

# Koorie Perspectives in Curriculum Bulletin:

## March-April 2021

This edition of the Koorie Perspectives in Curriculum Bulletin features:

- National Day of Action against Bullying and Violence
- International Day for the Elimination of Racial Discrimination
- Harmony Day
- Anniversary of Native Title Recognition for Gunditjmarra
- Budj Bim, ancient engineering pioneers & world heritage listing
- Tune into the Arts and Online

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 our [Koorie Education Resources](#), [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 P-10](#) site with additional elaborations.

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](#).



Thornbury Primary School student outside school gate. Photo by Vaso Elefsiniotis

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 to the VCAA's: [Learning about Aboriginal and Torres Strait Islander histories and cultures](#).



Young student at Wooragee PS learning about possum skin coats (djirabi) in her Dhudhuroa Language class. Photo courtesy of Bec Crawley

Following a busy month in February with the Anniversary of the National Apology and Sorry Day, March is a good month for further curriculum and activity planning. This might be a good time to **set up a school NAIDOC committee** and seek out local and state [funding opportunities](#) to support your events and activities.

The national NAIDOC Theme for 2021 is '**Heal Country!**' – and calls on us to continue to seek greater protections for our lands, our waters, our sacred sites and our cultural heritage from exploitation, desecration, and destruction.

If you can get to Carlton in inner-Melbourne, take a day to explore the brilliant **First Peoples Exhibition** and Indigenous Garden tour at the [Bunjilaka Museum](#).



Opening of the First Peoples Exhibition, Bunjilaka, Melbourne 2014; photo by Vaso Elefsiniotis

Nominations for the [Victorian Education Excellence Awards](#) are now open. One of the categories is **Outstanding Koorie Education Award**, in recognition of exceptional educators in a Victorian government school who demonstrate Aboriginal inclusion across the whole school, respectful and inclusive teaching and learning practices to improve Koorie student achievement, wellbeing and engagement and embed Aboriginal perspectives in the curriculum.

Overall, the Victorian Education Excellence Awards recognise inspirational teachers, principals, business managers and education support staff who improve schools and support

children and young people to develop the skills and learning outcomes they need to succeed in life. Winners of each category will be awarded professional development grants up to \$25,000 to continue in their endeavour for education excellence. *Celebrate your own success, or the success of your colleagues, and nominate for an award. Nominations close on June 7. We look forward to hearing about the Koorie Education Award nominees and winner!*

**Scholarship and funding opportunities** are often available around this time of year.

Senior Koorie students with a flair for acting might be interested in applying for an [Indigenous scholarship](#) with the **Melbourne Theatre Company**. Melbourne Theatre Company, in partnership with the **Wilin Centre for Indigenous Arts and Cultural Development**, offers a one-of-a-kind learning opportunity to young Aboriginal and Torres Strait Islander people interested in a career in the performing arts.

The program is made up of a series of workshops that explore performance skills, writing for the stage, technical and design aspects of creating a production and more. Program participants are supported by Indigenous teaching artists, mentors and the Wilin Centre where they can receive cultural support and assistance in making an application to the Victorian College of the Arts, The University of Melbourne, if they wish to explore further study. Applications for 2021 are still open, extended during April. *For more information, contact the Education Team via email at [education@mtc.com.au](mailto:education@mtc.com.au) or via phone on 03 8688 0936.*



March

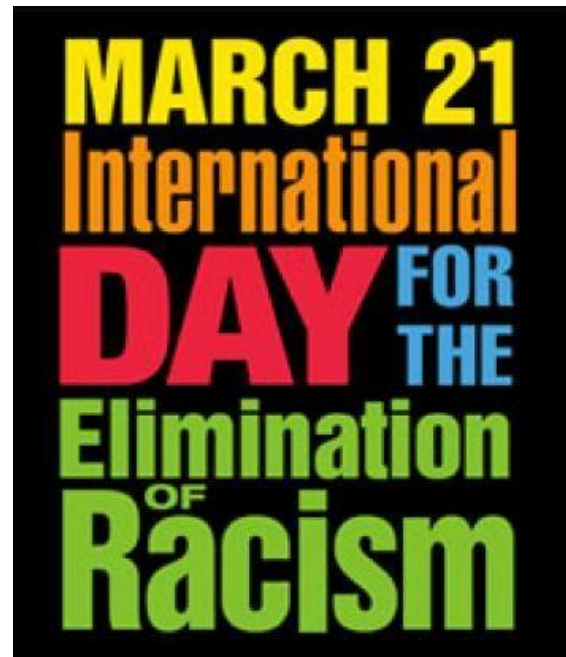
BULLYING. NO WAY!

Schools across Australia are being called to get involved and to take action together, on the 11th National Day of Action against Bullying and Violence (NDA) on Friday 19 March 2021.

In 2019, VAEAI teamed up with the Melbourne Football Club and the Department of Education and Training in an initiative targeting racist bullying and the best behaviours when in the presence of it. The campaign featured Melbourne Football Club advocates Neville Jetta, Nathan Jones and Aliesha Newman and encourages bystanders and witnesses of bullying to stand up and support their school-mates. Click on the image below to see our news article and promotional videos.



The theme for NDA 2021 is 'Take Action Together.' The aim is to elevate student voice and empower young Australians to join the national conversation. Students are at the heart of the NDA and are a big part of the solution to prevent bullying.



## 21<sup>st</sup> March is the International Day for the Elimination of Racial Discrimination.

On that day, in 1960, police opened fire and killed 69 people at a peaceful demonstration in Sharpeville, South Africa, against the apartheid pass laws. Proclaiming the day in 1966, the United Nations General Assembly called on the international community to redouble its efforts to eliminate all forms of racial discrimination.

"Youth standing up against racism" is the 2021 theme. It engages the public through #FightRacism, which aims to foster a global culture of tolerance, equality and anti-discrimination and calls on each and every one of us to stand up against racial prejudice and intolerant attitudes.

"Over the past year, we've witnessed the deadly impact of the COVID-19 pandemic. But the scourge of racism has also devastated many lives with tragic consequences. Violent and deadly attacks against Black, Brown, Asian and Indigenous people, toxic language, and

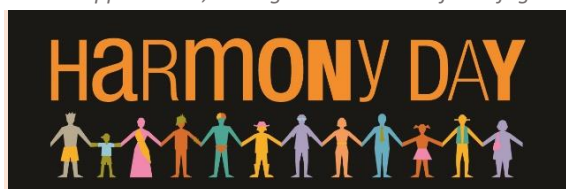


daily and sustained racially charged acts have rightly forced painful - but necessary - conversations to re-examine prejudice, privilege, the way we view the world, and most importantly how we act. We must take this opportunity to work towards a world that is not just against racism, but is actively anti-racist.

As the UN High Commissioner for Refugees, I have seen first-hand how racism and racial discrimination is a root cause of persecution and displacement. Actively combatting racism and racial discrimination can and will help prevent this. It will also reduce the dangerous discrimination and stigmatisation that all too often confronts refugees in their countries of asylum. A failure to eliminate racial discrimination will continue to force innocent people to flee and fear for their lives.

But today is not only a recognition of the need for others to act. We must all pause and reflect on ourselves, our organizations, and our actions."

*Filippo Grandi, UN High Commissioner for Refugees*



Harmony Day also celebrated on March 21, centres on the message that *Everyone Belongs*, reinforcing the importance of inclusiveness to all Australians. Since 1999, thousands of Harmony Day events have been held in childcare centres, schools, community groups, churches, businesses and federal, state and local government agencies across Australia.

The [Harmony Day website](#) has background information, promotional materials and resources for schools. Remember that Aboriginal Australia represents around 250 different language groups and diverse cultures.

Focus on celebrating the cultural range and diversity of your school community.

This month is a prime time to focus learnings on acting against bullying, racism, discrimination, violence and all forms of oppression, and act ethically, morally and humanely all year, and as a society.

## DEPUTATION NOT ADMITTED!



*The Argus, 7 December 1938. p. 3*

"On behalf of the Aboriginal inhabitants of Australia, we wish to have it registered and on record that we protest wholeheartedly at the cruel persecution of the Jewish people by the Nazi government in Germany..."

In 1938 prior to WWII, an Aboriginal delegation headed by Yorta Yorta leader William Cooper, protested against the treatment of Jewish People in Germany and tried to hand a

resolution to the German consul-general condemning the Nazis' persecution of Jewish people.

At the time, the German consul-general refused to see the Aboriginal delegation, which had walked into town from William Cooper's home in Melbourne's west.

William Cooper with members of his family, and the Aboriginal Advancement League, of which he was a founding member in 1933, walked to Melbourne that December 6th to hand deliver a letter to the German Consulate. In part, the letter read,

“On behalf of the Aboriginal inhabitants of Australia, we wish to have it registered and on record that we protest wholeheartedly at the cruel persecution of the Jewish people by the Nazi government in Germany.

We plead that you would make it known to your government and its military leaders that this cruel persecution of their fellow citizens must be brought to an end.”

Cooper, an outcast in his own country, representing his people who had suffered decades of persecution at the hands of European settlement, was appealing to the Third Reich to stop its persecution of Jewish people across Germany. This at a time when the rest of the world was turning a blind eye to the treatment of the Jewish people and other minorities across Europe. Despite being refused entry to the consulate itself, Cooper had made his point.

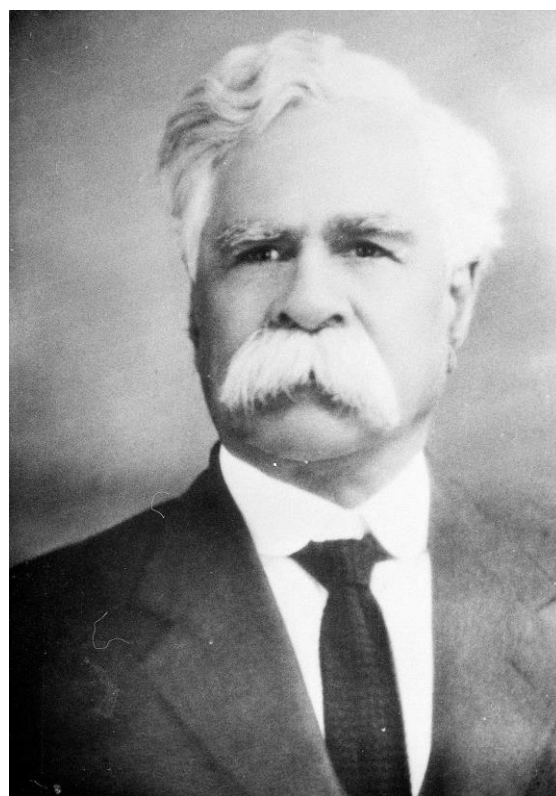
*Adapted from an article by Daniel James,  
<https://indigenoux.com.au/welcome-to-the-federal-seat-of-cooper/>*



William Cooper (centre). Taken at the first meeting of the Aborigines Advancement League, 1933.

For more information, read the transcript or listen to the ABC [PM report](#) from the anniversary of this unique protest against ethnic discrimination and persecution, more than eighty years ago.

To learn more about Yorta Yorta civil rights activist William Cooper, explore the NMA dedicated site [Defining Moments: William Cooper Protests](#)



William Cooper. Alick Jackomos Collection, AIATSIS N04416\_34A

# Native Title Recognition for Gunditjmara



March 30 is the 14<sup>th</sup> anniversary of Native Title recognition for the Gunditjmara people of S.W. Victoria.

On March 30, 2007, Gunditjmara People in SW Victoria won an 11-year legal battle for native title rights over 140,000 hectares of crown land. The Australian Federal Court recognised the native title rights of the Gunditjmara for their “strong and unrelenting connection to this area where their ancestors farmed eels for food and trade, at the time of European settlement and back through millennia.”

Celebrations were held on Gunditjmara country to celebrate the Native Title Consent Determination – a determination that was reached through the consent of all parties, rather than through litigation.

Celebrations were held at the base of the volcanic mountain Budj Bim, also known as Mount Eccles National Park, and followed a special hearing of the Federal Court of Australia on Country.

With older students, visit [AIATSIS](#) and research the Gunditjmara struggle for Native Title recognition.



## The Gunditjmara Land Justice Story



The Federal Court convening at Budj Bim (formerly Mt Eccles national park), for the Gunditjmara Native title claim. Photo by Damian White

### Victorian Curriculum:

**VCECU014** Explore the contested meaning of concepts including freedom, justice, and rights and responsibilities, and the extent they are and should be valued by different individuals and groups: **Ethical Capability: 7 and 8: Understanding Concepts.**

**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: **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).**



With your students, research Gunditjmara, Country, people, history and culture.

If able, invite Gunditjmara community members to come to the class or school and speak about Gunditjmara, by contacting the Warrnambool or Heywood [LAECGs](#) or the [Gunditj Mirring](#) Traditional Owners Corporation.

**Lake Condah**, extremely significant to Gunditjmara People, is an Indigenous Protected Area. Visit or learn about Victorian Indigenous Protected Areas ([IPA](#)) in Victoria, such as Kurtonitj or Lake Condah in the South-west of Victoria.

Watch the [video](#) with Gunditjmara Elder Ken Saunders about Museum Victoria's Bush Blitz program, involving 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?

## Ancient Indigenous aquaculture site Budj Bim added to UNESCO World Heritage list

Lake Condah in the Budj Bim world heritage area is one of the world's most ancient examples of traditional aquaculture, dating back at least 6600 years and preceding Stonehenge or the Pyramids of Egypt, consisting of complex systems of traps and ponds engineered by the Gunditjmara people. Regarded as the world's first engineering project, the extensive and elaborate system of channels and dam walls were used over millennia predominately for catching short-finned eels for consumption and trade. **SBS reported further [here](#).**

The Budj Bim region is listed as a National Heritage Landscape. In January 2017, the Budj Bim region was put on Australia's list for World Heritage nomination to recognise the unique

cultural heritage of permanent houses, fish-traps, channels and weirs for growing and harvesting eels created by Gunditjmara people 6600 years ago.

In July 2019, the Budj Bim Cultural Landscape was inscribed on the [UNESCO world heritage list](#), which recognises the international significance of the landscape and the aquaculture systems. Australia now has 20 World Heritage listings, with Budj Bim the first World Heritage listing solely based on Indigenous cultural value and significance.

The Budj Bim lava flows, which connect the three components, provides the basis for this complex aquaculture system developed by the Gunditjmara, based on deliberate redirection, modification and management of waterways and wetlands.

Over a period of at least 6,600 years the Gunditjmara created, manipulated and modified these local hydrological regimes and ecological systems. They utilised the abundant local volcanic rock to construct channels, weirs and dams and manage water flows in order to systematically trap, store and harvest kooyang (short-finned eel – *Anguilla australis*) and support enhancement of other food resources.

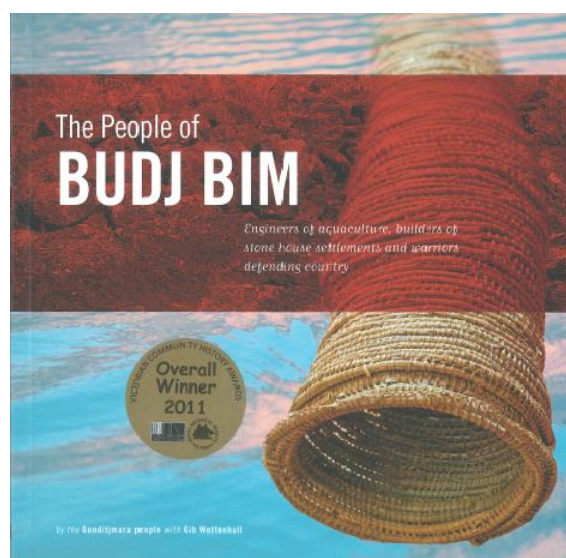
Not only does Budj Bim disprove the myth that all Australian Aboriginal people were nomadic and not agriculturally inclined, it is also considered one of the oldest aquaculture sites in the world. See [ABC news](#) for more, and explore the [UNESCO site](#) for a comprehensive examination of not only the cultural and historical significance of Budj Bim, but also its universal value globally .



The remains of stone traps used to capture eels at Budj Bim have been added to the UNESCO World Heritage List. Photo credit: ABC News: Bridget Brennan.

Research Lake Condah, Budj Bim and traditional eel farming methods and purposes.

Explore the lives of Gunditjmara Elders and community members who have been strong advocates for their communities. Many can be found among the **Victorian Aboriginal Honour Roll** inductees [Edna Brown](#) and [William Rawlings](#); the [Lovett Brothers](#); and [Laura Bell](#). Research also Young Australian of the Year state finalist, and [first Indigenous consul general to the US](#) Gunditjmara and Wemba Wemba descendant [Benson Saulo](#), world famous singer [Archie Roach](#); playwright, author and musician [Richard Frankland](#); and first commissioned army Aboriginal Officer [Reginald Saunders](#), as examples.



#### Victorian Curriculum:

**VCGGK052** The Countries/Places that Aboriginal and Torres Strait Islander people belong to in the local area:  
**Geography Level D: Places and our connections to them.**

**VCGGK068** Natural, managed and constructed features of places, their location and how they change.  
Elaboration: identifying constructed features such as eel traps and exploring activities in local rivers and lakes:  
**Geography F-2: Places and our connections to them.**

**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: Diversity and significance of places and environments.**

**VCGGK082** Types of natural vegetation and the significance of vegetation to the environment, the importance of

environments to animals and people, and different views on how they can be protected; the use and management of natural resources and waste, and different views on how to do this sustainably: **Geography 3-4: Diversity and significance of places and environments.**

**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: Diversity and significance of places and environments.**

**VCGGK120** 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: Landforms and Landscapes.**

**VCGGK137** Land and resource management strategies used by Aboriginal or Torres Strait Islander peoples to achieve food security over time: **Geography 9 – 10: Biomes and food security.**

**VCGGK149** Application of environmental economic and social criteria in evaluating management responses to an environmental change, and the predicted outcomes and further consequences of management responses on the environment and places, comparing examples from Australia and at least one other country: **Geography 9 – 10: Environmental change and management.**

**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: First contacts.**

**VCHHC084** Describe perspectives and identify ideas, beliefs and values of people and groups in the past: **History 5 – 6: Historical concepts and skills.**

**VCHHK105** How physical or geographical features influenced the development of Aboriginal and Torres Strait Islander peoples' communities, foundational stories and land management practices: **History 7 - 8: Aboriginal and Torres Strait Islander peoples and cultures.**

**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: Aboriginal and Torres Strait Islander peoples and cultures.**

**VCDSTC024** Investigate how forces and the properties of materials affect the behaviour of a designed solution: **Technologies 3 - 4: Engineering principles and systems.**

**CDSTS055** Explain how designed solutions evolve with consideration of preferred futures and the impact of emerging technologies on design decisions: **Technology 9-10: Technologies and Society.**

**VCDSTC056** Investigate and make judgements on how the characteristics and properties of materials are combined with force, motion and energy to create engineered solutions: **Technology 9-10: Engineering principles and systems.**



## April

*"Aboriginal ancestral narratives aren't just about the land – they're also about the Sun, the Moon and the stars. Indigenous people have a very holistic understanding of the universe. It doesn't just stop at the horizon."*

*Stephen Gilchrist, Indigenous art curator at Melbourne's National Gallery of Victoria.*

With the weather finally starting to cool off in many parts of Victoria, this is an ideal time to explore Koorie seasons in your region, like the 6-8 seasons of the Wurundjeri and learn about how seasonal change is signalled through plants, animals and other signs, such as in the night sky.

From April-June for example, if you can get away from town and city lights, look out for the giant Emu sitting on his eggs in the Milky Way, signalling the time to collect emu eggs.



*Emu formation in the Milky Way signalling the time to collect emu eggs (April-June)*

Wherever possible, invite knowledgeable Koorie cultural educators into the classroom to discuss these matters further.

Pre-contact First Australians had a deep understanding of the positions and movements of celestial bodies and are sometimes referred to as the 'world's first astronomers'. It is well-documented that many Aboriginal and Torres Strait Islander peoples not only knew every star visible to the naked eye, but also had intimate knowledge of the precession of the planets, the apparent movement of the stars through the night sky, and the shift that the whole pattern of stars undergoes over the course of a year. This knowledge played, and continues to play, an essential role in the prediction and timing of seasonally recurring events, as well as in the highly developed navigational abilities of Aboriginal and Torres Strait Islander peoples.

Many constellations are associated with histories, some of which are strikingly similar to those from European and other cultures.

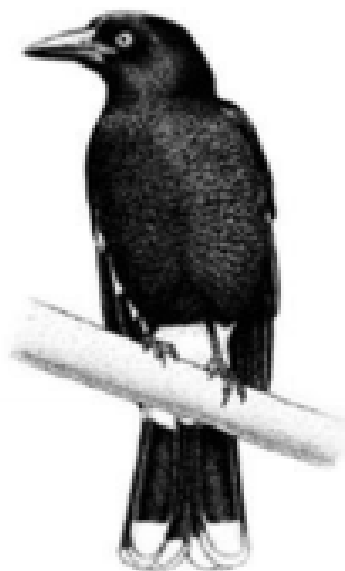
Contrary to many other traditions however, in Aboriginal and Torres Strait Islander astronomy, the identity of stars and constellations is not only determined by the brightness and patterns of the observed light such as the constellation Orion, but also takes into account the patterns originating from the dark clouds within the Milky Way and the colour of light emitted by certain stars.

Focus some learnings around the night sky. The sky was and remains a stellar calendar indicating when the seasons are shifting and when certain foods are available.

For example within the spread of the Milky Way an emu is visible – not a constellation as such but a clear emu shape formed in the blend of star and black matter. At different times of the year this Emu in the Sky is oriented, so it appears to be either running or sitting down. When the emu is 'sitting', it's time to collect their eggs.

Learn about significant foods, animals and plants for Victorian Koories such as the staple murrnong (yam daisy) for the Kulin, eel farming practices of the Gunditjmara, and possum skin cloaks for warmth, comfort and much more.

[Watch the video](#) with Boon Wurrung Elder Aunty Carolyn Briggs who discusses how to gather and hunt for food with respect to seasons and ongoing life and discuss traditional sustainable practices with your students. With your students and based on research, redesign an alternative seasonal calendar for your region, highlighting key changes in the natural environment - be creative in naming.



**Phenology** is the science of the timing of natural cycles. Discuss with students how rising temperatures and shifting weather patterns due to climate change might cause these cycles to move.

Record changes in wildlife or plants on [Climate Watch](#), a resource where you can help scientists understand what's happening with the behaviours of common species of birds, insects and plants. Go nature spotting using

the Koorie seasons calendar as a guide for the wildlife and plants you might see. Museum Victoria has a succinct guide on the flora and fauna found in the Kulin nation.

If your school environment allows, consider raising some frogs from tadpoles in the classroom and document their lifecycle; when it's time to return them to their original water source do so with care and ceremony.



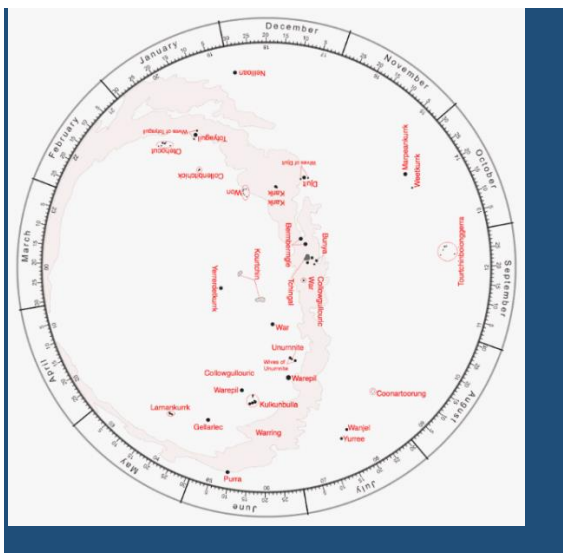
*Diagram of the Frog Life Cycle*

Go nature spotting using the Koorie seasons calendar as a guide for the wildlife and plants you might see. Museum Victoria has a succinct [guide](#) on the flora and fauna found in the Kulin nation for example.

Find out more about Indigenous seasons in other Aboriginal and Torres Strait communities, including the Victorian Gariwerd Grampians region, using the Bureau of Meteorology's [Indigenous Weather Knowledge](#) website.

Explore our special feature *Koorie Seasons and Astral Calendars* for a range of Koorie perspectives around seasons and seasonal activities, and astronomy - both traditional and contemporary.

*Click on the Wergaia Planisphere below.*



## Did you know?

In late 2017, the International Astronomical Union (IAU) approved 86 new names for stars drawn from those used by other cultures - namely Australian Aboriginal, Chinese, Coptic, Hindu, Mayan, Polynesian, and South African? **Four Aboriginal Australian star names** were added to the IAU stellar name catalogue, including the Wardaman names Larawag, Ginan, and Wurren, and significantly from Victoria, the Boorong name Unurgunite for the star (Sigma) Canis Majoris (an ancestral figure who fights the Moon), representing some of the most ancient star names in the IAU catalogue.

<https://www.iau.org/news/pressreleases/detail/iau1707/>  
<https://www.sbs.com.au/nitv/article/2018/01/15/stories-behind-aboriginal-star-names-now-recognised-worlds-astronomical-body>

### Victorian Curriculum:

**VCGGK067** Weather and seasons and the ways in which different cultural groups, including Aboriginal and Torres Strait Islander peoples, describe them: **Geography F-2**

**VCGGK137** Land and resource management strategies used by Aboriginal or Torres Strait Islander peoples to achieve food security over time: **Geography 9-10: Biomes and food security.**

**VCMMG118** Name and order months and seasons: **Mathematics L2**

**VCHHK060** How the present, past and future are signified by terms indicating and describing time: **History F-2**

**VCSSU058** Different living things have different life cycles and depend on each other and the environment to survive: **Science 3-4**

**VCSSU129** The Universe contains features including galaxies, stars and solar systems; the Big Bang theory can be used to explain the origin of the Universe: **Science 9 – 10, Science Understanding, Earth and space sciences.**

### Australian Curriculum:

**ACSSU188** The universe contains features including galaxies, stars and solar systems, and the Big Bang theory can be used to explain the origin of the universe.

• *researching Aboriginal and Torres Strait Islander Peoples' knowledge of celestial bodies and explanations of the origin of the universe*

In response to feedback from community and educators, ACARA has developed 95 new elaborations with accompanying teacher background information to help teachers to incorporate the Aboriginal and Torres Strait Islander Histories and Cultures cross-curriculum priority in the Australian Curriculum: Science.

These elaborations were developed with the assistance of ACARA's Aboriginal and Torres Strait Islander Advisory Group and Taskforce, and Science and Aboriginal and Torres Strait Islander curriculum specialists, and provide practical examples across all three strands of the science curriculum and all year levels.

The elaborations acknowledge that Aboriginal Peoples and Torres Strait Islander Peoples have worked scientifically for millennia and continue to contribute to contemporary science. They are scientifically rigorous, demonstrating how Indigenous history, culture, knowledge and understanding can be incorporated into teaching core scientific concepts.

Each elaboration is accompanied by teacher background information that explains in detail the cultural and historical significance of the chosen topic and how it connects to the core science curriculum content. It also includes a list of consulted works, provided as evidence of the research undertaken to inform the development of the teacher background information. The teacher background information is accessible through the Aboriginal and Torres Strait Islander Histories and Cultures icon appearing next to the elaboration.

The elaborations and accompanying teacher background information support teachers in providing a more culturally responsive curriculum experience for Aboriginal and Torres Strait Islander students resulting in increased engagement and better educational outcomes. They also provide an opportunity for teachers to engage all students in respect and recognition of the world's oldest continuous living cultures.

**For more details including a video on how to best use the new elaborations, see ACARA's [New Science elaborations addressing Aboriginal and Torres Strait Islander Histories and Cultures.](#)**



"When my uncle came back from serving in Korea he couldn't even get a beer in a pub let alone a pension, and he wasn't permitted to become a citizen until 1968"

*John Kinsella, nephew of Australia's most famous Aboriginal soldier, Captain Reg Saunders MBE.*



**ANZAC Day on the 25th of April** is a prime time to acknowledge Aboriginal and Torres Strait Islander services to this nation.

Over 1000 Aboriginal and Torres Strait Islanders fought for Australia in World War I, and perhaps [50 fought on Gallipoli](#) despite profound barriers to enlisting.

The oral histories and treasured family photographs of Aboriginal and Torres Strait Islander service men and women create a vivid picture of Indigenous war service in [Our Mob Served: A History of Aboriginal and Torres Strait Islander histories of war and defending Australia](#). *Our Mob* is the result of the four-year [Serving Our Country](#) research project well worth exploring, led by former AIATSIS Chairperson and ANU Emeritus Professor Mick Dodson.



Explore Indigenous Australians' significant war service, against both internal and external odds, in our special curriculum-linked [ANZAC DAY: Indigenous Service Brief](#).

In our Indigenous Service Brief, you will find links to the Australian War Memorial multimedia resources, old promotional footage, video testimonies, plays, online exhibitions and more.

Schools and individuals might be interested in attending the annual [Victorian Aboriginal Remembrance Service](#) held at the Shrine of Remembrance on the **31<sup>st</sup> May, from 11am-2 pm**, with the laying of a wreath on the forecourt.



NAIDOC 2014 poster see <http://www.naidoc.org.au/poster-gallery>

# Tune into the ARTS

at The Koorie Heritage Trust



Image: Pitcha Makin Fellaz, *We know where you shop* (2013) KHT Collection

## DEADLY NARRATIVES: Recent Collection Highlights

9th March - 28th April

Story telling in all forms is crucial to sharing and understanding historic and popular culture. **Deadly Narratives: Recent Collection Highlights** brings together Victorian Aboriginal narratives represented by 5 years of art collecting by the KHT since moving to the Birrarung (Yarra) Building at Federation Square in 2015.

The deadly narratives are told through a range of media including acrylic on canvas and board, prints, ceramics, textile, pokerwork possum skin, weaving and jewellery, and showcase the unique and important place the KHT collection holds in Victoria and nation-wide.

The collection highlights in the exhibition reflect the strong, vibrant and living culture of south east Australia, representing individuals and communities that continue to connect to place and country.

Featured artists: Frank Hood, the Pitcha Makin Fellaz, Mandi Barton, Patrice Mathay, Miles Mahoney, Marlene Scerri, Lisa Waup, Lucy Williams-Connelly, Steaphan Paton, Josh Muir, Monique Grbec, Marlene Gilson, Kait James, Uncle Greg Muir, Lee Darroch, Raymond Young, Cassie Leatham, Isobel Morphy-Walsh, Peter Waples-Crowe, Marilyne Nicholls, Laura Kirby and Daniel Kelly. Download the [Deadly Narratives Catalogue](#) to learn more.

## LET THE LIGHT SHINE by Cameron Benson

13 March - 23 May



Cameron Benson, *Night Owl* (2021)



Let the Light Shine is the first ever solo exhibition of artist Cameron Benson.

Growing up, Cameron watched his artist mother create beautiful artwork, and it was her passion for painting and drawing that inspires him today. While Benson is a professional truck driver, he spends much of his spare time painting, and this is an important way for him to honour his mother and connect to culture.

Based in Geelong, Cameron's mother was of Scottish-English heritage and his father - a member of the Eastern Arrernte people, was born under a tree on the dry riverbed of the Todd River, Alice Springs.

The KHT holds the unique and privileged position of custodian of a collection of over 65,000 artefacts and historical items of value from south-eastern Australia.



Artist: Cameron Benson

During a 12-month residency at the Koorie Heritage Trust, Bangerang artist **Peta Clancy** collaborated with the Dja Dja Wurrung community to research, develop and create a major series of large format landscape photographs responding to a massacre site on Dja Dja Wurrung Country. Using cutting and layering techniques, Clancy's works reveal the emotional and cultural scars left in the landscape by the frontier violence, which has been historically and physically covered by subsequent colonial occupation.

This exhibition features 8 new works with a 30-metre wallpaper installation and recorded soundscape with Dja Dja Wurrung community members **Mick Bourke** and **Amos Atkinson**.

## CANOE PROJECT, STORIES FROM THE COLLECTION

*Viewable online, accessible by arrangement.*

Housed at the Koorie Heritage Trust in Melbourne *and viewable online*, this project and display explores how artefacts and objects play a key role in symbolising interactions and relationships, making tangible links to community, continuing cultures and connection to country, and shape identities past and present through embodied memories. It shares the historical, cultural, social and emotional significance of selected items from the Koorie Heritage Trust in the lives, practice and communities of 5 Victorian Aboriginal community members.

The newly recorded oral histories and the respective artefacts and artworks are on display as part of the KHT's Level 3, public collection display, accessible by arrangement with the KHT. Significantly, each of the recorded oral histories can also be accessed via vimeo links.

**Kelly Koumalatsos**, Wergaia - Wemba Wemba artist, jewellery-maker and educator talks about creating Kangaroo Tooth and Echidna Quill jewellery, motivations and connections in this short video, part of the Koorie Heritage Trust's stories from the collection.

Also part of Stories From the Collection, Koorie artist **Glenda Nicholls**, who draws inspiration from her grandmother's and mother's crafts to create feather flower, **Mick Harding** craftsman on Boomerangs, **Marilyne Nicholls** on the making of pine-needle baskets, **Brendan Kennedy** talks about Stone Tools and Axe



Heads and Koorie architect and academic [Jefa Greenaway](#) discusses designing the Koorie Heritage Trust's new home in Federation Square, and embedding an Indigenous perspective, sensibility and approach into the new home .



Kelly Koumalatsos, Kangaroo Tooth and Echidna Quill jewellery



Glenda Nicholls, Feather flowers



Dirrel, My Grandmother's Country, Robby Wirramanda

## Bunjilaka - Melbourne Museum

To celebrate the reopening of Melbourne Museum, Immigration Museum and Scienceworks, the entrances have a brand new look.



A stunning collaboration between Tati Tati artist and language specialist Brendan Kennedy and Museums Victoria, the artwork features *Bunjil/Wiripil* and *Waa/Wangi*. In Tati Tati language *Wangi* is the crow and *Wiripil* is the eagle.

The eagle and the crow are significant to First Peoples across Victoria. Bunjil the Ancestral Wedge-tailed Eagle is the creator and Waa the Ancestral Crow is the protector for the Traditional Owners of Melbourne, the Boon Wurrung and Woi Wurrung peoples. To learn more click on the Wominjeka welcome photo, visit Bunjilaka and watch the video where Brendan Kennedy discusses the new Wominjeka artwork.



🌀 The NGV

**DHAMBIT      MUNUNGGURR      IN  
CONVERSATION**

**Thu 8 Apr, 6pm–6.30pm**



NGV Triennial 2020 installation view of Dhambit Mununggurr's *Can we all have a happy life?* series 2019–20

Yolŋu (NT) artist Dhambit Mununggurr's immersive work in NGV Triennial is made up of fifteen bark paintings and nine *larrakitj* (hollow poles).

The installation, *Can we all have a happy life?*, was created at Buku- Larrnggay Mulka Centre, a Yolŋu-owned art centre located in the small Aboriginal community of Yirrkala in Northeast Arnhem Land.

In a relaxed conversation with NGV Curator Myles Russell-Cook, Mununggurr reflects on her installation in NGV Triennial, her use of acrylic paints and how blue has become the dominant palette for her works.

**This talk will be delivered online** with registration open. Read more on the [NGV site](#).

## Listen to the Beat

I'm Fitzroy where the stars be  
I'm Wanganeen in '93  
I'm Mundine, I'm Cathy Free-  
Man, that fire inside-a-me ...

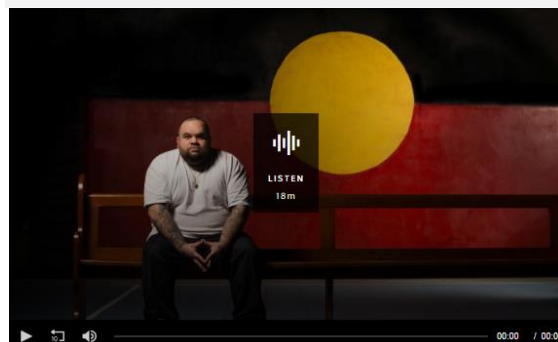
**Adam Briggs aka Briggs** is a Yorta Yorta man of many talents. Briggs makes up one half of award-winning hip hop duo [A.B Original](#), owns a record label, acts and writes in series like [Black Comedy](#), [Cleverman](#) and *The Weekly* with Charlie Pickering. More recently Briggs has been employed as a writer by the creator of *The Simpsons* Matt Groening for his new series 'Disenchanted'.

Watch the remake of [The Children Came Back: Feat](#) based on [Bring the Children Back](#), originally by Archie Roach.

Learn it, sing it, break it down and talk about the Victorian leaders and events Briggs sings about – they are all significant to Victorians. How does it contrast with Archie Roach's original?



Learn more about Briggs in this ABC Radio interview *On Focus* with [Cassie McCullagh](#).



"Music governs our storytelling; our survival. Hip-Hop too comes from the storytelling tradition but in a new forum. I saw it as a culture of hope, hope for people who didn't have any opportunities and at 14 I decided that I wanted to be a rapper."

**Mau Power** is a lyrical storyteller from Thursday Island in the Torres Straits, and for many years he has been guided by two cultures, Indigenous culture and Hip-Hop culture. "The only way for me to tell the story of how these cultures entwine and connect is for me to tell my own story."



"Music is Island culture and Island culture is music. We document our teachings through song and dance. Music governs our storytelling; our survival. Hip-Hop too comes from the storytelling tradition but in a new forum. I saw it as a culture of hope, hope for people who didn't have any opportunities and at 14 I decided that I wanted to be a rapper."

Discuss the power of music to build understanding, compassion and societal change.

Take a stroll...



**Visit Warrior Woman Lane** in Melbourne's inner-city suburb of Carlton to celebrate the life of Koorie artist and activist Lisa Bellear. Warrior Woman Lane was named after Lisa Bellear in 2018.

Lisa, a Minjungbul, Goernpil, Noonuccal and South Sea Islander woman from Minjerribah (North Stradbroke Island, Queensland), was born and raised in *Naarm* (Melbourne). She was a prolific activist, photographer, broadcaster, poet, feminist, politician, comedian, academic and performer.

Visit Warrior Woman Lane to experience art by Melbourne-based Wiradjuri, Ngilyampaa (NSW) artist [Charlotte Allingham](#) and writer, researcher and urban planner [Timmah Ball](#) of Noongar and Ballardong (WA) descent; and go behind the scenes to find out more about Lisa Bellear via [the website](#).

This project is supported by Lisa Bellear's Family, City of Melbourne, Victorian Women's Trust and [Koorie Women Mean Business](#) and [Moondani Balluk](#).



## 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. We invite you 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), April 2021.

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

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

