**Zeta Wilson:** The Protocols in The Arts. This is the section where I’ll just consider some resources to support teachers to develop the confidence and thinking about how they can engage respectfully and appropriately in teaching about Aboriginal and Torres Strait Islander history, cultures and perspectives of the art practices across the arts.

Alright, so, here’s one resource that you should be very familiar. It’s the Koorie Cross Curricular Protocols for the Victorian Government Schools. I won’t go into the detail, just to highlight this – that it provides principles and guidelines. When you go and read the document, you’ll have further links and resources to support teachers about the protocols for teaching Aboriginal and Torres Strait Islander cultures in the classroom. Also, having a good understanding and knowledge of the cultural protocols is a good starting point to help teachers to develop that confidence and how they can incorporate Aboriginal perspectives across the curriculum.

Alright, another resource here. Here’s one that’s localised resource to support teachers and teaching drama in the classroom. So, the Teaching about First Nations Content and Concepts is a newly published resource that addresses questions. So just think of a question-style format about how teachers can embed Aboriginal perspectives across in the drama classroom.

OK, Resources for The Arts. This one, I’m just gonna briefly explore some localised Victorian resources available to support teachers to embed Aboriginal perspectives in the arts.

The first one, of course, is VAEAI – the Victorian Aboriginal Education Association Incorporated. So with that in mind, I’ll hand over to Vaso, who will explore some of those resources. So thank you, Vaso.

**Vaso Elefsiniotis:** Thank you, Zeta. Can you all hear me? Because I can’t see myself. (LAUGHS) Yes? Oh, there I am. Alright. Thank you for inviting us, and particularly to be part of this panel. My name’s Vaso Elefsiniotis. I work with VAEAI and I’m currently senior project officer around Aboriginal languages and curriculum.

So... Zeta was talking about the resources that we produce to support teachers in introducing Aboriginal perspectives and in teaching Aboriginal perspectives. So, Peter, would you mind, please, jump...coming to our website? That’s it, thank you. So, if you...just to show you, really, where these resources are, if you go to our landing page, VAEAI, and then go to Resources toggle, and go to Koorie Education Resources, which Peter is magically bringing up. And if you could please scroll down, Peter. You’ll see a reference to the Koorie Education Calendar. This is updated annually. And if you could just click on that really quickly, ‘cause I’ve only got a little bit of time, this is what it looks like. If you wouldn’t mind scrolling a little bit, slowly there. That’s great, Peter. And, really, if you’re not familiar with this calendar yet – and I guess many of you are, but many of you may not be – it’s framed around significant dates. And the whole purpose was to...in creating these resources was to really, really focus on Victorian content. So, might just... Feel free after the webinar, and at any time, to have a look at this calendar. It’s really a planning document. It doesn’t have curriculum links, but we’ll show you where the curriculum links are.

If you could go...close that, Peter, and go to this next section, Koorie Perspectives in Curriculum Bulletins, Features and Briefs. And they come from the calendar, but they are...they’re more elaborate and more updated. Bulletins get produced every couple of months, and they have curriculum links. And we’re just going to show you, because you are the arts audience today... If we could go to the November-December one, please. Just a couple of things that I’d like to highlight. And, Peter, if you wouldn’t mind scrolling towards the end of the bulletin. Last year, we introduced, particularly to focus on the arts, a section What’s On In the Arts. And I’m looking at all these images that he’s... (LAUGHS) ...as he’s scrolling down. And I certainly hope that there was a section in that last edition. And...Tune Into the Arts. There we go.

So, what I do is have a look around what’s on in Victoria. So, look at what’s on at Bunjilaka. Definitely look at what’s happening in the National Gallery of Victoria – the NGV – but also regional galleries. And things that might be relevant to teaching and curriculum that are online. So, for instance, the Koorie Heritage Trust has a lot of online exhibitions, and that’s just sort of showing you what’s on at different places. And I really, really encourage you to have a look at those.

And, because we haven’t got much time, if we can jump back to a couple of features, please, Peter, and go down to the... But Can They Paint Dots? And the reason we produced this feature was because we were getting questions from teachers about this very, very basic question, “Can they paint dots?” And we explored it at VAEAI and published about it in the bulletin, but also produced this brief feature so it’s easy, you know, accessible. And, as it says there at the front, “This question comes up often, both in early years education settings and schools.” So feel free to have a look at it in your own time if you haven’t seen it, but the quick answer is, yes, of course you can paint dots.

But...but...and Zeta alluded to this, and it’s in the protocols, there is a community-preferred model to start local. When we talk about ‘local’, we’re actually specifically talking about the local Aboriginal community, the traditional owner group. So, for instance...and I forgot, and I’m really sorry, to acknowledge, and I will take it from this as an example. So, from Wurundjeri country, where I’m sitting, in Glenroy, when we’re talking about local, we’d want to start with Wurundjeri country. Then we move out and we move out to the neighbours. And for Wurundjeri, in particular, the neighbours are the Kulin – the Boon Wurrung, the Taungurung, the Dja Dja Wurrung and the Wathaurung, where Zeta is sitting. So you might want to start... It’s a guiding principle, basically, to start local, move out regionally, state-wide, nationally and then international Aboriginal perspectives.

So, going back to paint the dots, the model doesn’t stop you looking at dots or exploring dots. What VAEAI’s position is, and it’s mentioned in this document, is it’s all about context. So, there’s information in this particular feature about where dot painting originated from. So it’s there for you to have a look at and to talk with your students about it, to learn it yourself as teachers, and to talk about it with your wider circle. So, it’s a very, very interesting story where dot paint started. So the recommendation is always yes, you can, but put it in context – explain where it’s from, explain that it’s not a local form. And, more importantly, have a look at what ARE local forms. What is Victorian tradition... If we’re talking about traditional art, what is Victorian traditional art? But we can also be talking about contemporary artists, and Victorian contemporary artists also use dots. So that’s why it’s sort of allowed in one way, and it also fits the community model.

So I think that’s sort of my five minutes up around the protocols, around the documents that we have. And very, very open to getting questions from teachers. I often get questions emailed, and the email will come up later in this webinar. “What do you think about this?” Or “We’ve got this idea. Does that fit the protocols?” “Do you have any suggestions?” And I will bring a think tank together with others at VAEAI to discuss it and give feedback as soon as possible, back to schools and teachers.

So that’s the VAEAI resources.(CHUCKLES) And back over to you, Zeta.

**Zeta Wilson:** Right. Thank you, Vaso. That was very informative. Alright, moving on.

Alright, so here’s another local resource again – Victorian. And I’m sure that, you know, some of you that are art specialists, you may already have a copy of this book. So, Meerreeng-an: Here Is My Country. Basically, the book tells the story of Aboriginal Victoria through art. So the artists here are telling their stories in a cultural and historical context from the early 19th century down to our day. So that’s one valuable resource to have in the classroom.

Right, this one here. Even though it’s not local, it’s New South Wales – Bangarra Dance Theatre. As you can see on the slide, it provides school performances, workshops and professional learning for teachers. What I do like about the website is the education resources, the e-resources that are available to primary and secondary teachers, so that they can explore with their students about art of Aboriginal and Torres Strait Islanders really telling their stories through contemporary dance.

Now... So, that’s the end of resources and protocols, just keeping in mind so that we have some time for questions. But if you want to keep up-to-date with information, you can subscribe to the VCAA Bulletin and F10 Updates. And contact details for VAEAI.

So now I’ll hand over to Craig Smith, and we’ll look at and consider some questions.

**Craig Smith:** Thanks very much, Zeta. Yes, I’m... My role is really to go through the chat and to find some questions to put to our panellists. And one caught my eye. This is from Lisa. Lisa asks, “I’d like to know where we can contact our local elders to get approval and have them come to school and speak to the children. We’re always told to do this, but the information is hard to find.” Zeta, perhaps I’ll throw it to you, and then you might like to pass it along to Vaso.

**Zeta Wilson:** And Aunty Fay. So, Vaso and Aunty Fay, you can jump in as well anytime. That would be nice. Sorry, Craig, while you were just reading that, I was just thinking about the others. They can come online as well. Can you repeat that question again for me, please? Craig?

**Craig Smith:** Certainly. It’s a question from Lisa. Lisa asks, “I would also like to know where we contact our local elders to get approval and have them come in to school and speak to the children. We are always told to do this, but this information is hard to find.”

**Zeta Wilson:** Alright. So, as explained before, too, so, your local Aboriginal community, there’s always Aboriginal organisations. You can start with your traditional owners. They can direct you in the right direction as well, as regards to contacting community. Apart from that, definitely you’ve got VAEAI as well too. But, if you think locally, just think of the Aboriginal organisations, think of your school community, who in your school, ‘cause they will have the connections as well. As long as... As with VAEAI, you have your LAECGs. So there’s always somebody you can touch base with. They can get in contact. LAECG will have a chairperson, so they’ll be able to provide some assistance around in making that connection for you. If not, so if it’s not VAEAI, LAECG, and then you’ve got the Koorie Education Workforce too. So, in government schools, they are available to utilise as well, and they’ll connect you to your local Indigenous community.

So that’s my suggestions. So, any suggestions from Vaso and Aunty Fay, they will be appreciated.

**Vaso Elefsiniotis:** (CHUCKLES) Yep, I’ll pop in quickly. Zeta, I think you hit it on the...you hit it on the nail, sort of thing. So what we recommend for getting in touch with local traditional community, local traditional owners, or just your local Koorie community, contact your LAECG. If you’re not sure what the LAECG is, jump on VAEAI’s website. They are Local Aboriginal Education Consultative Groups. They’re volunteers, though, so be patient. And there are 32 across the state. So, LAECGs don’t cover the whole state, but they certainly try to. So that’s your main contact. VAEAI can stand in where there is no LAECG, or if you’re having trouble contacting your LAECG. How do you contact your LAECG? Jump on VAEAI’s website, send us an email, and we can forward a phone number and a contact, if you don’t know already.

Zeta, you talked about local Aboriginal organisations. Yep, most definitely. And really, primarily important in schools is your Koorie Engagement Support Officers, your Koorie Education Workforce, your Koorie Education Coordinators. So, between the Koorie Education Workforce, the Local Aboriginal Education Consultative Groups and your Aboriginal local organisations, there’s a lot of contacts there. Yep.

Back at VAEAI, we’ve tried to get a skills register together and start to collect some names. It’s been a few years since that’s been updated. We should certainly re-energise that so that we would have an easy, accessible point of who’s available to go into schools to give talks.

Fay? Aunty Fay, got anything to add?

**Aunty Fay Muir:** Just remember that our elders are really busy people.

**Vaso Elefsiniotis:** Mm.

**Aunty Fay Muir:** So they might not be able to come into the schools, but they probably will send somebody else, a respected person from the community. And another thing is to ask...if you’ve got Aboriginal children in class and they are from...local Aboriginal kids, ask the parents, or the kids to ask the parents, or ask the parents yourselves, who you can contact to get somebody in to come in and visit.

**Craig Smith:** OK. Thank you, Zeta, Vaso, and Aunty Fay. Next question is from Ross. Ross asks, “Where is there a map of the Victorian Aboriginal nations?” Vaso, would you like to kick off with a reply?

**Vaso Elefsiniotis:** I thought you were going to go to Zeta straightaway. (LAUGHS) Alright, so a couple of maps. One, if you’re looking at language groups, jump on VACL’s – that’s Fay’s...where Fay works – VACL’s website. There is a downloadable Aboriginal language groups of Victoria map. But also, if you jump...Google on the heritage council, Victorian Aboriginal Heritage Council, there is a map that’s developed and updated as regularly as able, which shows your registered Aboriginal parties. I hope that answers the question.

**Craig Smith:** Zeta, is there anything you’d like to add?

**Zeta Wilson:** I’m just thinking. Yeah, I had that VACL map in mind. But then I was just thinking more, I suppose, nationally too. You can get an Indigenous Aboriginal map of Australia that shows all the Aboriginal groups across, and so I was thinking of that map. But I was thinking, “What is the right term for that map and what it’s called?” And...and the website you can go to, the name of that. I know it name starts with an A. So the name of it. So there’s something that, yes, start locally, but you can also have another map that’s showing nationally... (AUDIO DROPS OUT) That was my thoughts. That’s it, actually, from me, Craig.

**Craig Smith:** Thank you, Zeta. Good thought. There’s sort of a follow-on question from Claire. And Claire asks, “What about if you’re on contested land?”

**Vaso Elefsiniotis:** Fay, do you want to answer this one, or do you want me to? (CHUCKLES)

**Aunty Fay Muir:** No, I’m coming in.

**Zeta Wilson:** Thank you, Fay.

**Aunty Fay Muir:** Contested? Use both groups. Or just use the Kulin Nation. But, you know, if they’re neighbours, acknowledge both groups.

**Vaso Elefsiniotis:** Yeah. That’s it. And just to remind everyone out there that, if you’re not sure, and you’re having trouble finding, give us a call at VAEAI. Now that we’re all working from home, it’s a little bit hard to know who will get the call. So, by all means, my email is...is through this PowerPoint and you can contact me directly so we can sort of help with that.

Fay and I have talked in plenty of sessions with others a few months ago, early childhood educators, around contested land. And I’ll just sort of put it out there that I prefer to avoid the word ‘contested’. And the reason why I do – and it’s a personal preference – is because ‘contest’ implies a fight or an argument, in my mind. And so these areas that do not have a registered Aboriginal party on it at the moment, they are going through a very serious – and takes a long time – process. These things are in process, and in a nutshell there, that’s Aboriginal business, and not really the business of schools.

So, as Fay said, if you look around and talk to the organisations, talk to the LAECG...talk to your local community, and see what the understanding on the ground is, is potentially one way. Get advice from VAEAI, get advice from VACL. Sometimes the advice that I’ve received when I used to ask Aunty Fay here and Mandy Nicholson, I remember when there were schools which are still in con...the non-coloured area on those maps we’re talking about, the registered Aboriginal parties, so-called contested, they were shared country. And so that’s the advice that I’ve given to those schools. You know, this is shared country. And the best thing that we recommend there is acknowledging that shared country. We’re talking about a river that is shared. We’re talking about land that is shared. We’re talking about people that married each other, because you didn’t marry within your own group, you married outside, your married your neighbours’ group. So...that’s what’s behind some of this, without having, really, the time or this being the place to talk about that process. But that’s sort of what we do around those areas.

And as Aunty Fay mentioned, you know, when it comes to, say, in particular, Kulin country, you can acknowledge, and it’s recommended that you acknowledge, if you’re not sure, the Kulin Nation. Yeah. (CHUCKLES) Hope that answers some of that question.

**Craig Smith:** Thank you, Vaso. There’s a comment, I think, you know, people should take a moment just to read, at 4:36 that Peter has republished, and it goes, really, I think, to the heart of a map is, you know, a representation, but it’s only the start. It’s hardly something that encompasses all the stories and all the history and weight of meaning behind it. So I’ll give you a second to read that comment before I move on for another question for our panellists.

So, I think what Vaso was sharing with us just a moment ago really touched the heart of that issue.

Question from Gail. Gail asks, “Cultural understanding and safety training – is this available also for non-government schools?”

**Zeta Wilson:** So, my understanding, really, when it comes to the CUST training, it’s aimed for, yeah, government schools, which is the Koorie Education Workforce will deliver that training to the Koorie Education Workforce. I am unsure about, yeah, non-government schools. I think that’s something that they might have to provide the training. But as regards CUST for government schools, it’s delivered by the Koorie Education Workforce, and who I mean by that is the KESOs – the Koorie Engagement Support Officers. That’s it. That’s my thoughts.

**Vaso Elefsiniotis:** Yes, it is. And there’s been a name change – just going to highlight that – to Community Understanding Safety Training. Because it’s not necessarily about culture, but it is about getting to know your local community. So there’s just a little name change there, although both are being still used concurrently. And it is a initiative through the government schools. Because it is delivered by KESOs and it’s co-delivered with the LAECGs as well, the chairs of the local Aboriginal Education Consultative Groups.

**Craig Smith:** Thank you for that. Apologies if that seems a bit laggy, the connection. The gap between me clicking my mute button and it coming back is about 30 seconds, so forgive me if there are some pauses, some uncomfortable pauses in this presentation.

Thank you for that response around the availability of Community Understanding Safety Training. I’d just like to point out to our audience as well, both Zeta and myself have been involved in some early discussions with some colleagues in the Catholic and Independent school sector. VCAA does work across all three education sectors, and, you know, this presentation today is part of a much bigger and ongoing program around raising the awareness and making visible Aboriginal perspectives in the Victorian curriculum. So, we will revisit that particular issue with our colleagues in both the Catholic and the Independent Schools Victoria, at a suitable occasion shortly.

We are just about coming up to the end of our allotted time this afternoon. If anyone’s got any last-moment questions, please throw them in the chat box.

Ah... Yes, I think we’re just about up to date with the questions. There was one earlier from Gail around clarifying protocols to do with using Dream stories. I’m not sure if that was...it’s been covered in enough detail, Gail. If not, quickly put something in the chat box.

And I would say, from lack of activity, the answer to that is yes. I will throw over to Zeta to do a wrap. So over to you, Zeta. Take us home.

**Zeta Wilson:** Alright, thank you, Craig. Hope you found this presentation very informative. It’s nice to have key stakeholders to come on board and share their knowledge as well. So, thank you for participating today. And that’s my quick little wrap. As you can see, there’s my contact details. And also, too, to say thank you to the curriculum managers. I found their information very informative. That’s it, Craig.

**Craig Smith:** Thank you, Zeta. Thank you, Vaso. Thank you, Aunty Fay. Thanks, as always, to Peter Fisher in the background, and to my fellow colleagues, curriculum managers, Marg Arnold and Kathy Hendy-Ekers. And thank you all for coming this afternoon. It’s fantastic to see such a great turnout.

This is number two of our series of eight. We continue on tomorrow. If you haven’t registered, please go and have a look at the professional learning pages on the VCAA. There’s still spots available if you’re interested. Thank you, and good afternoon.

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