

Koorie Perspectives in Curriculum Bulletin:

June - July 2021

Issue #4, 2021 of the Koorie Perspectives in Curriculum Bulletin features

- Mabo Day
- World Environment Day
- Batman's Treaty for Melbourne
- Establishment of Coranderrk
- NAIDOC Week
- First raising of the Flag
- Reserves & Missions: Framlingham, Lake Tyers
- Schools National Tree Day
- Tune into the Arts
- The timeless and living art of possum skin cloaks

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

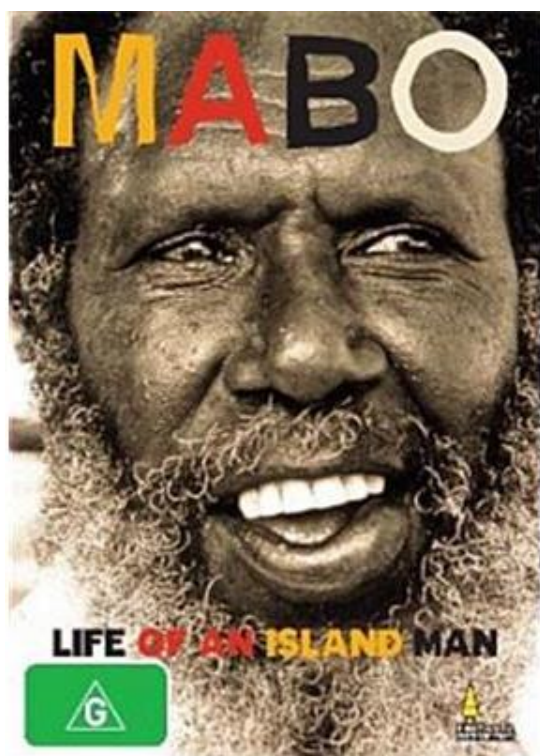
your local Koorie community in education programs that involve Aboriginal perspectives. For some guidance about working with your local Koorie community to enrich your teaching program, see VAEAI's [Protocols for Koorie Education in Primary and Secondary Schools](#).

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

In 2020, the VCAA in partnership with VAEAI ran a series of professional learning webinars: 'Making Visible: Aboriginal perspectives in the Victorian Curriculum F-10'. The aim was to provide teachers and the Koorie Education Workforce with a comprehensive program of professional learning webinars that covered how teachers could incorporate Aboriginal perspectives across different curriculum areas in both primary and secondary school settings. Advice was also provided about working with policies, protocols and teaching about First Nation peoples' perspectives in a localised and Victorian context. Click on the video below to see more.



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. In [My father Eddie Mabo](#), Gail talks intimately and openly about growing up with and losing her father Eddie Mabo – and the huge influence he had on all their lives.

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](#) periodically, or purchased through the [National Film and Sound Archive](#) (NFSA).

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 award-winning [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*

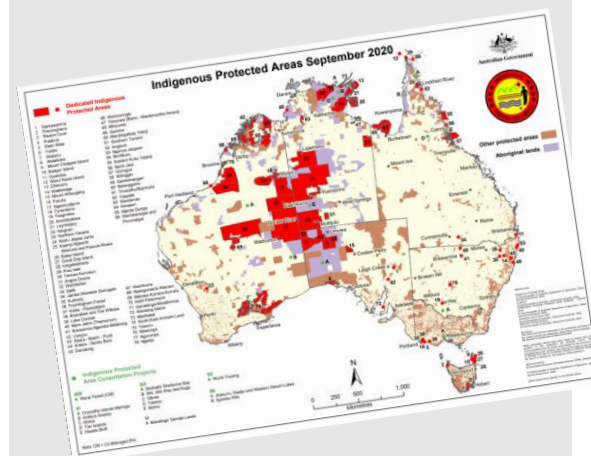
VCHHK155 Effects of methods used by civil rights activists to achieve change for **Aboriginal** and Torres Strait Islander peoples, and the role of one individual or group in the struggle: *History 9-10*

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 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. IPAs 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 about the movement and interactions among animals in the local area. Teachers might want to investigate [bush blitz teachlive](#).

Did you know that the Gunditjmara in the SW 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? [Taste of Summer: It's eel season for the Gunditjmara people in south-west Victoria](#) in The Age tells us more.



Tyson Lovett-Murray holding Ngarraban (eel net) at Tyrendarra .CREDIT: JUSTIN MCMANUS

Indigenous Protected Areas Sea Country Program

On 23 April 2021, the Australian Government announced a \$100 million investment to protect Australia's ocean habitats and coastal environments and contribute to the global task of reducing emissions. As a component of this package, the Government has committed \$11.6 million over two years to June 2023 to expand Indigenous Protected Areas to include additional Sea Country.

Aboriginal artefacts reveal first ancient underwater archaeological sites in Australia

The first underwater Aboriginal archaeological sites have been discovered off northwest Australia, dating to thousands of years ago when the current seabed was dry land. A James Cook University researcher was part of an international team collaborating with the Murujuga Aboriginal Corporation (WA) that discovered the submerged sites.

"Thousands of generations of Aboriginal people lived out their lives in areas around Australia now covered by the sea, so there has to be some archaeological evidence still on the seabed," says JCU archaeologist Professor Sean Ulm.

"We studied geological charts and archaeological sites on land to narrow down the areas we thought would preserve evidence. We then used airborne laser scanners and high-resolution sonar on boats to pinpoint likely areas," he said.

The team then sent divers down at two sites near Dampier, Western Australia.

"At Cape Bruguieres we found hundreds of stone artefacts on the seabed more than two metres below the surface. At Flying Foam Passage we found traces of human activity an amazing 14 metres underwater," said Professor Ulm.

Environmental data and radiocarbon dates revealed the sites were at least 7000 years old when they were submerged by the rising seas.

Murujuga Aboriginal Corporation chief executive Peter Jeffries said the underwater study played an important role in continuing efforts to unlock missing links in the region's rich cultural heritage.

“These latest discoveries could date back more than 8,500 years and will help our community add to the story of Aboriginal people in the Pilbara,” Mr Jeffries said.

“Being Australia’s first Aboriginal underwater archaeological site ever found in our region, it has been exciting to hear what the researchers and specialist scientists have been able to recover using their advanced technology and skills. Further exploration could unearth similar cultural relics and help us better understand the life of the people who were so connected to these areas of lands which are now underwater.” More details at [Mujuga Aboriginal Corporation](#) and [JSU](#).

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 & 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*.



John Batman's famous treaty, Merri Creek, Northcote 1835. By George Rassi Ashton. National Library of Australia, nla.pic-an9025854

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 recorded 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 [Deadly Stories](#) feature on Batman’s Treaty to learn more about the Kulin signatories, and 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.

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](#), 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.

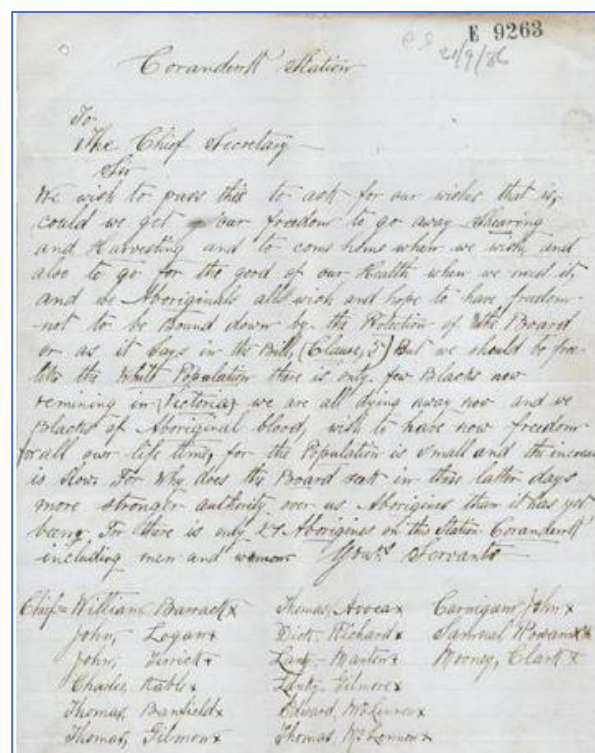
Listen to the 2013 ABC Radio interview [podcast Leave Us Here: 150 years of Coranderrk](#) with senior descendants of Coranderrk Aunty Joy Murphy Wandin, Murrundindi, Aunty Carolyn Briggs, Uncle Wayne Atkinson and others.

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 Wandoon](#), [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.



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



NATIONAL NAIDOC WEEK is on from 4-11 July 2021.

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

"The NAIDOC 2021 theme, "Heal Country!" 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.

Country that is more than a place and inherent to our identity. Country that we speak about like a person, sustaining our lives in every aspect - spiritually, physically, emotionally, socially, and culturally.

NAIDOC 2021 invites the nation to embrace First Nations' cultural knowledge and understanding of Country as part of Australia's national heritage and equally respect the culture and values of Aboriginal peoples and Torres Strait Islanders as they do the cultures and values of all Australians." NAIDOC Committee

NAIDOC week can be recognised in schools at any time of the year – even nationally as we saw in 2020 due to the pandemic but holding

events close to the actual official week makes it more relevant. With local Koorie community members and colleagues organise a range of cultural activities such as performances, films, stories, and workshops live or virtually. Dedicate a week to whole-of- school and class activities celebrating our Aboriginal and Torres Strait communities and heritage. *Contact the NAIDOC Committee for posters and local events as well as the Victorian NAIDOC Committee.*



Learn more about the history of the Koorie Flag, seen throughout NAIDOC Week in this NITV report, [The man behind our famous flag](#), and Adelaide Now article how the [Designer of Aboriginal flag Harold Thomas wants help to find the original one](#).



Harold Thomas in the Aboriginal flag creation 30th anniversary parade held on 8 July 2001. Picture: Mike Burton, Adelaide Now

July 12 marks the anniversary of the first flying of the Aboriginal flag in Victoria Square, Adelaide in 1971, on National Aborigines Day.



National Aborigines' Day being celebrated in Martin Place, Sydney on 12 July 1963 as the Union Jack waves over the proceedings. Source: sydneybirani.com

Twelve months before the flag's creation, a young Harold Thomas, fresh out of art school, attended the National Aborigines Day March in Adelaide for the first time. A precursor to the current NAIDOC week, a day had long been set aside in July for Aboriginal people to remember and reflect on their heritage.

"The march I attended in Adelaide was just a small event" he recalls. "When I was at the march there were probably a handful of Aboriginals, probably a dozen or so and we were sort of outnumbered by non-Aboriginals. They were in the back of the march, probably thirty of them at the most."

The group had assembled at Victoria Square that Friday to celebrate Aboriginal people and campaign for their rights. It was at the march that he first identified the need for a flag to ensure Aboriginal Australians were visible.

"We were just marching with placards; 'Black Rights' and that sort of stuff. The people

behind were University students mainly and others and they had these banners at the back, so I thought we were overwhelmed."

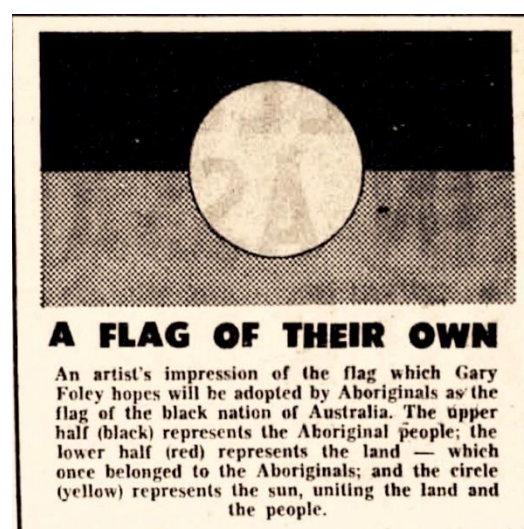
After encouragement from Gary Foley, himself a young land rights activist who would go on to co-found the Aboriginal Tent Embassy in 1972, Harold began drawing up some designs. Both Gary Foley and Harold Thomas agreed on the final design and had it made up into a flag for the march. The rest you might say is history.

"We took it to the march, and it was just a shock to the marchers. I said this is the Aboriginal flag, I got up and told them what it meant and away it went down the streets of Adelaide."

The flag's legacy is a source of pride for Harold Thomas.

"The lyric of the flag and the colours is so important, so crucial, that it sings today. Everyone understands the meaning of the flag, why it's there and it's done its job: it's making young people proud of themselves, whether they wear the colours or not."

Based on an online article by NITV/SBS, [The Man behind our famous flag](#).



Read more about the flag's history, symbolism and recent court challenges [here](#).

Interestingly, this is not the only flag to be raised. On Wednesday 2 February 1972, The Canberra Times reported that a tricolour flag was being designed in Sydney. According to a Land Rights activist Mr Michael Anderson, of Walgett, the flag would be black, green and red. The black would depict the colour of the people, the green the land and the red the blood shed by his people.

IN BRIEF

Aborigines to fly flag

Aborigines protesting about land rights on the lawns opposite Parliament House plan to fly their own flag on the site by the end of the week.

A spokesman for the group, Mr Michael Anderson, of Walgett, said last night that the flag was still being made in Sydney. It would be black, green and red.

The black would depict the colour of the people, the green the land and the red the blood shed by his people.

Mr Anderson and three other campers spent last night at the site.

"We will stay here until Christmas, if necessary", he said.

BRISBANE, Tuesday.— The racism conference at Queensland University was closed to the Press and public today while proposals for militant action were considered.

Before it was closed, the conference decided to form a sub-committee to finance a trip by two "black-thinking black leaders" through northern Australia to get in touch with Aborigines fighting for land rights and to "encourage a sense of Aboriginal solidarity".

after having had his stomach punctured by a broken bottle after diving into Emerald Lake in the Dandenongs on Sunday.

No early poll

BRISBANE, Tuesday.— Queensland's Liberal Government will not hold an early election, despite an ALP rift on the non-endorsement of three parliamentarians on Saturday. Political observers said the election processes involved prevented an early poll, even if the Government wanted it.

Ducklings

Three of five motherless ducklings which found a home in a Deakin family's swimming pool died of cold on Monday night.

Men sought

ADELAIDE, Tuesday.— More workers are wanted at the Whyalla works of BHP Ltd. A spokesman said tonight that his company needed



This flag, which has been flying outside the "Aboriginal embassy" opposite Parliament House for the past few days, was designed by the protesters and made by a Sydney

woman. It is a stylised tchiringa or "dreaming story" depicting two men sitting at a conference fire. The colours are the brown, black and white of bark paintings.



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*.

PAST PRESENT FUTURE PAST PRESENT FUTURE

FRAMLINGHAM ABORIGINAL RESERVE
150th (plus 50,000!)
ANNIVERSARY CELEBRATION

archie roach, shane howard, kutchia edwards, yung warriors, sonny boy morgan, johnny lovett, tony lovett, the cutting, denise mcguinness, children's choir, cultural and historical displays & talks, traditional games, dance

WHERE: framlingham aboriginal community (20 mins from Warrnambool)

SATURDAY APRIL 12, 2014 10am-6pm
GATE OPENS 10AM. OPENING CEREMONY 11AM.

INFO: email: aagle@fram.org.au ph: 03 8567 1003

FRAMLINGHAM ABORIGINAL TRUST

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 Framlingham community and the history of the reserve at the very comprehensive archived site [Mission Voices](#).

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



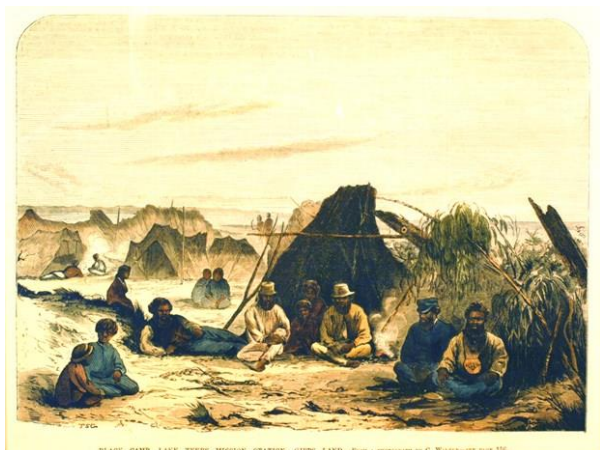
Lake Tyers for the Aborigines march, Melbourne 1963. Left to right, Clive Stoneham, Labor Leader of the Opposition, Bill Onus, Pastor Doug Nicholls, Joe McGuinness and Laurie Moffatt lead 40 Aboriginal men and women protesting at the government's plans to close Lake Tyers.

[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 30 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.

In 2021, Schools Tree Day is Friday 30th July and National Tree Day is Sunday 1st August. COVID-19 has imposed significant constraints on the way public events can be run. Planet Ark will advise of any changes to National Tree Day in 2021.

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.

Tune into the ARTS

∞ The Koorie Heritage Trust

Out of print but available in select libraries:

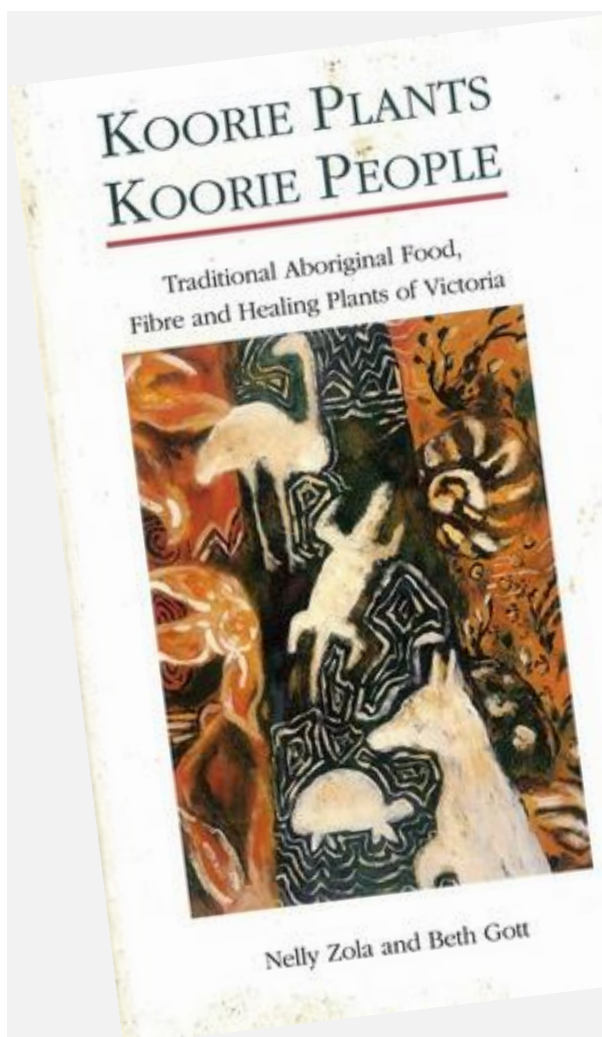


Image: Pitcha Makin Fellaz, *We know where you shop* (2013) KHT Collection

DEADLY NARRATIVES: Recent Collection Highlights

13 March - 25 July 2021

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, Marilynne Nicholls, Laura Kirby and Daniel Kelly. Download the [Deadly Narratives Catalogue](#) to learn more.



How can art express connection to Country, culture and community? Taungurung artist Cassie Leatham and NGV educator John Parkinson got together for a discussion about her woven artwork “Healing Weaved Floor Mat with Emu Feathers”, part of the “Deadly Narratives: Recent Collection Highlights” exhibition.

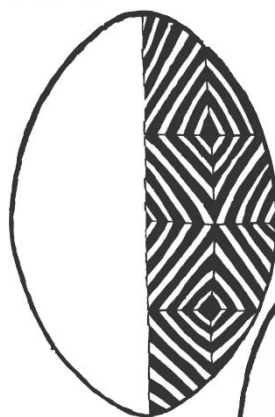
For Reconciliation Week 2021, KHT came together with NGV and Cassie Leatham [on this video for primary school children](#) on an artwork exploration they could watch with families.

Cassie Leatham is a Wurundjeri and Taungurung artist, dancer, weaver and educator with a passion for sharing Indigenous people’s cultures. She has exhibited nationally and internationally, and her artworks have been acquired by the NGV, Koorie Heritage Trust Collection, and Magistrate’s Court of Victoria.

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



CREATE YOUR OWN
SHIELD DESIGN



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.

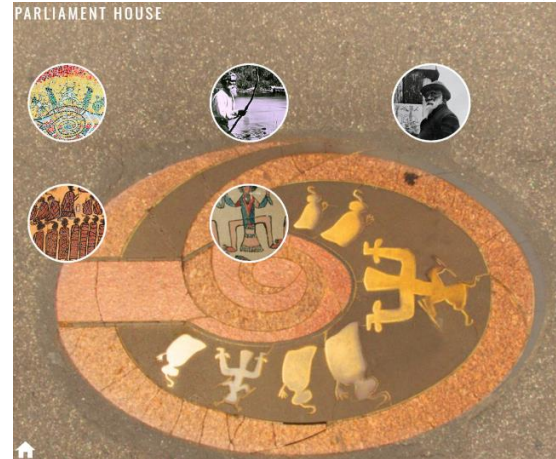
The animation on the previous page is an accompaniment to the book Yalka Lotjpa Nha – Children Speak See, available for purchase through Kaiela Arts Shepparton, or shopKOORIE at the KHT. It is reproduced on the KHT Kids Online Page with the permission of KAS.

TRAILS OF FEELING OPEN - Online

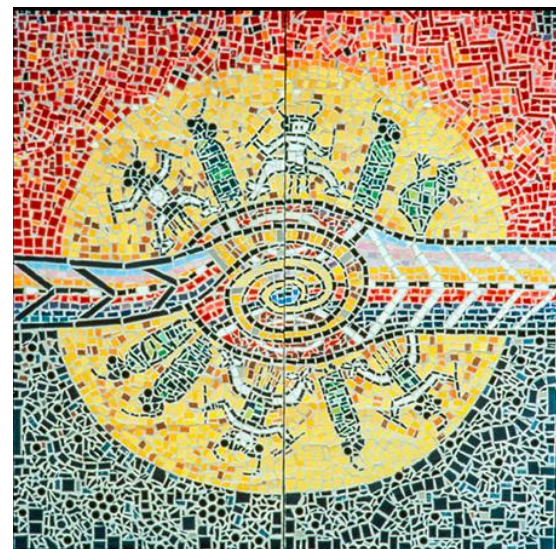
Trails of Feeling at the KHT is an interactive walking trail developed in a collaboration between the [ARC Centre of Excellence for the History of Emotions](#) and the Koorie Heritage Trust. It draws inspiration from *The Another View Walking Trail* that was established in 1995. This trail attempted 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.

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 a 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. and 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 (Gunditjmarra 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, Gunditjmarra, 2003.

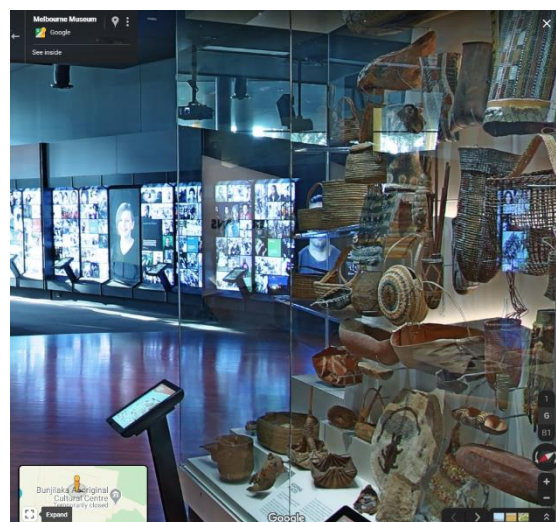
The Koorie Heritage Trust has a number of ongoing online exhibitions worth exploring. The [Listen to your Elders](#) exhibition features oral history recordings collected from the 1980s through to September 2018 by the KHT. These recordings share experiences and knowledge of our Koorie Elders and explore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



Bunjilaka

In line with current advice announced by the Victorian Government, Bunjilaka Aboriginal Cultural is temporarily closed and will reopen once the current restrictions are lifted.

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

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.'

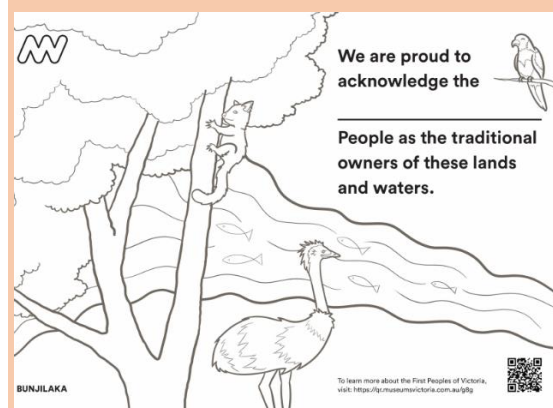
Justice Nelson 2013



Belang, Bag (1840-65), on display

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.



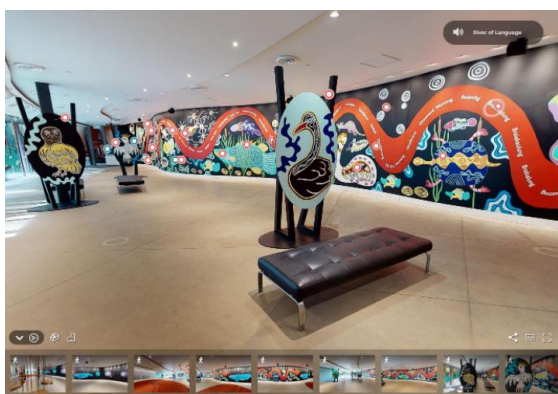
ngulu wurneet, galada-al wurrung-u, parniwaru tyalingi, waran woorroong-ee, barringgi dyaling | river of language

The Ngulu wurneet, galada-al wurrung-u, parniwaru tyalingi, waran woorroong-u, barringgi dyaling | River of Language virtual tour brings to life the languages of south-eastern Australia through our voices, artwork and animations.

This powerful and vivid mixed media experience explores language as culture, knowledge, history and empowerment.

Develop a stronger connection and understanding of the diversity of languages and stories of the First Peoples of south-eastern Australia, as you explore the many video and audio clips embedded in the tour.

Click on the various coloured circles to play the clips. Help is available at the bottom right side of your screen.



The timeless and living art of possum skin cloaks

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



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

For tens of thousands of years, possum skin cloaks protected First Peoples from cold and rain, mapped Country, told, and held, stories.

They still do—possum skin cloak making has undergone a revival. Today, the practice is flourishing. And while it is a tradition which connects us to our Ancestors, 21st century community tell

stories both timeless and contemporary through their designs.

In mid-2019, when one of just a few historic cloaks in the world was placed into storage, the Gunditjmara community of south-western Victoria set about creating two new cloaks to tell their stories.

Read all about the historic cloaks at Museum Victoria and learn how to read a possum skin cloak by watching the video.



Baraparapa Elder Esther Kirby talks about what the Baraparapa cloak represents, its connection to the Murray River; and the importance of possum skin cloaks for staying connected, for pride and belonging, in this interview with Sarah Rhodes (KHT, 2011) . More interviews about possum skin cloaks at [Culture Victoria](#).



In 1999, Yorta Yorta, Mutti Mutti and Boon Wurrung artist, [Lee Darroch](#), Gunditjmara artist [Vicki Couzens](#) and Yorta Yorta artist [Treaahna Hamm](#) were given the opportunity to view for the first time a Gunditjmara cloak from Lake Condah (c.1872), and a Yorta Yorta cloak from Maiden's Punt (c.1853); both held at Melbourne's Museum. It was an emotional and inspirational visit. Darroch recalls 'a sense of the makers being in the room with us'.

For Vicki Couzens, "Being shown the Lake Condah cloak was like being given an idea from the Old People."

With permission from Yorta Yorta and Gunditjmara elders, the artists worked with Museum Victoria to repair the old cloaks and make contemporary replicas, a process that ignited intense interest in possum skin cloaks.

In earlier times possums would be hunted, the skin carefully removed, scraped with a shell, and then stretched by pegging them out on the ground. Once the skins were sufficiently dried, animal fat would be rubbed into the pelts to make them more pliable.

Using a sharp pointed bone, the edges of the skins were then pierced with tiny holes. Kangaroo sinew was threaded through these small holes and the skins sewn together, using 40 -70 skins to make an adult cloak. Wooden or bone pins could be used to fasten cloaks that could be worn skin to skin or with the fur side to the wearer's skin, exposing intricate designs incised with mussel shell or sharp bone.

Today possums in Australia are a protected species under the provision of the National Parks and Wildlife Act 1974. Cured skins, however, can be legally sourced from New Zealand, where as an introduced species they are considered an environmental pest. As possums in New Zealand have no natural predators they also grow larger than Australian possums and so today less skins are needed to make a cloak. For example the AIATSIS cloak is made of thirty skins. *From on an AIATSIS article [Possum skin cloak](#)*

Click on the cloak image to watch Lee Darroch creating the [AIATSIS possum skin cloak](#).



A possum skin was an Aboriginal child's first blanket. The underside of the skin was incised using a shell or stone with symbols that were significant to the clan group and connected the child spiritually to the land and the spirit ancestors. Over time pelts and symbols would be added so that the skin would grow with the child.

Today, Sue Atkinson tells us in [Possum Skin Pedagogy: A Guide for Early Childhood Practitioners](#), the making of possum skin cloaks has been revived under the guidance of the Elders.

"In Victoria today Aboriginal babies and young children are 'Welcomed onto Country' in ceremonies lead by Elders wearing a possum skin cloak who gift a possum skin to babies to begin their own cloak. Children may wear possum skins themselves at graduation ceremonies in Aboriginal early childhood spaces.

Aboriginal children and young people have created cloaks at workshops lead by Elders and Artists and Aboriginal children across Victoria have learnt more about their culture as Elders share with them the meaning of the symbols on their cloaks through story telling. In Wurundjeri culture girls go through the *Murru Turukuruk* ceremony, which is a coming-of-age ceremony where they are given two possum skins to create a belt that can either be worn at special occasions throughout their life, or while they dance.

The revival of possum skin cloak making once again gives our children the opportunity to be wrapped in culture.

to The NGV

Marking Time: Indigenous Art from the NGV.

NGV WILL REOPEN ONCE RESTRICTIONS ARE LIFTED.

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



Gunditjmara artist Vicki Couzens

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

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 2021.

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](#).

