters - Interview with CEO of the Koorie Heritage Trust, Tom Mosby, on the exhibition Blak Design Matters, 2018, filmed by ABC.

Dots and dot painting, on body, bark or canvas *is not* a traditional form of Victorian Koorie artistic expression, ceremonial or otherwise. In Victoria, techniques using cross-hatching, line-work and wood-burning feature as artistic expressions.



Music Sticks. By Monaro artists Peter and Alex Mongta 1990s

We know the first thing that comes to mind for most people when thinking about Aboriginal art both here and overseas, features dot painting. This is not surprising given its popularity, popularised styles and designs, famous artistic works and wide exposure. So popular is this form that contemporary Victorian artists *also* use dots in their works, as to do other Aboriginal artists across the country. The influence of dots as a design feature has spread across the nation, is very popular and prolific, and employed by many contemporary artists. So, while it is not a *traditional* Victorian form, it is a *contemporary influence* in Victorian Aboriginal art today.



Dot designs themselves, originate in Central Australia. Dot design was and continues to be used in bodypainting for dance ceremonies and ground-paintings. But these designs were first transferred to canvas only recently, in the 1970s under the influence of an art teacher. Geoffrey Bardon was assigned as an art teacher for the children of the Aboriginal people in Papunya, near Alice Springs. He noticed whilst the Aboriginal men were telling stories they would draw symbols in the sand.

Bardon encouraged his students to paint a mural based on traditional Dreamings on the school walls. The murals sparked incredible interest in the community. He encouraged his students to paint the stories onto canvas and board. Soon many of the men began painting as well. Artists at first used cardboard or pieces of wood, which they later replaced with canvas.

That was the start of the **Papunya Tula Art Movement**.

Dots therefore are a Central Australian traditional and contemporary form of expression.

Click on the Papunya sign below to read more about the use and history of the dots.



Watch this [3-min interview](#) with Paul Sweeney, Manager of Papunya Tula to learn more about the Papunya Tula art movement, its importance to the community and the place of this art movement 40 years on.

This is part three in the [Ronnie Tjampitjinpa series](#), 'Papunya Tula Stories; History of Papunya Tula', filmed on location in the Northern Territory, marking the 40th anniversary of the Papunya Tula movement.

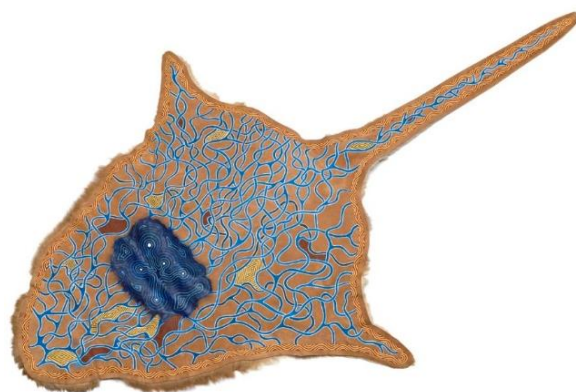


That means that in an education context, in kindergartens, classrooms and art workshops students *can* paint dots, but the activity needs to be put into and understood in context.

The preferred model for teaching Aboriginal perspectives is starting with local Koorie perspectives and continuing to regional, state, national and then international perspectives. This is published in the VAEAI [Protocols for Koorie Education in Victorian Primary and Secondary Schools](#):

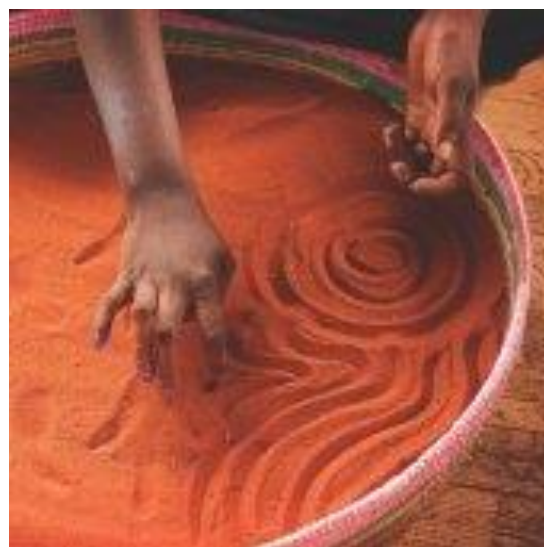
Local Koorie cultural and historical content should be a priority focus and tapped into wherever possible and appropriate, following a Koorie community-preferred education model which focuses at the local level first (ask yourself whose land or Country the school is

situated on), followed by regional, state, national and international indigenous perspectives. (p.17)



Map of Port Phillip Bay c. 2000 by Wurundjeri artist Mandy Nicholson; painted on kangaroo skin.

We strongly recommend that as educators in early education settings and schools you include Aboriginal Arts content, commencing with local Aboriginal perspectives, following the model above. By exploring Victorian art forms such as cross hatching, line drawing and wood-burning, the use of textiles and design in the production of possum skin cloaks, tools, weapons and jewellery etc., and elements of history and identity expressed through art and design. BY exploring the works and lives of Victorian artists past and present and inviting Victorian artists to support your program.



Symbols in the sand. Credit Tourism NT

However, education is about broadening everyone's cultural understanding and keeping in mind that there are many Aboriginal

students from all parts of Australia, the protocols support going beyond local perspectives.

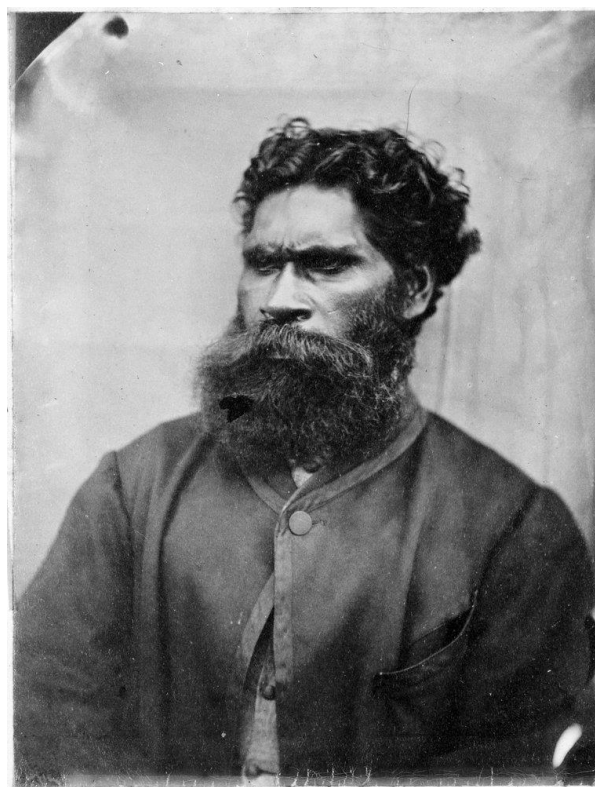
Having said this, schools need to appreciate and acknowledge that this local content may not be representative of all Aboriginal and Torres Strait Islander students in the school, whose families may have moved to the area from other parts of the state or country. It is therefore also important to include material about Aboriginal and Torres Strait Islander peoples, cultures and histories from other regions of the state, and parts of the country - not only for these students, but for all students at the school, following the Koorie community-preferred model. It is best practice to identify where each teaching resource comes from, for example “this is a creation story told by the Gunditjmara people of south-west Victoria” or “we’re about to watch a dance performed by Yolngu women from East Arnhem Land.” (p.18)

So, in the context of art and dot paintings VAEAI’s position is that:

Teachers can teach, talk about and engage with dot paintings in Victoria. However, they should know about and explain the context for this style of design. This is the cultural respect.

E.g. dot design is not a traditional form in Victoria but traditionally a form originating in Central Australia, with details such as those mentioned above, as appropriate.

Ideally, dot style would be explored after a local-focused exploration, following the preferred model and protocols because we promote learning with a sense of belonging, identity and respect. But educators need the freedom to be creative and to plan their programs as they feel best. Go ahead and explore dots, while planning Victorian art-focused activities like exhibitions and workshops with guest artists.



The Road to Civilization by Howard Talgum Edwards [Palawa – Boonwerung – Taungerung - Yorta Yorta - Muthi Muthi] (KHT); *Emu Feathered Necklace and Parrot Feather Necklace* by 2018 Winner of the Koorie Art Show Marilyne Nicholls [Wadi Wadi - Yorta Yorta - Dja Dja Wurrung – Ngarrindjeri - Ladji Latji – Yulpagulp - Barrappa Barrappa]; Portrait of Wurundjeri Artist William Barak, by photographer Carl Walter (1886)

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 ...

Send us any questions around Koorie perspectives in teaching and we'll try and include some suggestions in a new Q&A section. If you're wondering, then so are others ...

We are always seeking to improve our Bulletins and Features and to make them useful, relevant and highly readable. We invite you to email through suggestions including how you as educators incorporate Aboriginal perspectives, especially Victorian ones in your teaching and curriculum.

Produced by the Victorian Aboriginal Education Association Incorporated (VAEAI) June 2020.

Any enquiries, feedback and suggestions are welcomed, by contacting VAEAI on (03) 94810800 or emailing the editor-curator at vaso@vaeai.org.au.

For more Koorie Perspectives, see the VAEAI [Koorie Education Calendar](#).

