**Margaret Arnold:** In music, similarly, here’s a level 7 and 8 Respond and Interpret, where there’s an opportunity in the Aboriginal perspectives to look at the social context, the protocols, the historical forces and influences, but to also, in more general terms, compare interpretations and how they communicate composers’ intentions. So, looking away from just the specifics as well to the more general.

The example that I have here is that wonderful Archie Roach story told in music. He’s a musical storyteller by self-description, and this 1992 song developed in...and in this way in a very...very meaningful way, addressing what happened on mission stations. He was...his family lived on the Framlingham Aboriginal Mission, near Warrnambool, and he was taken as a two-year-old, one of those children taken away. So it has a very personal perspective. There are many recordings of this on YouTube over the years, from different...different versions, with him singing, and with different...accompanied by different musicians at different times. But there’s a schools spectacular, that I’ve also highlighted here, is a version with an orchestra and a soloist. And that brings another...with a different soloist singing that song. So a lot of musical things that could be taken from that. But very, very rich in its Stolen Generation commentary, as is the Adam Briggs... The Children Came Back, another local musician...or Victorian musician.

So there are... The long line of storytelling is really evident in so many of these songs. And there is a lot of rich musical content as well as the social commentary. So we’ve got our social commentary, the context, but we’ve also got the elements of music, the performance techniques, the composition and devices that take...that allow these works to become enriching for the students by understanding of the work that they make.

Similarly, Music Practices in levels 9 and 10, composing and arranging music, using elements of music to communicate style and genre. And considering contemporary Australian styles and emerging genres, like Aboriginal hip-hop, as we were just seeing with...with Briggs...oh, and with the classical fusion of instruments, using orchestral instruments and Aboriginal instruments such as the didgeridoo, which takes it a little bit further than the local, but still something good to do.

In dance...there are some similar opportunities. There are fewer resources locally, I think, in dance. There are some terrific things from Bangarra, and a number of the Bangarra resources are also available on the ABC education dance resources too. So there are... Look out for performances as well. Again, through Ilbijerri and the local people. But there’s...the dance, drama and music resources really work very well together for so many of the different opportunities.

And now I think that it’s... There’s my contact details, and happy to hear from you at any time. And I’ll pass you on to Zeta. Back to Zeta.

**Zeta Wilson:** Thank you, Marg. And thank you, Kathy. Alright, to the Protocols and Resources in the Arts. In this section, very briefly, ‘cause it was nice to see some of that covered in the previous with Marg and Kathy as well. So we’re just going to consider some resources to support teachers to develop their confidence and thinking and how they can engage respectfully and appropriately in teaching about the Aboriginal and Torres Strait Islander histories, cultures and perspectives of the art practices across the arts.

So, here’s one resource, and this resource is the Koorie Cross Curricular Protocols for Victorian Government Schools. What it does is just provide principles and guidelines and it makes further links and references to support teachers about the protocols for teaching about Aboriginal and Torres Strait Islander culture in the classroom. As you know, having a good understanding and knowledge of the cultural protocols is a good starting point to help teachers to develop that confidence in how they can incorporate Aboriginal perspectives across the curriculum. So they’re some of the topics that we’ll cover.

Alright. VAEAI. So, VAEAI is the Aboriginal peak body for Aboriginal education. There are some resources that are available. So with that in mind, I will hand over to Vaso, who will explain about VAEAI and their resources. Thank you, Vaso.

**Vaso Elefsiniotis:** Thank you, Zeta. And hello, everyone. I’d like to acknowledge Wurundjeri Country, where I’m sitting at the moment, in Glenroy, and our neighbours, the Taungurong, Djadjawurrung, the Wadawurrung, and the Boonwurrung, of course.

Little bit of trivia, if you... Well, it’s not trivia. It’s important. Kulin Nations – many of you might have heard, Kulin happens to be the word for ‘man’, and, by that, Aboriginal people in those shared languages.

So, anyway, I’m senior project officer at VAEAI around languages, education and curriculum, and I’m going to show you some of the resources that we produce to talk about the arts.

I’m really glad Marg spoke about the drama protocols that are out that have been released through Drama Victoria and Ilbijerri. Fantastic work. And they are so applicable to the arts overall, not just...you know, not just for drama. So, yeah, really, really terrific and really worth going to.

I’m looking for...any of my... OK. This is not the screen that I wanted to the show, but while it’s here... This is Tommy McRae, but we can come back to Tommy McRae. Here is VAEAI’s website. And you can look up Tommy McRae later. But this is VAEAI’s website.

And we produce resources to support the teaching of Aboriginal perspectives across the curriculum. On our website, if you go up to resources tab and click onto the Koorie Education Resources, you will find a selection of curriculum helpful education, resources, the Koorie Education Calendar, which is updated every year. Our Koorie Perspectives In Curriculum Bulletins, and I invite you to subscribe if you’re not already part of our mailing list. But these are online features and briefs.

And... And here are...here are the bulletins. I wanted to show you where we... There is so much on in Victoria to support the arts. So in these bulletins last year – and I’m just clicking onto the March-April one – towards the end of the bulletin, this is what our bulletins look like. They’re curriculum linked. They’re based around dates. And each of the images are interactive, and there’s some curriculum links.

But if you scroll all the way down to the back, we have this section – Tune Into The Arts. And so what I tried to do with this is have a look what’s going on across the state. The best way to authentically teach about Aboriginal perspectives is to engage in the work of Aboriginal people and to invite Aboriginal people, Koorie people, into your classrooms. So at that time we had... And, of course, our resources are focused on Victorian, because that is the model that Zeta talked about, starting local. Of course, depending on what year you’re teaching, remember, your kids might have already really had a good focus on local. So you can be creative in that model and move out from local to regional to state, interstate, national and international perspectives.

But the purpose of our resources is to help guide information that’s Victorian content. We had Bangerang artist Peta Clancy exhibiting the Koorie Heritage Trust – an amazing resource in the city, but also lots of online exhibitions. At the time they had Kelly Koumalatsos, who is a KESO – a Koorie Engagement Support Officer – being based in Geelong, but she’s a Wergaia/Wemba Wemba Greek artist, and makes jewellery at the National Gallery Victoria. There were possum-skin cloaks.

Your curriculum managers have been speaking about Adam Briggs. So, we had a feature that particular month about Adam Briggs.

And, I mean, look at this beautiful possum-skin cloak. Incredible technology and revival in production of...and a good history behind the revival of the possum-skin cloaks tradition in Victoria.

So, a feature on Adam Briggs at the time... And contrasting with Mau Power, and at the time there was an exhibition I thought was related to media around Cleverman, and an exhibition that was going on at ACMI.

As you can see, there are curriculum links there that, hopefully, are helpful to you teachers out there in developing your lesson plans and exploring the curriculum. So that’s that.

Your curriculum managers did want me and Zeta to talk about a feature that we did make after lots of questions from teachers and KESOs. And just remember, they’re your main people that you can go to, are your Koorie Engagement Support Officers, your Koorie Education Coordinators. They do a tremendous job across the state. And...and a shout out to all the KESOs out there participating in these fantastic webinars.

But you can see But Can They Paint Dots? Lots of questions that we’ve had over the years and different feelings in community about this. VAEAI’s position is – and we discuss this a lot – is you can...you know, keeping in mind and respecting the model, you can extend to outside of Victoria. Now, Victorian art was not traditionally dots. It was hatchings and geometric designs and diamonds and lines. And you can find information in this feature around Victorian art. But most importantly, you can find the context and the historical context for dot art, where it came from. And that’s what...that’s what we say. Learn about it as educators. You’re all students. Everybody’s students when it comes to Aboriginal histories and cultures. Find out a little bit about the history, teach your students and explain where dots come from. So the short answer is yes, you can paint dots. The longer answer is, make sure you include Victorian art forms in your teaching. And when you are teaching about dots, put it all into context.

So that’s...that’s a little bit about our resources. Over to you, Zeta.

**Zeta Wilson:** Thank you, Vaso. Alright. Just looking for the PowerPoint. Alright, so, the last resource here, as you can see, are just some localised and Victorian resources that you can clearly recognise. But the one that I just want to highlight is the Australian Institute of Aboriginal and Torres Strait Islander Strait...Torres Strait Islander Studies. Here, it just provides access to a wide range of collections of resources or publications. You’ve got books and resource...research to support the knowledge about the diversity of the culture and history of Aboriginal and Torres Strait Islander people. So that’s just one resource. And I’m sure, as teachers, there’s plenty of resources that you’re able to share with one another. So you can still share that on chat. That’ll be good.

And last...next little slide is the Q&A. So now I’ll hand over to Craig Smith for the Q&A. Thanks, Craig.

**Craig Smith:** Thank you, Zeta. Thank you, panellists. We have a number of questions, but before we get into those, I just want to, first of all, thank everyone who’s thrown in their suggestions and shared so generously their resources, their ideas and so on. And if you go through the chat box, there’s a ton of material for everyone to copy, post.

There have been some preliminary questions around, when will the recording be released, will the PowerPoint, will the chat box? Yes, all this material will be loaded up on the VCAA resources website under the F-10 professional learning pages. It takes a little bit of time. We need to do a transcript of today’s conversation. So bear with us, go back and have a check in five to seven working days, typically. And we also advertise when we release material through the VCAA Bulletin and through the F-10 subscriber update. Peter has very kindly put in links to both those services. You can subscribe to them. So if you just want to trawl through, find some resources – and also this links back to the VCAA’s communication channels – please do so.

So to kick off our questions, I want to start with a question that Judith has phoned in. Just a little bit of context – Judith identifies herself as a non-Aboriginal person, and she’s running an arts program with involvement of local elders. She’s got three questions for us. First question is, are Aboriginal students allowed to do art without having an elder present?

**Zeta Wilson:** Hey, Craig, did she say she’s already involving Aboriginal people in that little process of delivering sort of a session, a workshop, with…?

**Craig Smith:** Yes, she does.

**Zeta Wilson:** So she’s concerned about involving elders, is what she’s saying?

**Craig Smith:** No, what she’s saying is that she runs an arts program that already involves elders. And her first question has to do with, are Aboriginal students allowed to do art without having one of the elders present?

**Zeta Wilson:** So, I think my thought is since she already has the involvement of…including Aboriginal people in the planning, then you should be fine to be able to teach Aboriginal art, because you’ve already got that input. That’s my input into...yeah, that. Anybody else?

**Craig Smith:** Thank you, Zeta. And we have also shared with Judith offline your contact details, so if there are sort of follow-up questions that she may have, she could start by emailing either you and/or Vaso. Our next question – to what extent...

**Vaso Elefsiniotis:** Craig, I’d like to add just…

**Craig Smith:** Sorry, Vaso.

**Vaso Elefsiniotis:** (LAUGHS) That’s alright. Protocols in talking. Sorry. I was just going to agree with Zeta. I think that...that school...that teacher’s already got the guidance of elders, that if Aboriginal students want to be doing Aboriginal artworks, then who is anyone else to sort of...to question that? And particularly if the elders are guiding that program, then there should be no issue. Although the question is without the elders present. Once again, we’re talking about self-determination and we’re talking about students wanting to do artworks that are culturally relevant to themselves. And I think that that’s a good argument for just backing up Zeta there on, yes, they can, would be our position.

**Craig Smith:** OK. The next question, which also... There’s a theme or a topic that’s emerging in the chat box, and this question goes part of the way – so, not wholly – but nonetheless, I think it’s probably a good place to start. So the question, also from Judith, is, to what extent do we teach Aboriginal art in a generalist classroom with non-Aboriginal students? Are they allowed to use culturally specific symbols, for example?

**Zeta Wilson:** It depends what the symbols are. I know that, in the past, the protocols and the approach would be to seek permission depending on the symbols and that. But, mind you, though, you will find a lot of art symbols and that displayed publicly on, you know, public domains and that, so people sort of, you know, utilise that and share that with their students and that. So... But, generally, a lot of people will seek permission of, you know...from the local elders of, you know, symbols and that, that they will use for their artwork. So that’s one thought. I’ll hand it over to Vaso, if Vaso wants to elaborate further.

**Vaso Elefsiniotis:** No, I just agree with Zeta, and I would also, you know, note that there are quite a few resources out there in the public domain on Aboriginal symbolism. There is the broader question about non-Aboriginal students doing representations of Aboriginal art. So we could sort of just briefly talk about that in a nutshell. You know, I think in the...we think that in the education space, when you are learning techniques, there is nothing wrong in learning...you know, learning techniques and experimenting. Ideally, you want to be guided with local community around you, around this. But there is very mixed feelings around appropriation of art as well. So it depends on what you do. If you’re doing it in the classroom and you’re doing it to learn to experiment, that’s one thing. But, you know, if a school were to, for instance, then have an exhibition of students’ artworks and sell those, and you’ve got Aboriginal designs done by non-Aboriginal students, then you could attract some community concern around that. So, that’s around the whole history of appropriation and around art not being at the disposal of everybody, and symbols. There’s so much different layers of information that comes out in Aboriginal art, you know, where this sort of art form comes from and what it’s used for. So that’s a much deeper conversation, though.

**Craig Smith:** Absolutely. And, you know, obviously, it’s very complex as well. Just to, I guess, round off the discussion, there’s more a comment than a question from Kerry. But it sort of displays or opens up another part of this question around, I guess, the appropriateness of what we teach and under what circumstances. So Kerry writes, “I think, when teaching about Aboriginal art, you should not be encouraging teachers to be painting using dots without asking Aboriginal people. Generally, kids should only be doing Aboriginal art with Aboriginal people.” So, would you like to respond, anyone, from the panellists?

**Vaso Elefsiniotis:** Everyone’s gone quiet. (LAUGHS)

**Kathy Hendy-Ekers:** I think it’s a question for Vaso and Zeta. It’s a question I’m often asked. And I think Vaso did explain there is a resource with VAEAI. So I can’t comment because I’m not Aboriginal. So...

**Vaso Elefsiniotis:** I think at the core of, you know, that statement is very true. Ideally, you want to be exploring Aboriginal art with Aboriginal people, you know, guiding that. And it’s just there are so many schools and there aren’t necessarily... You know, and there are artists there, busy and engaged. So I think it depends on what you’re doing in your teaching. So you look for authentic sources, and that’s where...Victorian content, and that’s where we hope (AUDIO DROPS OUT) ...the resources that we’re producing. Earlier on you talked about Tony Albert, is it, with the Sorry exhibition?

**Kathy Hendy-Ekers:** Yep.

**Vaso Elefsiniotis:** And how does that correspond with Victorian? And I thought about the bulletin that we had that I think is around September, October last year. And there was an exhibition at the...at the time here in Victoria – Wash Your Dishes On My Culture. So... By a Victorian artist, and I took down her name, but I haven’t got it right in front of me right now. But, you know, this is...this is also using kitsch. And so you could contrast...a contrast study and go to that exhibition... (AUDIO DROPS OUT)

**Kathy Hendy-Ekers:** I think...I think the thing is to identify that there is more to Aboriginal art, visual art, than dot painting. It is an important part of the culture. But that’s why you’ll see, in the examples I’ve used, there’s a wide range of Aboriginal artworks through different countries, not necessarily just Central Australian dot painting. So I think it’s now a case, we are now living in the millennial and probably looking and...as we’ve said. But last week I used two examples of works by William Barak and Lorraine Connelly-Northey, both of them Victorian artists. So, William Barak was painting in the 1800s and Lorraine Connelly-Northey works up near Mildura, with some great work. And a lot of the galleries... Melissa Bedford from Monash University Museum of Art has just put to the chat they have great resources. So I think it is really looking at Aboriginality in art wider than just the traditional dot painting.

**Craig Smith:** Sure. Thank you for that. I guess the flip side of that question, too... And Judith asks, “What do we do when our First Nation People’s organisation are difficult or slow to respond in terms of guidance?”

**Zeta Wilson:** So, is Judith just thinking of her local organisations? There’s always VAEAI to seek some directions there. Apart from VAEAI, then you’ll have your sort of...your LACG. They’ll make that connection for you as well, too. Or maybe you can get that connection back to local organisations if you’re finding it difficult to make that contact. So there’s other ways that other people can make that contact for you. So that’s, yeah, one way. One approach.

**Craig Smith:** OK. As always, conscious of the time. We’ve got several more questions keep rolling through. A question from Miss Watt. Miss Watt asks, “Would the Adam Goodes documentary be appropriate as a topic area in media studies?”

**Kathy Hendy-Ekers:** Absolutely. I just saw that was... Somebody actually posted that as a link in there. And I think the elaboration is referring to sports documentaries. So I know that documentary is not necessarily about sport, but about a particular Aboriginal person. So, again, I think the Australian Teachers Of Media also have a resource from that documentary as well.

**Craig Smith:** OK. Question from Gayle. Gayle asks, “Can Aboriginal or Indigenous-style artworks created by non-Indigenous students be exhibited in public galleries or exhibition spaces?”

**Vaso Elefsiniotis:** I’m happy to answer that.

**Kathy Hendy-Ekers:** Thank you, Vaso. Yeah.

**Vaso Elefsiniotis:** I’m waiting...I’m waiting for Zeta to take the lead there. You’re right. That’s... No, I would say, is the short answer. Can Indigenous-style artworks created by non-Indigenous students be exhibited in public galleries or exhibition spaces? That’s what I was alluding to before when I was talking about it’s not community approved and it is...that is actually taking it that step further and potentially seen as appropriating art styles. Art-style design belongs to particular groups of people and have a history, and those styles belong just like songs. And this is very important for you guys in the arts, because... And that includes language as well. But, you know, in the arts, when we’re talking about songs and dances and designs, they belong to particular mobs of people. And that is why the advice is always work with your community, work with your Aboriginal community, work with your Koorie community and your traditional owners. Be very, very sensitive. At the foundation of Australian culture and Australian art is definitely Aboriginal art. That’s beyond a doubt. When people then go overseas and they think of Australia, and they’re thinking about art, you know, we’re thinking about Aboriginal Australia, surely. So this is an opportunity to learn and engage and work with community. But a good question, putting it out there in galleries for non-Indigenous use, yeah, it’s not...is against...

**Kathy Hendy-Ekers:** I can also back Vaso up, using Top Arts as an example. We often get quite a bit of work in that has Aboriginal symbols in it or is in the Aboriginal style, and every work is checked to see if the artist or the student creating the work is from an Aboriginal background and they have had the permission to use those symbols before it’s even considered for exhibition.

**Craig Smith:** Thank you for that. We are all but out of time. The other thing I would stress is, whether it’s languages, arts, there are a number of published protocols up on the VAEAI site and also on VACL, which is the Victorian Aboriginal Corporation of Languages, Languages Corporation, and we share those links and put them up front in the material that the VCAA puts out. So if ever you have these sorts of questions, my suggestion is start by reading your way through the protocols. And there are numerous links to contact people if you haven’t found the answer you’re looking for.

Now, we are... I’m going to throw over to Zeta. But just before we finish, it would be wrong of me not to give a shout out to Sharon Lee. Sharon Lee shared with us that her daughter...image 4 in the Vogue article is one of her daughter’s designs. So, congratulations, Sharon Lee, and congratulations to your daughter. You know, Zeta always talks about starting local, and it’s great having someone local, as it were, as part of that exhibition. So, Zeta, I will pass the wrap-up on to you.

**Zeta Wilson:** Alright, thank you, Craig. So I just want to say thank you to the panellists in presenting their information, and for the participants, too, thank you for attending today’s webinar. Tomorrow, as you can see, it’ll be the second of the last of the series of webinars, and the topic will be Aboriginal Perspectives in the Humanities setting, and then, of course, followed by STEM on Thursday. So, thank you for joining in today and, yeah, goodbye. And, of course, at the end, you can see my contact details. Alright.

[Copyright Victorian Curriculum and Assessment Authority](https://www.vcaa.vic.edu.au/Footer/Pages/Copyright.aspx) 2020