**Zeta Wilson:** Welcome, and thank you for attending this afternoon. My name is Zeta Wilson and I’m the project manager for Aboriginal Perspectives in the Curriculum unit F-10 at the Victorian Curriculum and Assessment Authority, and I’ll be hosting your webinar this afternoon. Just before I start this presentation about Aboriginal perspectives in the Victorian curriculum – the arts in a secondary setting, I would like to acknowledge my colleagues who will be assisting today, and that’s the manager of Victorian curriculum F-10 unit, Craig Smith, with his support for Q&A, and Peter Fisher with his behind the support...with the scenes behind the support...scenes for these webinars.

I also would like to acknowledge my colleagues, the curriculum managers Kathy Hendy-Ekers and Margaret Arnold, and the key stakeholders, and Vaso Elefsiniotis from VAEAI, who will be co-delivering this afternoon.

And we’ve found...to improve, maybe, the sound quality, try the auto broadcast button, which is below the screen along with the participants and the chat, to see whether that makes a bit of a difference to your sound.

I also would like to inform you that this webinar is being recorded, so you have...you will have access to the recording and the PowerPoint presentation.

And one more final thing about today in this webinar – we’ll be managing the questions only through the chat function. All you have to do is select for all participants and we’ll be able to see the questions. So at the end of this session, we’ll be able to...we’ll be able to allow plenty of time to answer your questions. But before we begin the session, I would like to do an acknowledgement of country.

I would like to acknowledge the traditional custodians of the many lands across Victoria on which each of you are living, learning and working from today. For me, I would like to acknowledge the traditional custodians of the Wadawurrung people and their ancestral lands that I’m speaking to you from today. When acknowledging country, we recognise Aboriginal and Torres Strait Islander people’s spiritual and cultural connection to country. We acknowledge the continued care of the lands and the waterways over generations and celebrate the continuation of a living culture that has a unique role in this region. And as we share of our knowledge and teaching and learning, may we pay our respects to elders past, present and emerging, for they hold the memories, traditions, cultures and hopes of all Aboriginal and Torres Strait Islander peoples across the nation and hope that they will walk with us on our journey.

Alright. So, quickly before we start this little section, I just wanted to give a quick little overview about the contents of the presentation. I’ll be just covering an overview of Aboriginal perspectives in the Victorian curriculum by considering the cross-curricular priorities about learning about the histories and cultures of Aboriginal and Torres Strait Islander peoples. I also will provide just briefly an overview of Aboriginal perspectives in the arts and consider some of the protocols and suitable resources for embedding Aboriginal perspectives in the arts for secondary teachers in a localised and Victorian context, as you can see on this slide. The curriculum managers, they’ll provide an overview, unpack some of the content descriptions and make that connection to Aboriginal perspectives in some of the content and look at some of the resources that can be applied in a localised and Victorian context.

And of course, the key stakeholders, I just want to acknowledge too the involvement from VACL. So, there’s an apology from Aunty Fay, but as we know we’ve got Vaso from VAEAI, will share with her expertise and knowledge to contribute in the Q&A section.

So, the Victorian curriculum. When you look at the overview... So, to meet the diverse needs of all students, the Victorian F-10 provides an inclusive and flexible framework for schools to develop their teaching and learning program. Now, learning about the histories and cultures of Aboriginal and Torres Strait Islander people is embedded across the Victorian curriculum F-10. Because it occurs in different curriculum areas, we call it the cross-curriculum priority. Now, the cross-curriculum priority for learning about the histories and cultures of Aboriginal or Torres Strait Islander people provides the opportunity for all students to deepen their knowledge and understanding about the oldest living culture. It is also important for Aboriginal and Torres Strait Islander students in the classroom to see their own cultural identity and their history reflected in their learning. By engaging with the learning across the 11 years of schooling – so, from prep to year 10 – students will build their ability to show their appreciation and understanding about why it’s important to show their respects and empathy towards the First Nation people.

Now, this deep learning over time can only occur because of the meaningful learning experiences that explore the shared viewpoint and the perspectives from Aboriginal and Torres Strait Islander peoples when learning about the rich histories and cultures here in Australia. So, the point about a localised and Victorian context, one great starting point is the community-preferred education model when it comes to learning about the history and the cultures of Aboriginal and Torres Strait Islander people.

Start teaching your students in a localised and Victorian context. Now, what do I mean by that? Firstly, to think about where your school is situated. Who are the traditional owners? Localise the content about the history and the culture of the traditional owners to suit the local area, community and surrounding area. Next, you can extend your teaching and learning program to incorporate the many Aboriginal groups across Victoria. Then you are providing that Victorian context. So by following this community-preferred education model, you’ll be able to embed Aboriginal perspectives across the curriculum with a focus on a localised and Victorian context. And of course, you can extend the students’ learning about the histories and cultures of Aboriginal and Torres Strait Islander people across Australia.

So, the Overview of the Arts. Briefly here in the Overview of the Arts, we’re just gonna consider some of the content descriptions and the elaborations of the cross-curriculum priorities and the knowledge and skills and understanding about embedding Aboriginal perspectives across the arts.

Alright. So, this table here, quickly, when you look at the Overviews of Content Descriptions and Elaborations, it just provides a number of content descriptions and then elaborations that actually make that explicit reference to Aboriginal and Torres Strait Islander histories and cultures across the arts for the secondary section. So if you look at the overall number, you can see definitely the arts, visual and media arts, has a large number of Aboriginal mandated content descriptors, followed by media arts. And in the educa...or secondary setting, as you can see there, the numbers are still high with the visual arts and media arts as regards to the Aboriginal mandated content, and then you can see sort of an even number across the performing arts.

Now, the summary of the cross-curricular priorities about learning about the histories and cultures of Aboriginal and Torres Strait Islander peoples is found on the VCAA website in the section of Overview under the cross-curriculum priorities.

Alright. Aboriginal Perspectives Across The Arts. This one, I will try and summarise it. So, as we know that the Victorian curriculum includes the knowledge and skills that students are expected to develop when learning about the Aboriginal and Torres Strait Islander histories and cultures, and that’s when it comes to unpacking the content descriptors across the arts. So, you will come across the cultural reference in the content descriptors that require your understanding and knowledge about the histories and cultures and how you can incorporate Aboriginal perspectives in the curriculum.

So whether you’re helping students to understand how to respond, interpret, explore and represent, you would need to take your students on that journey of providing that historical and cultural context, and the best approach to provide that cultural and historical context is to involve Aboriginal and Torres Strait Islander people in your planning and implementation of your teaching and learning programs. Their voices, knowledge and experience will provide to students the understanding about the different ways of seeing, understanding and engaging with their world around them through the cultural lens of Aboriginal and Torres Strait Islander people.

So, provide the meaningful learning opportunities for your students to explore the range of traditional to contemporary art forms and perspectives and support the students’ understanding as to why Aboriginal and Torres Strait Islander people use art, music and dance for a particular purpose, and that is to record and retell history, because it would tell about their deep connection to country, place, culture and language.

So now I hand over to Kathy Hendy-Ekers, who will talk about her area.

**Kathy Hendy-Ekers:** Thank you, Zeta, and good afternoon. I’d like to acknowledge the traditional owners of the Wurundjeri land on which I’m presenting today and pay my respects to elders past, present and emerging from all the lands and countries we are meeting on today.

I’m just going to run quickly through visual arts and just point out some areas of interest in terms of Aboriginal perspectives that you could use in teaching both visual arts and media arts across the curriculum. OK. Sorry.

So, just to alert you, as Zeta said, that you do, when you are starting teaching with Aboriginal perspectives, look at a localised context. So, as you can see here, mainly in the visual arts and across all of the arts, the Aboriginal and Torres Strait Islander perspectives are introduced in the Respond and Interpret strand.

So, for example, there you have level 7 and 8 and 9 and 10, and you can see the second content description there is “identify and connect specific features of visual artworks from different cultures, historical and contemporary times, including artworks by Aboriginal and Torres Strait Islander people.” So there’s an elaboration example there from level 10, and you can see that the first bullet point does actually give an example of analysing the role of visual arts as a means of challenging prevailing traditional ideas – for example, Aboriginal and Torres Strait Islander artworks and how they challenge prevailing traditional ideas and traditional art styles from this culture. So, particularly at this...at secondary level, you should actually be really looking at the ideas and the issues that Aboriginal and Torres Strait Islander art is exploring, and there are lots of opportunities to do that.

I just wanted to touch on the concept of viewpoints, which comes from the Australian curriculum and is right through the visual arts and media arts and arts curriculum. So, this grid actually comes from the Australian Curriculum webpage, but it does give a good example of how viewpoints are addressed across the curriculum. So, you can see we always talk about the artist and the audience – so, that concept of making and responding.

So, there are different contexts you could look at – social, cultural and historical. So, there are some questions there that would actually help you when you were teaching with Aboriginal and Torres Strait Islander art.

Also, a lot of people do head for the Knowledge, so...of the use of elements, materials, skills, techniques and processes, forms and styles and content. So there are some questions there that would actually help you when you’re going through with your students and looking at that.

We’ve got Evaluations too – how students would evaluate those ideas and concepts – so you could start to think about those viewpoints in terms of Aboriginal and Torres Strait Islander.

And then we have some perspectives that the artwork may represent in terms of what the artist is doing and their philosophy, ideology and scientific knowledge.

So, Zeta spoke earlier about Aboriginal perspectives being right across the curriculum, and this is a good opportunity maybe to work with another learning area to have developed some ideas about how you could teach Aboriginal and Torres Strait Islander art just beyond...just the physical painting – the culture and the way that artists and Aboriginal art is represented in different galleries, museums and public spaces. So that’s just an example of that.

I’ll just take you through a quick responding activity. What you could actually do is...that link down the bottom there actually takes you to the Indigenous page of the Victorian...National Gallery of Victoria, where there’s a range of contemporary artworks, or a range of artworks by different artists. (COUGHS) Pardon me. And you could look at those artworks and compare them with each other, looking at the traditional styles versus a contemporary style. (COUGHS) Pardon me.

You could actually talk about a range of viewpoints expressed by an artwork, whether it be by an Aboriginal artist or on an issue by Aboriginal people. There’s also looking at the idea of social, environmental and sustainability issues, and the social roles and responsibilities in the arts industry, so that can extend to the representation of art in the artists’ communities particularly, and also in arts spaces.

Now, there are quite a few contemporary spaces around Victoria that you could look at, including ReDot, Baluk Arts, there are community spaces up in the Swan Hill, Mildura region, so there are lots of opportunities to connect with local people.

I’m going to touch on this as well. This actual image actually comes from our Visual Arts and Creative & Critical Thinking resource, so that link there will take you to that resource that we wrote last year, where we’re actually using a work by Tony Albert, a contemporary Aboriginal artist, and it’s actually found in the Queensland Art Gallery and Gallery of Modern Art. So you can have a look at that. And again, this discussion, because it is based on critical and creative thinking as well as visual art, so there are some specific activities for CCT but some are specific ones to visual arts. So I’m just taking you through the visual arts ones now.

You can see there is a discussion that you could have with your students there about the concept behind this work, ‘Sorry’, where...I’m not sure if you know a lot about the work. Some of you probably do. The work is actually made out of kitsch from Aboriginal...Aboriginalia, as they call it, that’s actually being applied to these vinyl letters. So you’d look at the materials and techniques the artist has used and how it’s expressing those concepts.

So, Vaso and Zeta will be able to tell you about the correct protocols, if you’re using this work. Zeta has already said it’s important that you do start local with artists and maybe consulting with your local community before you actually started to teach this work with your students.

So, that work is actually for levels 7 and 8, in their resource. So I’ve just linked the resource here to the content descriptions. So, you can see... And this is drawn out of the resource, so I put it into the different strands of the visual arts curriculum. So, you’ve got the identification of a concept, the use of...looking at those issues and students collecting objects that relate to the issue, then playing around with texts and different font and basing their work on art elements and principles symbolic to the issue.

And then, thinking about the Present and Perform, the work could be photographed from above. The students could evaluate it. They might describe how they’ve used materials and techniques and visual conventions, and maybe explain how Albert’s work inspired their own work.

I’ve got some Assessment there. I won’t go through that, but that’s probably quite handy for you to...if you’re teaching the students, how you could show the indicators of assessment in four strands there.

With media arts, you might want to look at... There are two examples of... One is a documentary and one is a black comedy, or it’s called Black Comedy. And they’re quite well known. They’re both ABC productions, and I know that the Australian Teachers of Media has some resources related to both these media artworks.

So, again, you might want to explore those with your students looking at the idea of stories and viewpoints, which is really prominent in media. The purpose – who those stories are for. So, they’re a nice contrast – one’s a commentary, one’s a documentary – so they’re different genres. And considering how you would teach these stories in media arts – so, what conversations would you have with your local community? Who would you speak to if you were presenting these works to your students? And then having another discussion about the ideas that your students could develop with these units.

So, again, I’ve just linked that to levels 9 and 10 for you, so you can see the content there, and down the bottom there are some more elaborations. So, 9 and 10 is examining the National Indigenous TV news and sports programs to explore how Aboriginal and Torres Strait Islander people’s perspectives crea...create and challenge views in mainstream stories. So it is about stories and media. So, I think there are some great examples there for you to discuss.

So, just with media arts, keeping in mind, because I think... I was speaking to primary last week. Some of these key words often get lost in media arts. They can tend to go over to English. So, just remembering that media arts is a really strong area of the arts curriculum and we have a very strong VCE course. So you’ve got the idea here of characters, settings, story principles, genre, audience, those contexts, technical elements, symbolic elements, viewpoints, and media technologies. OK. So, maybe looking at some of the protocols that you need to look at with your students.

So again, I’ve linked it to a photography unit here – so, looking at a series of images by contemporary Australian photographers and considering their purpose, the genre of the photography and the setting, and the cultural beliefs and viewpoints expressed by those photographs, and the students could plan a series of photographs based on those.

So again, Present and Perform. I’ve run through there. So, you could have a look at those areas. I just don’t want to gloss over them in a lot of detail today. I think they’re fairly self-evident.

And then there is a selection of Aboriginal photographers, contemporary photographers, you could use for this unit. So, Leah King Smith, as many of you might know, uses traditional images from her traditional owners, so she did a lot of research in the State Library of Victoria. Christian Thompson is often a popular artist to look at in terms...you can look at him in terms of visual arts and media arts. Destiny Deacon has a fantastic retrospective on at the National Gallery of Victoria at the moment and there’s lots of virtual resources there. Tracey Moffatt and, of course, Brook Andrew. So, they’re six photographers you could look at.

As you can see, apart from the Tony Albert image, we don’t have any images in the presentation, because, basically, this will be published on our webpage and, like, we are applying legal and ethical issues here, so we have to be very mindful of seeking permission from people and the owners of these photographs to present them in a published document.

So, someone’s rep...mentioned Wayne Quilliam. Yes. Wayne Quilliam is a great media artist to have a look at as well. There is a formative assessment resource on his work as well. To tell you the truth, I have found it quite difficult to find any specific articles or work on...because Wayne Quilliam is actually a commercial photographer. So, it’s an interesting aspect to look at in terms of his resources, though. That would be a good one for your students to have a look at.

And there I’ve got some guides for assessment there. So, as per normal, this email here is not correct. My email is Kathryn, with an R-Y-N, so we’ll get that corrected before the web...the webinar, or the presentation goes out to you all. OK, I’ll hand it over to Marg Arnold now.

**Margaret Arnold:** Thank you, Kathy, and good afternoon. Good afternoon, everyone. I’d like to also acknowledge the traditional custodians of the lands that I’m on today, the Wurundjeri, and pay my respects to their elders past, present and emerging, and to all First Nations people who have told their stories in dance and music and continue to do so.

As... (AUDIO BREAKS UP) ...the arts, a large reference in the Respond and Interpret strand to the Aboriginal and Torres Strait Islander perspectives, and I’m just going to go quickly, very quickly through these couple of slides that show both the elaboration of the...the mention...or one of the... yeah, the elaborations that are associated here in music, in drama, and in a similar focus with purposes of drama, and contemporary and past times, exploring viewpoints and so on, and enriching their own drama-making as it was with music and music-making. And with dance, again, the situation is similar, and exploring the viewpoints and enriching dance-making.

So, when we see these side by side, you can see that the role of each of these performing arts talk about such things as sharing stories, the protocols, advocating for change and historical forces and influences. And there are questions that could be posed on all of those issues, in contemporary issues in particular, in these level 7 and 8 elaborations.

I wanted to...Zeta is going to talk much more about protocols shortly, but I just wanted to mention one of the...a really useful resource that Ilbijerri has. It’s available here – the website is there. It’s a First Nations...teaching First Nation content and concepts in schools. And it gives you some really rich resources for authentically including First Nations content, the way that you would deal with the protocols, the links to resources and, you know, includes advice for when you have First Nations students in your class as well. But it really, I think, emphasises the points that you could apply not just to drama, but to music and dance as well, and that’s to embed First Nations awareness in your classroom every day so that it’s kind of normalised, and explore different peoples’ histories and cultures, including the First Nations, and that’s part of the Respond and Interpret strand as well. And starting local – exploring local and touring performances, the possibilities of incursions, talking to your local Aboriginal people about your plans before you launch into them.

One of the other mentions in the curriculum descriptions... There aren’t so many other than the Respond and Interpret part, but this is Explore and Express, and we’re actually right into drama in levels 9 and 10, where manipulating combinations of the elements of drama is linked in the elaborations to the social context, culturally symbolic movements and historical influences evident in contemporary drama.

And the example that I have here is elaborated on extensively in the resource that I just mentioned. There was...it was a collaborative work that was co-written by a Yorta Yorta playwright, Andrea James, and a non-Indigenous, Giordano Nanni. So, it was collaborative from the start. It was produced... There was a tour in 2017, and there’s a teacher resource that is still available that is worth looking at if you were to also have a look at the book. It’s this verbatim theatre piece. It’s...seeing a play, obviously, as an ideal kind of way to be dealing with this. And there are always...our local companies have something on, and I hope they will next year in 2021 as well, that is relevant. But there are...the links here to this particular Coranderrk production would be quite rich in its potential. It’s local to Melbourne and to Healesville, and the...very, you know...and trying to get something that is local is really relevant.

You can get access to evidence from these...from this particular situation, including the supervisor who opened this particular place, and one of the people who lived there, one of the Aboriginal people who lived there, gave evidence as well. And his role was actually played by Uncle Jack Charles, who has a little...there’s a clip of him talking about how that worked. And as an actor and as a Aboriginal man, how that telling this story is part of the important aspect, making the...whichever arts experience that it is relevant to the...to everything in the...rather than just a...rather than a token of itself, extending it to looking at narrative, to looking at the viewpoints, at the elements of drama or whatever art it happens to be, is going to link the opportunity together to make it a rich experience across the discipline.

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