

LORE & ORDER



OVERVIEW

Lake Macquarie City Art Gallery is dedicated to working with educators to enhance education opportunities in the region. This resource was developed to support meaningful Aboriginal programming across the curriculum areas of Creative Arts, Visual Arts, HSIE, English and History by the gallery and local Aboriginal and non-Aboriginal educators.

It is only a guide for teachers to use in tandem with relevant syllabus documents, research and teaching resources. Most of the activities may be adjusted to suit higher or lower stages depending on students' abilities and sophistication with concepts.

The kit's usefulness can be extended through attendance at a professional development forum planned for Friday 11 September 2015 or by visiting the exhibition *Lore & Order* with students until 11 October 2015. The resource can also be used in conjunction with the exhibition catalogue and Stage 3 Exhibition Activity Sheet.

The gallery and Aboriginal Reference Group acknowledge the traditional owners of this land, the Awabakal People, and as such encourage teachers to make contact with their local Land Council and their Aboriginal Education Consultative Group when developing Aboriginal programming.

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Hunter and Central Coast
Aboriginal and non-Aboriginal
school students and
community members
Ration Bags (detail) 2015
earthenware and
copper carbonate
240 pieces;
approx. 22 x 17cm each
installation size variable
courtesy the artists



INTRODUCTION

LORE & ORDER

Lore & Order explores the intricate and abstruse history between Aboriginal people, Christian missionaries and colonial lawmakers.

The exhibition's genesis came from the Aboriginal Reference Group (ARG) wishing to explore the history of a local and unique partnership. The Reverend Lancelot Threlkeld and Aboriginal leader Birabahn met at a time of critical importance to the survival of Aboriginal people; the early phase of colonial Lake Macquarie. Facing ongoing atrocities on men, women and children, their collaboration brought a measure of safeguard and validity to the local Awabakal people.

During 15 years of connection, Lake Macquarie City Art Gallery and the ARG have examined many narratives of *white contact* in Lake Macquarie and the effects on Aboriginal people. Projects and exhibitions born from this association could not have transpired without absolute mutual trust and respect.

Most compelling of these projects was *yapang marruma: making our way (stories of the Stolen)* (2009), an exposition in response to the *Apology to Indigenous People* by former Prime Minister Kevin Rudd in February 2008.

The haunting success of *yapang marruma*, evidenced by the response from both Aboriginal and non-Aboriginal visitors, fortified the already strong bond between the ARG and the gallery. Beyond this core group came the widening acknowledgement of our reciprocal achievements across both mainstream Aboriginal and non-Aboriginal communities.

The bond allows frank discourse and brokers safe passage to present a forgotten part of our communal history in *Lore & Order* – the other side of the *yapang marruma* coin.

Under the pretence that Aboriginal people were a dying race, the Aborigines Protection Board and missionaries believed their policies and practices would ease their passing. There was an enforced herding of Aboriginal people onto controlled parcels of lands, known as missions, reserves and stations¹ – different names with an invariable purpose. Most Aboriginal people refer to these places as missions or 'mish', regardless of location or overseers.

The period examined in *Lore & Order* spans 1825–1996, but focuses on 1883–1969 encompassing the Aborigines Protection Board, later the Aborigines Welfare Board, and the *Aborigines Protection Act 1909*, during which time the State Government of New South Wales had unrestricted authority over the lives of Aboriginal people. The members of the Aborigines Protection Board determined where Aboriginal people lived (missions, reserves or stations) and worked; if their children could attend school; their ability to practise ceremonies and speak language; and who could be married and to whom. They also maintained full legal guardianship of Aboriginal children from birth, which led to the Stolen Generations.

Prior to the 1909 amendment, the Aborigines Protection Board ran independently of any statutory body and without legal sanction.

The *Aborigines Protection Act 1909* heralded the first legalised incursion by an executive governing body empowered by legislation with a mandate 'to exercise a general supervision and care over all matters affecting the interests and welfare of Aborigines and to protect them against injustice, imposition and fraud'.²

Margaret Adams
Kamilaroi people
Meehi Dreaming c1996
Acrylic paint on canvas
76.04 x 105.3cm
collection Moree Plains
Gallery, NSW

INTRODUCTION

Lore & Order begins with the almost lost memory of the establishment of the first Christian Aboriginal Missions in Lake Macquarie. The first of these missions, established in 1825, was located at Reid's Mistake and called Bah-tah-bah (Belmont) and in 1831 moved to Ebenezer (Toronto). Both were founded by the Reverend Lancelot Threlkeld.

Threlkeld was ordained with an aim to convert and educate those under his care to the Christian philosophy. Ahead of his time in the method of his ministry, Threlkeld sought a way to communicate more meaningfully with his charges. Tutored by Birabahn and members of his family, he set to learn the local language and customary lore. He could now understand these people more readily and bring his influence to bear in persuading them to the path of salvation using their own words.

Birabahn was already fluent in English due to time travelling the colonies; however, he was also an initiated man with vast cultural and customary obligations among the local Awabakal and other Aboriginal peoples. He became a mediator for his people.

From this important relationship came the first formal translation of an Aboriginal language into English recorded in Australian history. Published in 1834, Threlkeld's principal work, *An Australian Grammar, of the Language, as Spoken by the Aborigines of the Hunter's River*, was the forerunner of many on this subject, including a dual translation of the Bible's Gospels.

This book is a rare glimpse into a world long passed, capturing the language and lives of Awabakal people, and a picture of early settlement across Lake Macquarie.

The *Lore & Order* story then moves on to missions under the Board and Act. It looks at the human side of mission life through memories and portraits of Aboriginal Elders who now live in Lake Macquarie: Aunty Shirley McEwen Fernando, Uncle Darryl French and Uncle Ron Gordon.

Two major artworks have been commissioned for the exhibition: Tara Standing's moving embroidered hessian quilt, *Lullaby*, bringing to mind the reuse of ration bags; Nicole Chaffey's *Lake Story*, a beautifully rendered drawing of the topography of the lake and the missions. The epic school project *Ration Bags*, which configures as a grid of 240 ceramic bags stamped with the name of every mission reserve and station in New South Wales under control of the Board and the Act, is also a major component of the exhibition.

These, together with the other selected works – by Margaret Adams, Roy Kennedy, Johnny Knox, Jim Ridgeway, Jim Stanley, Judy Watson, Harry Wedge and Alison Williams – depict with passion and often harsh honesty, life on the 'mish', beginning with Ebenezer and moving to places such as Meehi, Warangesda and Burnt Bridge.

To help us understand a history marked with honourable intent – often carried out dishonourably – *Lore & Order* brings together a collection of artworks and ideas to scrutinise the ideal, and its often tragic repercussions.

Donna Biles Fernando Exhibition Curator

¹ Missions: Land and people controlled by religious orders (granted by state bodies), rations and accommodation supplies as requested by missionary hierarchy. Reserves: Land and people controlled by the Aborigines Protection Board (individual state legislation). Rations and housing materials supplied under direction of individual Reserve Managers.

² Stations: Land on which Aboriginal people could live as permitted by the Board (individual state legislation), with no support by means of rations or housing materials and controlled by Police.

³ *Aborigines Protection Act 1909*

Hunter and Central Coast
Aboriginal and
non-Aboriginal school students
and community members
Ration Bags (detail) 2015
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INTRODUCTION



ABORIGINES PROTECTION/WELFARE BOARD ERA 1883–1969

By the latter stages of the 1860s, Aboriginal camps had developed on the fringes of many towns across New South Wales. This was seen by many of the white community as undesirable and in some cases, it aroused a degree of guilt over the treatment of the Aboriginal population in the aftermath of the British invasion in 1788. In 1881, as a step to alleviating the situation, a Protector of Aborigines was established and, in 1882, George Thornton was appointed. In 1883, he was made the founding chairman of the New South Wales Aborigines Protection Board but soon after resigned.

The early decades of the Board's operations in New South Wales reveal a great deal of Aboriginal autonomy and initiative. It is important to recognise during this period that there were no reserve managers or heavy-handed institutional control. Aboriginal groups across the state wrote letters and petitioned the government to regain land within their own distinct country.

When the land was regained, they cleared, fenced, cropped, built homesteads and grazed livestock. These people combined Western farming methods with traditional methods of production and subsistence. No one knew the seasons or country better and for a period of over 40 years many Aboriginal families were prospering on their own land, winning blue ribbons in the agricultural shows and clearing in excess of 100 pounds annually for their productivity.

By 1910, Aboriginal people had regained upwards of 27,000 acres of highly productive land. Sadly, from this time period the increased pressure of white settlement and greed took priority over the ownership of these valuable and successful land holdings. Rather than defend the Aboriginal farmers, the NSW Aborigines Protection Board instigated a process of revocation and removal of Aboriginal farmers from their properties with no recompense, and, in many cases, through police force. These families were thrown off their land with nothing more than the shirts on their backs after decades of effort and labour.

It was this tearing away of Aboriginal people from their lands, together with and the acceleration of the introduced Protection Board policy of removing Aboriginal children from their families, that formed the catalyst for Aboriginal political revolt during the 1920s and the establishment of the Australian Aboriginal Progressive Association (AAPA) headed by celebrated Worimi activist Fred Maynard. The AAPA would be the first united all-Aboriginal political organisation to form in Australia. They were the first group to call for land rights, citizenship and self-determination, and that the Protection Board should be abolished and replaced by an all Aboriginal Board. The AAPA were eventually hounded and harassed out of existence by the NSW police acting for the Protection Board.

During the 1930s, in the wake of the AAPA's demise, the Protection Board established far more restrictive and heavily controlled reserves in which there was to be no Aboriginal control over any aspect of their own lives. This era witnessed both heavy-handed control and policies of segregation and assimilation. The Protection Board would undergo a change of name in 1940 from Protection Board to Welfare Board, but its sickening policies would continue right through until well after the 1967 Referendum.

In the wake of the overwhelming referendum victory the Welfare Board was finally scrapped and a final meeting held on 29 April 1969. With its abolition Aboriginal affairs in NSW would fall to the Aborigines Welfare Directorate, Department of Child Welfare and Social Welfare (later the Aborigines Services Branch, Youth and Community Services).

In conclusion, one is left to lament the fact that if Aboriginal families had been left to prosper on their highly productive farmlands, rather than being herded onto heavily controlled missions, reserves and stations, the state of severe and unjust inequality would not exist today!

Professor John Maynard

TIMELINE

- 1837** Report to British House of Commons: 'Aboriginal Tribes Wellbeing and the State of All Indigenous People in New Holland (Australia) and Van Diemen's Land (Tasmania)'. Recommendations include:
- (1) Protection is the duty of state executive governments.
 - (2) Religious instruction and education must be provided.
 - (3) Missionaries encouraged to travel to colonies.
- 1882** George Thornton appointed first Protector of Aborigines in NSW.
- 1883** First NSW Aborigines Protection Board established.
- 1901** 1 January: Federation; the Constitution states 'in reckoning the numbers of people ... Aboriginal natives shall not be counted'. It also states that the Commonwealth would legislate for any race except Aboriginal people. This leaves the power over Aboriginal Affairs with the states.
Aboriginal people excluded from the vote, pensions, employment in post offices, enlistment in armed forces and maternity allowance.
- 1908** *The Invalid and Old Age Pensioner Act* provided social security for some but not Aboriginal people.
- 1909** *Aborigines Protection Act* Amendment. *NSW Aborigines Act* introduced the establishment of Aboriginal schools on or near reserves, and the exclusion of Aboriginal children from public schools.
22 Aboriginal schools in 1910
35 Aboriginal schools in 1920
40 Aboriginal schools in 1940
The syllabus stressed manual activities and the teacher was usually the reserve manager's wife.
- 1912** Maternity Allowance introduced but Aboriginal people ineligible.
- 1914** WWI: Aboriginal people serve in the war despite the *Defence Act 1909*, which prohibits any person not of 'substantially European' origin from serving.
- 1915** NSW Aborigines Protection Board given powers to remove Aboriginal children without cause.
- 1925** April: Australian Aboriginal Progressive Association formed in Sydney to oppose Aborigines Protection Board. Inaugural president is Fred Maynard.
- 1927** Federal law for family endowment excludes Aboriginal people; instead payments go to Aborigines Protection Board. Aboriginal people still denied maternity allowance and age pension.
- 1934** Aborigines Exemption Application: Aboriginal people can apply to the Board to 'cease being Aboriginal' and access the same rights as 'whites'. Individual exemptions may be granted by the Board, on application from magistrates or senior police officers.
- 1937** 21–23 April: Aboriginal Welfare – Conference of Commonwealth and State Authorities called by federal government, decides that the official policy for *some* Aboriginal people is assimilation:
'Aboriginal people of mixed descent are to be assimilated into white society whether they want to be or not. Those not living "tribally" are to be educated and all others are to remain without permissible leave on reserves.'
27 June: In Dubbo, Aboriginal politician William Ferguson launches the Aborigines Progressive Association, in opposition to the Aborigines Protection Board arbitrarily using its powers to harass.
- 1938** 26 January: On the 150th year celebrations of European occupation the Aboriginal Progressive Association declares a Day of Mourning, at the conference in Sydney. A monthly newspaper, *Australian Abo Call*, published in Sydney, advocating equality of treatment and opportunity for Aboriginal people. The NSW government changes Aboriginal policy from 'protection' to assimilation following the 1937 conference.
- 1939** 4 February: The first mass strike of Aboriginal people in Australia occurs, the Cummeragunja Walk-off. Over 150 Aboriginal people leave Cummeragunja Aboriginal Station in protest to cruel treatment and exploitation. They walk 66km, crossing the border from NSW into Victoria, contravening the *NSW Aboriginal Protection Act*.

TIMELINE

- 1940** Amendment to NSW Aborigines Protection legislation results in the Aborigines Protection Board being replaced by the NSW Aborigines Welfare Board. Responsibility for Aboriginal education transferred to the Department for Education, which takes control of Aboriginal schools and begins to provide trained teachers.
- 1943** Further amendment to the Aborigines Protection legislation in NSW gives two Aboriginal people – one ‘full-blood’ and one ‘half-caste’ – representation on the Aboriginal Welfare Board.
Walter Page and William Ferguson become the first Aboriginal members.
Exemption Certificate made available to all reserves and stations, permitting certain Aboriginal people from restrictive legislation. Entitling ability to vote, drink alcohol and move freely but prohibiting from consorting with others who are not exempt.
Aboriginal people use the derogatory terms ‘dog tags’ or ‘dog licences’ to refer to the certificates. This renunciation of traditional lifestyle promoted as the only opportunity to overcome poverty, gain work and access to education and social welfare benefits.
- 1944** 2 October: *Education Gazette*, NSW states that ‘children of any Aborigine securing an Exemption Certificate are to be admitted to public school’.
- 1946** Aboriginal children need a medical certificate to attain admittance to NSW public schools.
- 1950** Right to veto enacted with NSW public schools; Aboriginal children can attend only if all parents and principal agree.
- 1951** The federal government convenes the inaugural Australian Conference for Native Welfare, with all states and territories represented except Victoria and Tasmania, which claim to have no Aboriginal ‘problem’. The conference officially adopts a policy of ‘assimilation’ for Aboriginal people.
- 1957** The Federal Council for the Advancement of Aborigines and Torres Strait Islanders established. This group brings together a number of civil rights and Aboriginal welfare organisations; plays a large part in bringing about the 1967 referendum.
- Formation of the NADOC – National Aboriginal Day Observance Committee (later: NAIDOC).
- 1960** The right to veto Aboriginal children from attending public schools by parents is revoked by the NSW Department of Education.
- 1961** Second Native Welfare Conference: Ministers agree to strategies to assist assimilation. These include the removal of discriminatory legislation and restrictive practices, and the incorporation of Aboriginal people into the economy through welfare measures. Key recommendation: Education and training of non-Aboriginal Australians about Aboriginal culture and history. All states and territories amend their legislation. South Australian Premier Sir Thomas Playford argues for integration rather than assimilation.
- 1965** Implementation of Integration Policy by all state and territory governments.
12–26 February: Charles Perkins leads the Freedom Ride through north-western New South Wales in support of Aboriginal rights. The ride demonstrates the extent of discrimination, including segregated public amenities.
- 1967** Commonwealth Referendum: More than 90% vote to empower the Commonwealth to legislate for all Aboriginal people and open means for participation in the census. Federal government now shares responsibility for Aboriginal Affairs with state governments. All states except Queensland abandon laws and policies that discriminate against Aboriginal people.
(The first census fully including Aboriginal people is in 1971.)
- 1968** Commonwealth Office of Aboriginal Affairs is established. (In 1972 becomes the Department of Aboriginal Affairs.)
- 1969** Aborigines Welfare Board in NSW is abolished. All states have repealed the legislation allowing for the removal of Aboriginal children under the policy of ‘protection’.

STAGE 3 HSIE and STAGES 3–5 HISTORY

HSIE: GENERAL RATIONALE

(Excerpt Human Society and its Environment K-6 Syllabus NSW Board of Studies)

The future wellbeing of human society and its environment depends upon the quality of people's interactions with each other and with their cultural, social and physical environments as they strive to meet each other's needs...

HSIE provides a knowledge base for students to gain understandings about change and continuity, cultures, environments, and social systems and structures. Students will have opportunities to learn about people and the environments with which they interact. This knowledge base provides the foundation for studies of Australian and world history and geography, for social, cultural and legal studies, for environmental and economic studies, and for citizenship education...

Learning in HSIE can assist students to empathise with others and understand and evaluate the nature of the society to which they belong. Studies include perspectives of females and males, Aboriginal and Torres Strait Islander peoples, various cultural and socioeconomic groups, people with different religions and belief systems, and people with disabilities...



HSIE: SYLLABUS LINKS

Change and Continuity: Significant Events and People

- CCS3.1 Explains the significance of particular people, groups, places, actions and events in the past in developing Australian identities and heritage.
- Describes the impact of colonial exploration and expansion and the impact these had on all Australia
 - Identifies places associated with nationally significant events and people

Change and Continuity: Identities

- CUS3.3 Describes different cultural influences and their contribution to Australian identities
- Demonstrates an understanding of different viewpoints about what is an Australian identity and gives their own impressions and point of view
 - Identifies examples of Australian culture eg music, literature, art
 - Examines the contributions of Aboriginal people to Australian culture and identity

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STAGE 3 HSIE and STAGES 3–5 HISTORY

HISTORY: GENERAL RATIONALE

(Excerpt from History K-10 Syllabus NSW for Australia Curriculum)

History is a disciplined process of inquiry into the past that helps to explain how people, events and forces from the past have shaped our world. It allows students to locate and understand themselves and others in the continuum of human experience up to the present. History provides opportunities for students to explore human actions and achievements in a range of historical contexts. Students become aware that history is all around us and that historical information may be drawn from the physical remains of the past as well as written, visual and oral sources of evidence...

The study of History strengthens an appreciation for and an understanding of civics and citizenship. It also provides broader insights into the historical experiences of different cultural groups within our society and how various groups have struggled for civil rights, for example Aboriginal and Torres Strait Islander peoples, migrants and women. History encourages students to develop an understanding of significant historical concepts such as cause and effect, change and continuity, significance, empathy and contestability...

HISTORY: SYLLABUS LINKS

HT3-1	Describes and explains the significance of people, groups, places and events to the development of Australia
HT3-2	Describes and explains different experiences of people living in time
HT3-3	Identifies change and continuity and describes the causes and effects of change on Australian society
HT3-4	Describes and explains the struggles for rights and freedoms in Australia, including Aboriginal and Torres Strait Islander peoples
HT3-5	Applies a variety of skills of historical inquiry and communication
HT4-2	Describes major periods of historical time and sequences events, people and societies from the past
HT4-3	Describes and assesses the motives and actions of past individuals and groups in the context of past societies
HT4-4	Describes and explains the causes and effects of events and developments of past societies over time
HT4-10	Selects and uses appropriate oral, written, visual and digital forms to communicate about the past
HT5.2	Sequences and explains the significant patterns of continuity and change in the development of the modern world and Australia.
HT5.3	Explains and analyses the motives and actions of past individuals and groups in the historical contexts that shaped the modern world and Australia.
HT5-6	Uses relevant evidence from sources to support historical narratives, explanations and analyses of the modern world and Australia
HT5-8	Selects and analyses a range of historical sources to locate information relevant to an historical inquiry
HT5-10	Selects and uses appropriate oral, written, visual and digital forms to communicate effectively about the past for different audiences

S3–4 ACTIVITY: LIVING ON A MISSION

LEARNING

Discuss the artworks by **Roy Kennedy**, **Margaret Adams** and the late **Jim Stanley**. All of the artists lived on a mission and the artworks depict missions, many from an aerial point of view, allowing the viewer to see everything at once – it is almost like a map of what is there and what is happening.

Roy Kennedy's works *Mission Series* and *How soon they forget* reflect on the lives and perspectives of Aboriginal missions in New South Wales. 'His work follows a set plan; regimented mission houses with their outhouses, the authoritarian institutions of the church and the police station, and the rambling fences that delineate and symbolise mission life, often set against the bank of the meandering Murrumbidgee River.' (<http://www.artgallery.nsw.gov.au/education/education-materials/education-kits/exhibition-kits/home-aboriginal-art-nsw/>)

'Jim Stanley describes himself as 'a man who lives in the past' and through his paintings he relives his formative years of growing up on a mission... Drawing on life experiences and observations and documenting the local history Stanley reveals the lived and recent past when Kamilaroi ceremonies, stories and traditions, as witnessed and told to him by the old people, were practised despite a regimented mission life. Through his work, Stanley addresses the critical moment when traditional knowledge is stifled by institutionalisation. His subject is the survival of his people, and by portraying these histories Stanley's paintings and the people they represent are enshrined for the future.' (<http://www.artgallery.nsw.gov.au/education/education-materials/education-kits/exhibition-kits/home-aboriginal-art-nsw/>)

Margaret Adams said in an interview with Katrina Rumley, 'I was too young to know about being taken away from my mother after my grandmother died, although I have vivid memories of the way we lived and the wonderful stories I heard from



Roy Kennedy
Mission Series 2 2009
acrylic paint on board
118.8 x 145.7cm
collection Parliament of New
South Wales

STAGE 3 HSIE and STAGES 3–5 HISTORY

the elders... All my work is based on the Meehi River Dreaming and the history of the Moree camps along the river. I paint to keep the Dreaming alive and so everyone can learn about my people in Moree's early days....My pictures remember times when the old fellas started to wear clothes and changed their lifestyles from being tribal people; the way we lived on traditional food, such as kangaroo, goanna, fish and possum; and when we slept in bag tents or tin huts. The old people paved the way for us to survive.' (Rumley, Katrina. 'Margaret Adams: Revealing and preserving Moree's Kamilaroi cultural history.' In *Widening Horizons*, Katrina Rumley, Moree Plains Gallery, 2013)

Students discuss what they see in each picture – are any of the activities the same? Can they see the same sort of buildings and structures within the artworks?

Discuss the history of missions, reserves and stations in New South Wales and the Aborigines Protection/Welfare Board and *Aborigines Protection Act* and the impact they had on Aboriginal people and communities. (<http://aiatsis.gov.au/exhibitions/remembering-mission-days>).

As a class research the location of the 250+ missions, reserves and stations that existed across New South Wales. Then research the language groups across New South Wales and beyond. (<http://www.abc.net.au/indigenous/map/default.htm> and <http://www.environment.nsw.gov.au/nswcultureheritage/RevivalRenewalReturn.htm>)

Contact your local Land Council or Aboriginal Education Consultative Group to invite an Aboriginal person, perhaps someone who grew up on a mission, to come and speak to the class.

APPLY

The first part of this activity is for students to print out a map of New South Wales stretching a little beyond the borders. They then mark all the missions, reserves and stations. This could be done by a numerical system supported by a legend. They then colour and mark the language groups and boundaries. This activity could be carried out in groups or individually depending on the stage and abilities of the students.

The second part is for students to investigate if there was a mission close by to where they live or go to school. See if they can find out anything about its history and its boundaries. How long ago did it exist? Who lived there?

The third part is to use the artworks in *Lore & Order* as source material combined with the students' own research to put together a picture of daily life on a mission. The documentation of their findings should be captured as diary entries to cover five days. The first five-day account is to be from the point of view of a young Aboriginal person living on the mission, and the second five-day account from the mission manager's point of view.

EVALUATE

What did the students learn about mission life and the Aborigines Protection Board and *Aborigines Protection Act*? How much did they learn about mission life at that time? How did the accounts vary from each point of view? Has the activity developed empathy in the students?

S5 ACTIVITY: TIMELINE – ABORIGINES PROTECTION BOARD AND ABORIGINES PROTECTION ACT

LEARNING

As a requirement of the ‘Core Study – Depth Study 4: Rights and Freedoms (1945-present)’ students learn about the background to the struggle of Aboriginal and Torres Strait Islander peoples for the rights and freedoms before 1965 including the 1938 Day of Mourning and the Stolen Generations. This includes the origins of the Aborigines Protection Board and the significant impact it had on the lives of Aboriginal and Torres Strait Islander people. Students engage in class discussion and notation centered on the basic rights of all human beings and the issue of discrimination and inequality that has occurred in Australia since the 18th century.

The concept for this activity is ‘cause and effect’: events, decisions and developments in the past that produce later actions, results or effects.

APPLY

Students examine the **Timeline** on page 8 of this resource. First, students select three dates/developments and explain their importance/impact on local Aboriginal peoples’ human rights as short written response. Issues to consider could be:

- What is the most important restriction of their rights?
- What is the most important development in achieving rights?
- What rights and freedoms were denied to Aboriginal and Torres Strait Islander peoples before 1965?
- What were the Aboriginal Protection Board’s policies, e.g. the control of wages and reserves?
- What were the effects of the assimilation policy for rights and freedoms of Aboriginal and Torres Strait Islander peoples?
- Justify your answers and explain the significance of these developments.

The class should then break up in to small groups of four and as a group decide on one date and event from the timeline that had a significant impact on the life of an Aboriginal person. This will encourage debate within the group of the issues.

Students will then use the date and development as inspiration to write a one-page diary entry together, from an Aboriginal person’s perspective. What has happened that day and how has it affected the person and their family.

Once each student has completed this task, the class can come back together and present their text verbally and explain reasons behind their choice.

STAGE 3 HSIE and STAGES 3–5 HISTORY

EVALUATE

Students discuss the activity's outcomes and the issues presented. Questions may include:

- How would they feel to have rights and freedoms so restricted.
- How does that type of treatment influence someone's life?
- How policies would have affected females and males differently.

This lesson could be altered to accommodate different stages and literacy levels by either having students draw pictures to reflect Aboriginal perspective or have students research one policy or event of their choosing in greater detail.

S5 ACTIVITY: SOURCES

LEARNING

Lore & Order encompasses contemporary artworks by young artists and those who have grown up on missions, reproductions of archival materials, an original diary, text, language and film.

APPLY

Students select three objects or artworks in the exhibition and explain what these sources reveal about mission life under the Aborigines Protection/Welfare Board and *Aborigines Protection Act*.

Students research and list other sources that could be used to expand an understanding of mission life.

EVALUATE

Discuss what students have found to contribute to the class' understanding of mission life. What different sources have they found? How creative and resourceful have they been in finding them?



Lewis John (Johnny) Knox
People Praying Together 2014
acrylic paint on canvas
61 x 45cm
private collection, Newcastle

STAGE 3 HSIE and STAGES 3–5 HISTORY



Reverend Lancelot Threlkeld
Diary 1814-17
15 x 9cm
collection Miromaa Aboriginal
Language and Technology
Centre, NSW

S5 ACTIVITY: BIRABAHN AND REV. THRELKELD

LEARNING

Discuss 'empathy' as a concept – the ability to understand another's point of view, way of life or how decisions may effect people and society.

APPLY

Students EITHER write a short letter from Birabahn to the Governor of New South Wales outlining the main issues concerning the impact of European expansion on the local Aboriginal community from his point of view

OR write a brief report by Rev. Threlkeld to the Governor of NSW outlining the issues concerning the impact of European expansion on the local Aboriginal community from his point of view.

When writing the letter, students should consider they are writing as the chosen individual and need to reflect an understanding of their point of view and of their times.

Students refer to at least two sources from the exhibition, either a written or visual source to support their letter.

EVALUATE

Discuss the differences and similarities in the issues presented in each of the letters. How has the activity affected the students' understanding of the personal impact of the situation and issues?

STAGE 4 ENGLISH

ENGLISH: GENERAL RATIONALE

(Excerpt from English K-10 Syllabus NSW for Australia Curriculum)

Language shapes our understanding of ourselves and our world. It is the primary means by which we relate to others and is central to the intellectual, social and emotional development of all students. In the years of schooling from Kindergarten to Year 10, English is the study and use of the English language in its various textual forms. These encompass spoken, written and visual texts of varying complexity through which meaning is shaped, conveyed, interpreted and reflected...

They engage with and explore texts that include widely acknowledged quality literature of past and contemporary societies and engage with the literature and literary heritage of Aboriginal and Torres Strait Islander peoples. By composing and responding with imagination, feeling, logic and conviction, students develop understanding of themselves and of human experience and culture. They develop clear and precise skills in speaking, listening, reading, writing, viewing and representing, and knowledge and understanding of language forms and features and structures of texts...



ENGLISH: SYLLABUS LINKS

A. Communicate through speaking, listening, reading, writing, viewing and representing.

EN4-2A Effectively uses a widening range of processes, skills, strategies and knowledge for responding to and composing texts in different media.

B. Uses language to shape and make meaning according to purpose, audience and context.

EN4-3B Uses and describes language forms, features and structures of texts appropriate to a range of purposes, audiences and contexts.

C. Think in ways that are imaginative, creative, interpretative and critical.

EN4-5C Thinks imaginatively, creatively, interpretively and critically about information, ideas and arguments to respond to and compose texts.

D. Express themselves and their relationships with others and their worlds.

EN4-4D Demonstrates understanding of how texts can express aspects of their broadening world and their relationships within it.

Hunter and Central Coast
Aboriginal and
non-Aboriginal school students
and community members
Ration Bags (detail) 2015
earthenware and
copper carbonate
240 pieces;
approx. 22 x 17cm each
installation size variable
courtesy the artists

ACTIVITY: MISSION BOY DREAMS STORY BOOK



Roy Kennedy
Mission boy dreams 2006
etching
31.5 x 49.5cm
Art Gallery of New South Wales
Mollie Gowing Acquisition
Fund for Contemporary
Aboriginal Art 2006

LEARNING

Discuss the *Mission boy dreams* 2006 by **Roy Kennedy**. What are the students' seeing and feeling, and what do they think the artist is trying to say? Some other questions you may like to ask include:

- Who created the artwork?
- For what purpose was the artwork created?
- In what context is the artwork being seen?
- Who is the intended audience?
- What has been omitted, altered or included in the artwork?
- What does the artwork say about history?
- What does the artwork communicate about our individual or national identity?
- What does the artwork say about society?
- What does the artwork say about a time and/or event?
- What aspects of Aboriginal culture is the artwork communicating?

Talk to your local Land Council or Aboriginal Education Consultative Group to see if an Aboriginal person could come and speak to the class about mission life under the *Aborigines Protection/Welfare Broad and Aborigines Protection Act*, as well as some wider implications of policies.

STAGE 4 ENGLISH

Roy Kennedy was born in 1934 on Wiradjuri country and was brought up at Police Paddock Mission at Darlington Point, near Griffith. This mission superseded the Warangesda mission (established in 1880 and closed in 1925), on which his mother lived until she was taken away to Cootamundra Domestic Training Home for Aboriginal Girls.

Although the artist's work is based on these two missions, 'his work follows a set plan: regimented mission houses with their outhouses, the authoritarian institutions of the church and the police station, and rambling fences that delineate and symbolise mission life, often set against the bank of the meandering Murrumbidgee River.' (<http://www.artgallery.nsw.gov.au/education/education-materials/education-kits/exhibition-kits/home-aboriginal-art-nsw/>)

In this artwork, Roy Kennedy has depicted the mission and his grandfather's home – a hollow tree outside of the mission fence. His grandfather wasn't allowed to be on the mission as he wasn't of mixed descent. The artist and his brother would visit to watch their grandfather carve boomerangs and listen to him tell stories and speak language. The knowledge they received from their grandfather, helped them survive and hide in the bushes which saved them from the government cars that came to take the children away.



Roy Kennedy
How soon they forget 2001
etching
49 x 59cm
courtesy Art Track Australia

For more information and reference:

http://www.aboriginalartnetwork.com.au/indigenous_artists_details.php?artist_id=248

<http://www.abc.net.au/radionational/programs/away/mission-days-marie-munkara-and-roy-kennedy/3671240>

<http://www.artgallery.nsw.gov.au/education/education-materials/education-kits/exhibition-kits/home-aboriginal-art-nsw/>

APPLY

1. Students write a short essay to describe how the artist's message is conveyed through visual literacy elements such as:
 - Overall composition – the surroundings, objects etc.
 - Use (or not) of colour and tone
 - Contrast or arrangement of opposite elements to create interest
 - Point of view – from what angle is the content of the artwork seen
 - Positions – where are objects within the image and is there a background, foreground and middle ground
 - Rule of thirds – divide the image in thirds. Objects in the top third are usually 'empowered' whereas object in the lower third are 'disempowered'
 - Saliency – where the eyes are drawn first and why
 - Symbolism – has the artist used one image to represent another
 - Vectors – in which direction are the eyes drawn and why

- 2: Students create a short narrative, in the first person, around the information they have about the artwork and how they responded to it. Students then transfer the text into a four-page A4 storybook containing four key illustrations – either drawn, and/or collaged, and/or computer generated. The combination of the text and images should clearly convey the message/s to peers.

3. Students write a short response outlining how their storybook conveys the message.

EVALUATE

Did the students know about mission life 'under the Act'? How did telling a story in the first person voice help them understand the issues any better? Can they relate to the story of this artist as a young boy? Did they find it difficult to write? Discuss the use of images and text to convey meaning. Were they successful in conveying their message in image/text?

STAGE 3 CREATIVE ARTS

CREATIVE ARTS: GENERAL RATIONALE

(Excerpt from Creative Arts K-6 NSW Board of Studies 2012)

The artforms of visual arts, music, drama and dance can be thought about in a variety of ways. They play a significant role in how meaning is made in people's lives. Visual arts, music, drama and dance offer students and people of all ages opportunities for personal expression, enjoyment, creative action, imagination, emotional response, aesthetic pleasure and the creation of shared meanings...

Through the arts, the diverse and pluralistic values of Australian cultures, including those of Aboriginal and Torres Strait Islander peoples, reflect the interests and aspirations of groups, and their identities...

Perspectives ...teachers should take into account issues related to Aboriginal and Torres Strait Islander peoples. Teachers should note that experiences in the arts of Aboriginal peoples contribute to students' understanding of Australian society and to the reconciliation of Indigenous and non-Indigenous Australians. Contemporary practices of Aboriginal and Torres Strait Islander peoples in the arts reflect ongoing traditions. It is recommended that from Early Stage 1 to Stage 3 all students should experience the work of Aboriginal and Torres Strait Islander peoples. Teachers need to remember that they are facilitators in the passing on of traditional knowledge and that Elders are the keepers of this traditional knowledge, art and culture. Aboriginal families and communities should be involved in contributing to this important perspective of the curriculum.



CREATIVE ARTS: SYLLABUS LINKS

Hunter and Central Coast
Aboriginal and
non-Aboriginal school students
and community members
Ration Bags (detail) 2015
earthenware and
copper carbonate
240 pieces;
approx. 22 x 17cm each
installation size variable
courtesy the artists

- VAS3.2 Makes artworks for different audiences assembling materials in a variety of ways.
- VAS3.3 Acknowledges that audiences respond in different ways to artworks and that there are different opinions about the value of artworks.
- VAS3.4 Communicates about the ways in which subject matter is represented in artworks.

STAGE 3 CREATIVE ARTS

ACTIVITY: PORTRAITS

LEARNING

Discuss the art of portraiture as a likeness of a person, especially of the face, as a painting, drawing, photograph, sculpture or collage. The Oxford Art Online unit is a good resource for portraiture: 'Portraits can represent individuals in many different ways. They can be literal representations of a person or they can represent a person symbolically... Rather than just seeking to capture the sitter's physical appearance, artists sought to represent his or her character, disposition, and even inner psyche. In order to represent such subjective and symbolic aspects of their subjects, artists often paid less attention to capturing precise facial features than to developing new compositional devices, employing nonnaturalistic color and making very specific choices about the background and what it might reveal about the subject.' (<http://www.oxfordartonline.com/public/page/lessons/Unit1Lesson3>)

There is much debate about creating a portrait from life rather than from a photograph: 'There appears to be some sort of belief about the mystical quality of a portrait created from life, as though only an artist who knows their subject can produce a worthy portrait. This brings into question an important aspect of portraiture: how important is it to create a portrait from life?' (<http://www.portrait.gov.au/postcards/2010/12/what-is-the-value-of-a-portrait-created-from-life>)

Self-portraits are also interesting to look at when studying portraiture: 'Self-portraits are among the most direct yet intriguing works created by artists for analysis and self-expression. As both subject and creator, the artist is represented entirely in their own terms.' (<http://splash.abc.net.au/home#!/digibook/1778131/look-within-self-portraiture>)

Look at the three reproductions of portraits of Birabahn on page 23, from *Lore & Order*. The first, entitled *Magill (Birabahn)* is a reproduction of a watercolour by Richard Browne made around 1819, would have been painted while Birabahn was alive, and possibly from life. The second is a reproduction of *Biraban (or McGill)* painted around 1839 by Charles Wilkes, also painted while Birabahn was alive. The third is a reproduction of *Birabahn - eagle* painted in 2006 by Aboriginal artist Douglas Archibald.

These three artworks represent the same person but are painted from different points of view and in different styles. The first is painted in the typical European style as a "tourist" image of the day – representations of the most exotic and curious aspects of the colony, which for Europeans included Aboriginal people as well as its natural history'. (http://www.nag.org.au/__data/assets/pdf_file/0006/227742/12099_newcastle_browne_FINAL_2.pdf). The second is a more realistic attempt made to illustrate an exploration expedition from the United States and was published in a book. The third is cultural, and is a portrayal of Birabahn as totem of his people – the eaglehawk, or sea eagle. The original artwork was made for an exhibition at Lake Macquarie City Art Gallery in 2006, *Stories: Country, Knowledge, Spirit & Politics*.

Printed reproduction of
Magill (Birabahn) c1819
by Robert Browne
original watercolour
26.8 x 22cm
courtesy National Library of
Australia (an3298502-v)

Printed reproduction of
Biraban (or McGill) c1839,
from Charles Wilkes,
*Narrative of the United
States Exploring Expedition*
(Philadelphia: Lea &
Blanchard, 1845). Original
portrait lost. Courtesy University
of Newcastle's Cultural
Collection, Auchmuty Library

Printed reproduction of
Birabahn - eagle 2006
by Douglas Archibald
original synthetic polymer
paint and ochre on board
35 x 25cm
courtesy the artist

STAGE 3 CREATIVE ARTS



Discuss what each of these artworks say about the sitter, Birabahn, how the artist may see the sitter and about the artist himself.

What do the artworks say about Aboriginal people and culture? How has society changed its view from the 1800s? Can students think of a way that Aboriginal images are still used for tourism – what do they think about that? Is it a real portrayal of Aboriginal people?

Tony Albert, a contemporary Aboriginal artist, comments on the 'tourist' aspect of the depiction of Aboriginal people: 'I work across photography, installation video, and "Aboriginalia"—a term I coined to describe kitsch Australiana with representations of Aboriginal people'. (<http://www.c-ville.com/shifting-difference-aboriginal-artist-tony-albert-breaks-silence-brothers/>)

APPLY

Students make two portraits – drawings with paint or watercolour added. The first is a self-portrait. What does the portrait say about the artist? Remember the artist has full control over the artwork. The second portrait is of another student in the class. What can the artist say about that student in the artwork?

EVALUATE

Display all of the portraits in the classroom, making sure each student has both of the portraits of them together. Students discuss the similarities and differences between the self-portraits and portraits.

NOTE: This activity could also be used for Stage 4.

STAGE 4 & 5 VISUAL ARTS

VISUAL ARTS: GENERAL RATIONALE

(Excerpt Visual Arts Years 7–10 Syllabus, NSW Board of Studies 2003)

Visual Arts has a significant role within the curriculum through providing learning opportunities designed to encourage students to understand the visual arts, including the different kinds of creative works they, and others, make.

Visual Arts places great value on the development of students' intellectual and practical autonomy, reflective action, critical judgement and understanding of art in artmaking and in critical and historical studies of art. Visual Arts plays an important role in the social, cultural and spiritual lives of students. It offers a wide range of opportunities for students to develop their own interests, to be self-motivated and active learners who can take responsibility for and continue their own learning in school and post-school settings.

The syllabus identifies the structural, subjective, postmodern and cultural frames as a basis for understanding the visual arts. Each frame represents a different assumption about the visual arts and provides the grounds for addressing questions related to artistic meaning and value. The frames offer a basis for practical choice and alternative grounds for investigating ideas in art. Each frame provides alternative ways to examine and explore the world as content and its artistic and aesthetic representation. The frames are not intended to be exhaustive nor final but are redefined and unfold over time...

VISUAL ARTS: SYLLABUS LINKS

4. Artmaking

Practice: 4.1 Uses a range of strategies to explore different artmaking conventions and procedures to make artworks

Conceptual framework: 4.2 Explores the function of and relationships between artist – artwork – world – audience

Frames: 4.3 Makes artworks that involve some understanding of the frames

Representation: 4.4 Recognises and uses the world as a source of ideas, concepts and subject matter in the visual arts

Conceptual strength & meaning: 4.5 Investigates ways to develop and extend concepts and different meanings in their artworks

Resolution: 4.6 Selects different materials and techniques to make artworks

4. Critical and Historical Studies

Practice: 4.7 Explores aspects of practice to critical and historical interpretations of art

Representation: 4.10 Recognises that art criticism and art history construct meanings

STAGE 4 & 5 VISUAL ARTS

ACTIVITY: POETRY TO ARTWORK – 12 TEARS

LEARNING

Discuss *12 Tears* by **Alison Williams** including its symbolism and use of materials. In tandem, research life on missions and aspects of the Stolen Generations. Under the Aborigines Protection Board (later Aborigines Welfare Board) and the *Aborigines Protection Act (1909)*, the State Government of New South Wales had unrestricted authority over the lives of Aboriginal people. 'The members of the Aborigines Protection Board determined where Aboriginal people lived (missions, reserves or stations) and worked; if their children could attend school; their ability to practise ceremonies and speak language; and who could be married and to whom. They also maintained full legal guardianship of Aboriginal children from birth, which led to the Stolen Generations.' (Donna Biles Fernando, 2015)

Alison Williams, of the Gumbaynggirr people, says of her artwork: '*12 Tears* was inspired by stories from my mother about her childhood. Many scattered memories of running from the welfare and hiding in



VISUAL ARTS: SYLLABUS LINKS

5. Artmaking

Practice: 5.1 Develops range and autonomy in selecting and applying visual arts conventions and procedures to make artworks

Conceptual framework: 5.2 Makes artworks informed by their understanding of the function of and relationships between artist – artwork – world – audience

Frames: 5.3 Makes artworks informed by an understanding of the frames

Representation: 5.4 Investigates the world as a source of ideas, concepts and subject matter in the visual arts

Conceptual strength & meaning: 5.5 Makes informed choices to develop and extend concepts and different meanings in their artworks

Resolution: 5.6 Demonstrates developing technical accomplishment and refinement in making artworks

5. Critical and Historical Studies

Practice: 5.7 Applies their understanding of aspects of practice to critical and historical interpretations of art

Representation: 5.10 Demonstrates how art criticism and art history construct meanings

Alison Williams
12 Tears (detail) 2014
ceramic, thread, stockings,
acrylic paint
126 x 110cm
private collection

STAGE 4 & 5 VISUAL ARTS

the kitchen cupboard when they came to the house.

As a fair skinned child, my mother was seen as an easy target for assimilation. Once removed from the care of her mother and aunts and taken from her homeland, she could be taught how to live, speak and work like a white Australian. She talks of times of wearing stockings and dressing for church in her Sunday best to fit into the social cut.

The lines and movement of this work have a memory of traditional tally marks¹ used throughout the Clarence Valley where my mother grew up. The line on the eggs and the woollen weave resonate old decorative themes depicting the countryside and mountains in the valley.'

'There are engravings in the soft sandstone outcrops of the Clarence River Valley. The motifs are mainly tracks and lines (tally marks)...Many sites are regarded as being of sacred or ceremonial significance to Aboriginal people, and they should not be visited without permission from the Aboriginal community.' (*Aboriginal Cultural Heritage Values on the North Coast and within the Upper Clarence*, Ron Herron and Bill Walker with additions and alterations by Terry Moody, cleanandgreen.com.au)



Alison Williams
12 Tears 2014
ceramic, thread, stockings,
acrylic paint
126 x 110cm
private collection

STAGE 4 & 5 VISUAL ARTS

APPLY

After the students have discussed *12 Tears*, they make their own visual representation of the poem written by the artist to accompany this artwork.

Divide the students into small groups so they can read the poem within the group and brainstorm the imagery in the text and possible ways of interpreting it.

Students return to their own place and create an artwork around the imagery discussed. The artwork should take another form from that used by the artist. Perhaps they could make a mixed media artwork including drawing, collage and printmaking. They could illustrate literally and/or use symbolism to convey their message/s.

Twelve Tears

Twelve tears for assimilation
One tear for each full moon
as she is reminded of what once was
If she dresses like you...
Will the tears stop falling?
If she lightens her skin with make-up
If she covers her legs with stockings...
Will the tears stop falling?
If she keeps a tidy house...
Will the tears stop falling?
If she comes to your church,
If she prays to your god...
Will the tears stop falling?
If she stops speaking her language,
If she renounces her culture...
Will you give her children back?

Alison Williams

EVALUATE

Have the students show their artwork and discuss the symbolism and the materials they have chosen to use. Did the students know about mission life under 'The Act' and about the Stolen Generations?

How did their discussion of the poem affect how they made their artwork?

How did each student's artwork vary? Were they able to successfully convey the idea/s in the poem visually?

STAGE 4 & 5 VISUAL ARTS

LEARNING: IDENTITY AND FREEDOM

Imagine being an adult having to ask for permission to get a job, to go to school or to get married. You do not have citizenship rights and no legal recourse! Why? Because of the colour of your skin, because you are Aboriginal.

It is difficult to estimate how many Aboriginal people lived on the 255 or more missions at any one time, but it is estimate in the 1000s. Aboriginal people were forced to live under the rules of the Aborigines Protection/Welfare Board (1883-1969). Each mission, reserve or station was governed by a white manager or the local police and these figures had complete control over the everyday lives of Aboriginal people.

Lore & Order provides us with the opportunity to view artworks by Aboriginal artists affected by these rules, their family and friends. For example, the series *Stop and Think*, was created by the late **HJ Wedge** in an attempt to 'freeze a moment' and 'draw out its raw emotive elements'. (<http://www.artgallery.nsw.gov.au/collection/works/217.1994.a-e/>). The artist was almost illiterate, but through his art practice was able to use his own visual language to communicate his view of a post-colonial narrative. 'His heartwrenching portrayal of the horror of the abduction of young children combines a modern retelling of the classical cautionary allegory, bringing the plight of 'the Stolen Generations' from missions into a world of high rises and neon lights.' (Donna Biles Fernando, 2015).

Roy Kennedy's works *Mission Series* (page 18) and *How soon they forget* (page 19) also reflect on the lives and perspectives of Aboriginal missions in New South Wales.

'His work follows a set plan; regimented mission houses with their outhouses, the authoritarian institutions of the church and the police station, and the rambling fences that delineate and symbolise mission life, often set against the bank of the meandering Murrumbidgee River.' (<http://www.artgallery.nsw.gov.au/education/education-materials/education-kits/exhibition-kits/home-aboriginal-art-nsw/>)

The late '**Jim Stanley** describes himself as 'a man who lives in the past' and through his paintings he relives his formative years of growing up on a mission. ...Drawing on life experiences and observations and documenting the local history Stanley reveals the lived and recent past when Kamilaroi ceremonies, stories and traditions, as witnessed and told to him by the old people, were practised despite a regimented mission life. Through his work, Stanley addresses the critical moment when traditional knowledge is stifled by institutionalisation. His subject is the survival of his people, and by portraying these histories Stanley's paintings and the people they represent are enshrined for the future.' (<http://www.artgallery.nsw.gov.au/education/education-materials/education-kits/exhibition-kits/home-aboriginal-art-nsw/>)

STAGE 4 & 5 VISUAL ARTS



HJ (Harry) Wedge
Stop and think (detail) 1993
synthetic polymer paint
on canvas
5 panels: 76 x 456cm overall
collection Art Gallery of New
South Wales
purchased 1994

Margaret Adams (page 4) said in an interview with Katrina Rumley, 'I was too young to know about being taken away from my mother after my grandmother died, although I have vivid memories of the way we lived and the wonderful stories I heard from the elders... All my work is based on the Meehi River Dreaming and the history of the Moree camps along the river. I paint to keep the Dreaming alive and so everyone can learn about my people in Moree's early days... My pictures remember times when the old fellas started to wear clothes and changed their lifestyles from being tribal people; the way we lived on traditional food, such as kangaroo, goanna, fish and possum; and when we slept in bag tents or tin huts. The old people paved the way for us to survive.' (Rumley, Katrina. 'Margaret Adams: Revealing and preserving Moree's Kamilaroi cultural history.' In *Widening Horizons*, Katrina Rumley, Moree Plains Gallery, 2013)

These artworks offer the audience an opportunity to reflect on how they view Aboriginal people and their sense of belonging in a post-colonial context. By looking at these artworks people are able to immerse themselves in the tragic and, mostly, untold story of Aboriginal Australians.

STAGE 4 & 5 VISUAL ARTS

ACTIVITY ONE: LAW MAKERS

APPLY

As students walk into the classroom they will be allocated a card randomly (page 36). These cards will be colour coded and a list of what each colour means is to be clearly displayed in the classroom as set out below.

Red Dots

- Allowed cushions
- Encouraged to relax
- Allowed to determine where and what the Blue Dots must do
- Can make changes to the rule for Blue Dots without notice or reason
- Only communicate commands to Yellow Dots
- No direct contact or communication with Blue Dots

Yellow Dots

- Must ensure Blue Dots follow the rules
- Interpret and enforce the rules given by the Red Dots
- Can communicate to Red and Blue Dots

Blue Dots

- Must remain silent, unless directed by Yellow Dots
- Must follow all rules and directions of Yellow Dots

For the activity you will need:

- A printed set of the card templates, enough for each student in the class. To ensure the effectiveness of the activity, print 20% red 30% yellow and 50% blue.
- A copy of the Reflection Sheet for each student (page 37)

Encourage the students to play their designated roles for as long as you think they need to understand the concept. It is vital that the teacher monitor student behaviour during the activity to ensure that students do not take advantage of their position. It is also important for students to swap cards at least once so they have the experience of other roles and perspectives. Also, take into consideration the students' individual learning needs – you may need to adjust the activity to suit.

Discuss the history and timeline of the Aborigines Protection Board and *Aborigines Protection Act* (page 8). Links below will be helpful as well as page 6 and 7 of this resource. Also discuss the artworks within *Lore & Order*, and/or research other artworks by Aboriginal artists that relate to mission life. Have students research personal stories of life on missions through the *Lore & Order* catalogue, exhibition and the links below.

STAGE 4 & 5 VISUAL ARTS

Contact your local Aboriginal Land Council or Aboriginal Education Consultative Group to identify a local Aboriginal person who may be able to come to the school and speak to your class about personal memories, issues and history.

REFLECT AND EVALUATE

After students have returned to their normal seats, explain to the students that each circle is a representative of a particular group; RED= Aborigines Protection Board YELLOW= Mission/Reserve Managers and Missionaries, BLUE=Aboriginal people.

Students to complete questions 1 and 2 on the Reflection Sheet. Discuss how the activity made them feel and how they may now relate to the stories of Aboriginal people living on missions and reserves.

ACTIVITY TWO: MY FAVOURITE THINGS

APPLY

To start with, have each student make a list of five objects they would take if they had to leave their home in a hurry. Encourage students to bring these objects to school for the lesson if appropriate. If this is not appropriate, students can either draw or photograph them to use in this activity.

For the activity you will need:

- Numbered identical cardboard boxes, or paper bags
- Reflection Sheets from the 'Law Makers' activity
- Students' five personal items
- Digital SLR
- Photographic paper or access to a digital printer/copier

Reflect on the previous 'Law Makers' activity and recount knowledge and thoughts on life on missions and reserves, including those told through the artworks in *Lore & Order*.

Each student is given a numbered box in which they have to place their belongings after registering them on the template provided (page 38). Students should arrange their possessions and photograph them, then write a quick summary of what the items say about their identity on the Reflection Sheet. Students then select **one** item to keep and leave the remaining objects in the numbered box.

The boxes are then randomly distributed throughout the class by the teacher. The students who receive the boxes can look through the belongings. They then arrange the new belongings with the special one they have kept of their own, and photograph them and write a short response on the Reflection Sheet, about how they felt about having their possessions taken and how they felt about having to accept a new 'forced' identity.

STAGE 4 & 5 VISUAL ARTS

As a class discuss issues around identity. How did the students feel about having their possessions given to someone else without reason? In addition, how did the students feel about being given a new identity through the new possessions?

Further, discuss this in light of what the students have learned about missions and the New South Wales Government's control over all aspects of the lives of Aboriginal people and the resulting devastating loss. Make it clear that although for the students this is an activity, for many Aboriginal people this was a reality and, in many cases, they were never returned. Point out that Aboriginal possessions often included land, language, lore and family, as well as personal possessions.

Students could summarise their experiences and new knowledge in a short subjective written response related to 'identity' and 'forced loss of identity' and mission life.

EVALUATE

Did the students know about mission life? Did they learn more about mission life and past government policies? How did their verbal and written responses articulate this?



Tara Standing
Lullaby (detail) 2015
cotton, hessian
147 x 97cm
courtesy the artist

STAGE 4 & 5 VISUAL ARTS

EXTENSION ACTIVITY: PRINTMAKING

RESEARCH

Research the artistic practice of the late **Jim Stanley**, **Roy Kennedy** and the late **HJ Wedge**. Discuss the process of etching and how similar techniques can be used in students' linocut designs. Relate artworks to the elements of line and colour, ensuring that students understand print composition.

For this activity you will need the following materials:

- A3 black and white prints of the photographs of objects taken in 'My Favourite Things' activity
- Black markers
- Carbon paper
- A3 cartridge paper
- 30 x 30cm lino blocks
- Lino-cutting tools
- Acrylic block printing ink
- Smooth printmaking paper such as Magnani or Stonehenge

APPLY

Students make a linocut image of the photographs taken in the 'My Favourite Things' activity. Ask students to think about identity and select an area of 30 x 30cm of the A3 photograph to use for their design.

Students use black marker to trace over the selected area of the photograph. Remind students to keep the lines simple but ensure that each object is identifiable. They should think about the positive and negative space and background. Are there interesting patterns or shapes on their photographed objects etc?

Students then place carbon paper face down on the lino block, tape photograph over the carbon paper and then trace over black lines with a pen.

Remove carbon paper and the photograph, then use a ruler to draw a border directly onto the square around the transferred drawing. This border will be for words related to their identity. Make sure they trace them on back-to-front!

Reinforce to the students that what they cut out will remain the colour of the paper. Print at least two in the edition – one for each of the students who shared the possessions. Once the prints are dry, students may also decide to hand-colour with watercolour paints or pencils.

EVALUATE

Display the students' prints in a grid and discuss their success as representations of identity. How did the two connected prints relate to one another?

STAGE 6 VISUAL ARTS

VISUAL ARTS: GENERAL RATIONALE

(Excerpt Visual Arts Stage 6 Syllabus, NSW Board of Studies 2013)

Visual Arts as a subject provides for various interpretations of the visual arts that are both contemporary and relevant. Acknowledging that visual arts encompasses the areas of art, craft and design, the subject is theoretically and practically sustained by practice, the frames, and a conceptual framework about art. These interests and abilities.

Fostering interest and enjoyment in the doing, production and consumption of art, the subject seeks to build informed citizens and discerning audiences for art and to raise the standard of cultural awareness in Australia. Visual Arts acknowledges the need to respect cultural diversity within Australia and in other regions and cultures... Visual Arts places a high regard on how students develop an informed point of view and encourages tolerance, diversity and empathy between students, teachers and others in the expression of different points of view. Visual Arts recognises the contribution that different kinds of knowing make to understanding. It provides for the acquisition of both practical knowledge and propositional knowledge, and it acknowledges the different sets of beliefs and values that condition understanding and practice...

Hunter and Central Coast
Aboriginal and
non-Aboriginal school students
and community members
Ration Bags (detail) 2015
earthenware and
copper carbonate
240 pieces;
approx. 22 x 17cm each
installation size variable
courtesy the artists



VISUAL ARTS: SYLLABUS LINKS

Critical and Historical Studies

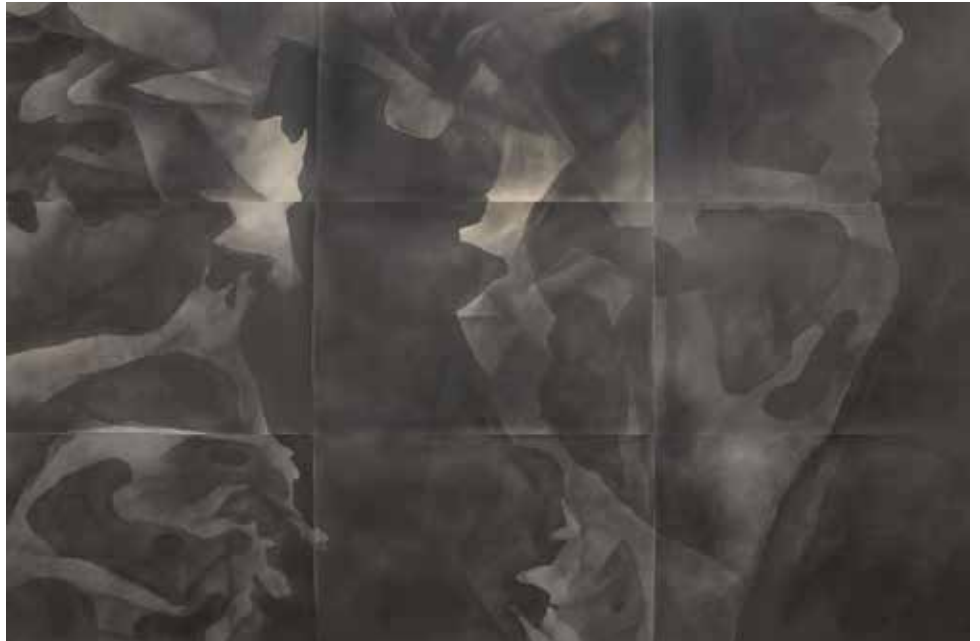
Practice: H7 Applies their understanding of practice in art criticism and art history

Conceptual Framework: H8 Applies their understanding of the relationships among the artist, artwork, world and audience

Frames: H9 Demonstrates an understanding of how the frames provide for different orientations to critical and historical investigations of art

Representation: H10 Constructs a body of significant art histories, critical narratives and other documentary accounts of representation in the visual arts

STAGE 6 VISUAL ARTS



ACTIVITY: SAMPLE HSC QUESTIONS

APPLY

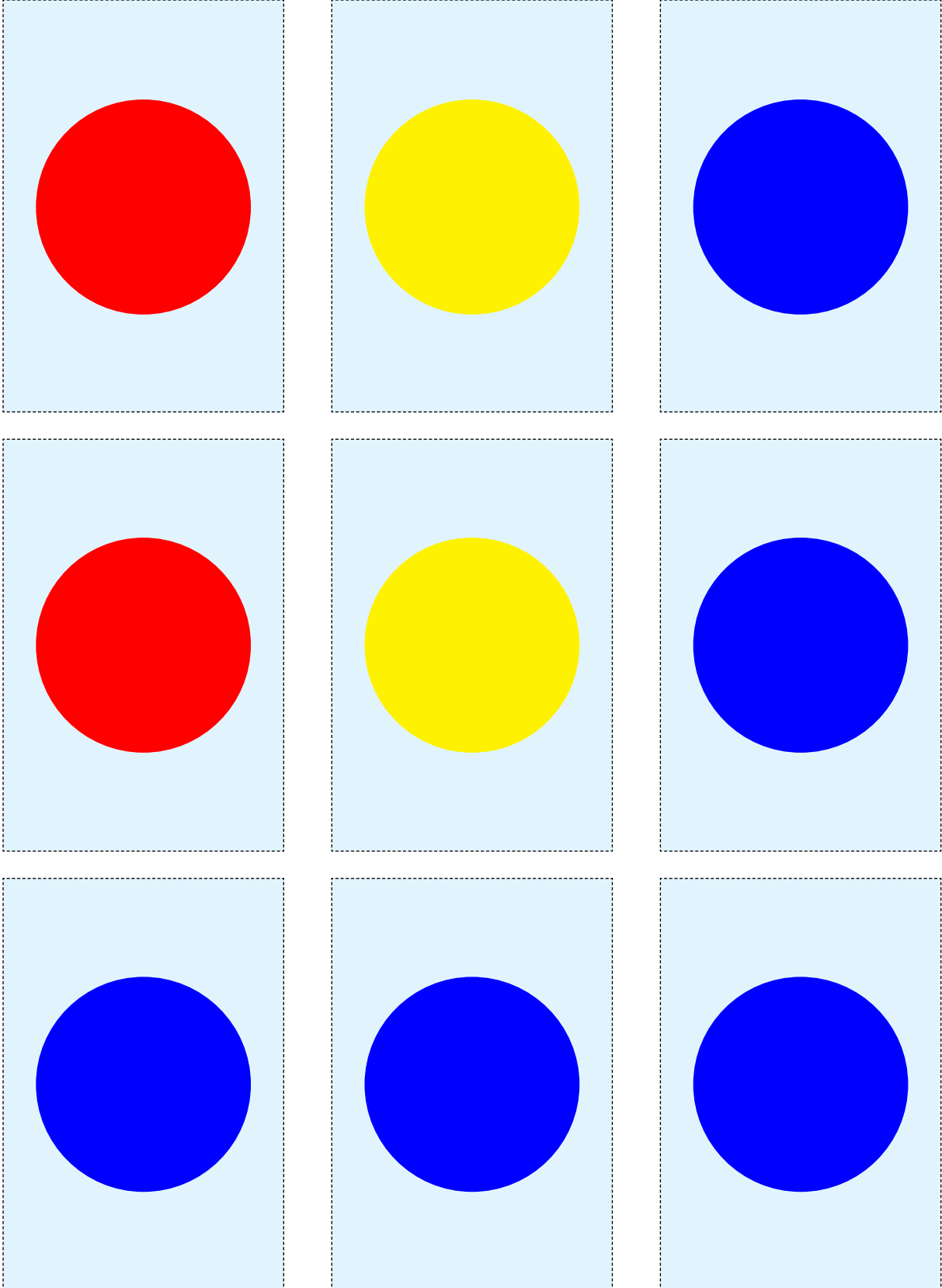
After viewing and discussion of artworks in *Lore & Order* select a question from the list below for students to research and complete during class.

1. Analyse how artworks represent and document cultural histories.
2. Analyse how emotion is used in artworks to provoke and generate discussion about ideas and issues.
3. Curator Brenda Croft adopts the view that artists sometimes play the role of 'cultural warriors' who defend their territory.
Select TWO artists and explain how their roles can be interpreted to reflect Croft's view.
4. Analyse the psychological world of the artist in relation to their work.
5. Cultural identity is constructed and challenged by stereotypes.
Evaluate this statement, referring to artist and/or designers and/or filmmakers and/or other practitioners.
6. You have been asked to curate an exhibition called 'Experience and Memory'.
Use the subjective frame to explain your choice of artists and their works.
7. Evaluate the ways different artists represent ideas and interests in the world through the development of a visual language.
8. Evaluate the view that art reflects the social values of a particular time and place.
Explain the ways in which social identity is addressed in the work of artists.

Nicole Chaffey
Lake Story 2015
graphite on paper
231 x 336cm
courtesy the artist

STAGE 6 VISUAL ARTS

CARD TEMPLATE: IDENTITY AND FREEDOM



STAGE 6 VISUAL ARTS

REFLECTION RECORD SHEET: IDENTITY AND FREEDOM

Student Name: _____ Date: _____

1. What colour dot/s did you have? What role did you have to play?

2. How did playing each role make you feel? Which group did you find most difficult to be a part of and why?

3. What do your five selected possessions say about your identity?

4. How did it feel to have your possessions taken away for no reason?

5. What does your one remaining possession combined with the possessions you just received say about your new identity? How do you feel about having to change your identity?

6. What have you learned about mission life and identity?

STAGE 6 VISUAL ARTS

POSSESSION REGISTER: IDENTITY AND FREEDOM

POSSESSION REGISTER						
Name	Item Number	Description	Date Received	Signature	Date Returned	Signature

STAGE 6 VISUAL ARTS

OTHER: WEBSITE LINKS

- *The Apology: to the Stolen Generations*, 2008, DVD produced for Reconciliation Australia by Ben Gregg, Indigenous Film Services, Sydney. Available upon request via <http://www.reconciliation.org.au/srcs>
- *Bringing them home* education resources: <http://www.hreoc.gov.au/education>
- *Bringing them home 2007*, produced for Human Rights and Equal Opportunities Commission of Australia by Oziris Productions, Canberra
- *Yapang marruma: making our way (stories of the Stolen)* education resource: <http://artgallery.lakemac.com.au/page.aspx?pid=955&vid=17&fid=244&ftype=True>
- Mission Map: <http://www.environment.nsw.gov.au/nswcultureheritage/RevivalRenewalReturn.htm>
- Aboriginal Language Group map: <http://www.abc.net.au/indigenous/map/default.htm>
- Miromaa Language and Technology Centre: <http://www.miromaa.org.au/>
- Mission information <http://aiatsis.gov.au/exhibitions/remembering-mission-days> <http://aiatsis.gov.au/node/16900>
- Artworks: <http://www.artgallery.nsw.gov.au/collection/works/217.1994.a-e/>
- HOME: Aboriginal Art from New South Wales , Education Resource: <http://www.artgallery.nsw.gov.au/education/education-materials/education-kits/exhibition-kits/home-aboriginal-art-nsw/>
- Missions: <http://aiatsis.gov.au/research/finding-your-family/research-resources-family-history/mission-and-reserve-records/new-south-wales-missions-and-reserves>
<http://www.environment.nsw.gov.au/chresearch/ReserveStation.htm>
- *Lookin for Your Mob: A Guide to Tracing Aboriginal Family Trees*, Diane Smith and Boronia Halstead, Canberra: Aboriginal Studies Press, 1990
- www.sbs.com.au/firstaustralians
- <http://www.ourlanguages.net.au>

Published to accompany the exhibition
Lore & Order a gallery exhibition project
curated by Donna Biles Fernando
in consultation with the
Aboriginal Reference Group

Lake Macquarie City Art Gallery
4 September – 11 October 2015

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Publisher Lake Macquarie City Art Gallery
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Template Designer Stephen Goddard
Layout Raelene Narraway
Printer Lakemac Print

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Acknowledgements

The gallery would like to acknowledge
the work of the Aboriginal Reference
Group and local Aboriginal and
non-Aboriginal Educators
Selena Archibald, Donna Biles Fernando,
Maree Edwards, Rodney Groves,
Jennifer Lawless, Jessica Leffley,
Gary Luke and Kiarna Visiou for their
valuable contribution as writers and/or
consultants in preparing this
education resource.

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