65000 YEARS

A Short History of *Australian* Art

PREPARATORY MATERIAL
SCHOOLS

Ngarrngga
to know, to hear, to understand

65,000 Years: A Short History of Australian Art

PREPARATORY MATERIAL
SCHOOLS

Acknowledgement of Country

These education resources have been developed on the unceded land of the Wurundjeri Woi-wurrung peoples.

Ngarrngga honours the traditional custodians of Country/ Place throughout Australia and recognises the continuing connection of First Peoples to lands, waters, cultures, and communities.

We pay deep respect to Aboriginal and Torres Strait Islander knowledge systems, histories, and cultures, and to Elders past and present.

We recognise Indigenous peoples as the first educators and their continued leadership in teaching, learning and research.

We pay respect to Elders past, present and future, and acknowledge the importance of Indigenous Knowledge to the work of Ngarrngga.
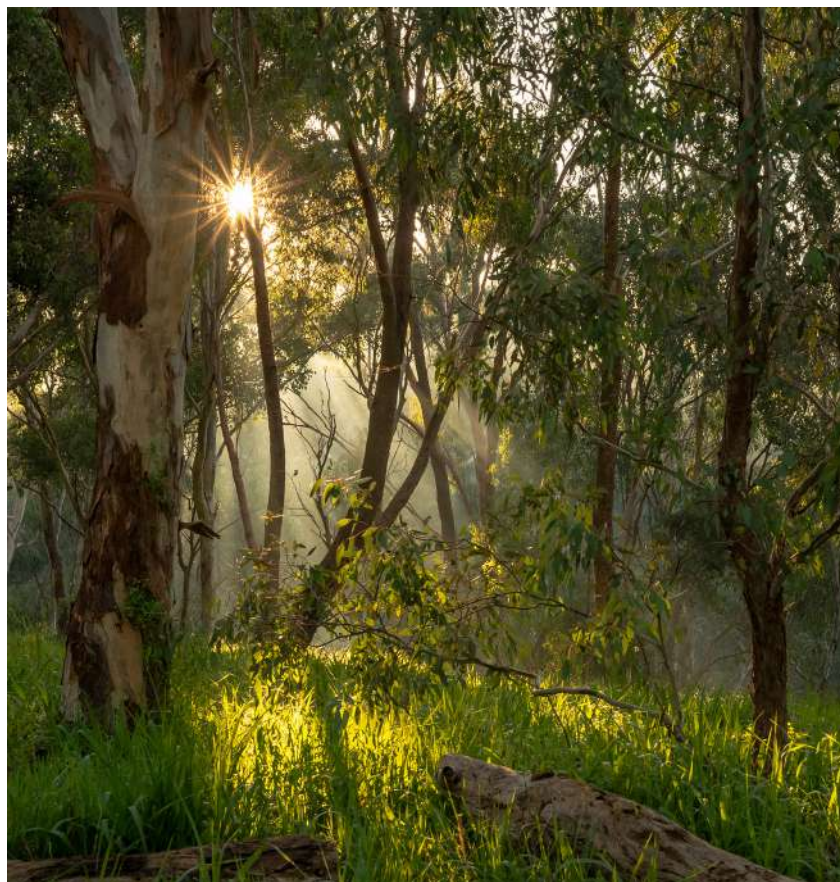
Sunrise Through Trees, Alphington, Wurundjeri country.
Photographer: Tiffany Garvie. Source: Ngarrngga. Used under licence.

Advisory

Curated in consultation with Aboriginal and Torres Strait Islander artists and custodians, *65,000 Years: A Short History of Australian Art* reveals the importance and brilliance of Aboriginal and Torres Strait Islander art.

The exhibition is also about truth-telling. For societies with shared histories of violence or injustice, truth-telling about the past is essential for overcoming division and achieving genuine democratic and prosperous outcomes for all citizens. Australian curricula frameworks recognise the importance of truth-telling, emphasising the critical role of education for building comprehensive understanding of the rich tapestry of truth that comprises Australia's history.

We advise all viewers that the exhibition contains references to dispossession, the Australian Wars, violence, massacres, child removal, missionisation, incarceration, and deaths in custody. Some works in the exhibition contain derogatory images or titles with outdated terminology. These do not reflect the University's viewpoint, but rather the social attitudes and circumstances of the period or place in which they were created.

We advise Aboriginal and Torres Strait Islander people that the exhibition and its education resources also feature the names, images and works of people who have died.

Ngarrngga's resources are developed within the University of Melbourne's Faculty of Education by educators, in close consultation with academic and Indigenous Knowledge Experts. Guided by our principles and best practice Indigenous Cultural and Intellectual Property (ICIP) processes, as outlined in our ICIP Declaration, all resources are designed to empower educators to confidently showcase Indigenous Knowledge in their teaching and learning. As part of an ongoing research program, Ngarrngga follows iterative cycles of development, meaning our resources are never truly final. They are living documents, continually evolving in response to emerging needs, feedback, and systemic changes.

Ngarrngga
to know, to hear, to understand

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Contents

Introduction

'Truth-telling is a form of restorative justice. How artists acknowledge the ways history has impacted Aboriginal and Torres Strait Islander peoples and influenced their fates is the subject of key contemporary works in 65,000 Years.'

— *Professor Marcia Langton AO (2024, p. 17).*

Welcome to the preparatory materials for the *65,000 Years: A Short History of Australian Art* exhibition education resources. The preparatory information outlined in this booklet details everything you need to know, hear and understand at each stage of your engagement with the exhibition for education purposes.

This booklet contains a curated selection of supplementary materials and activities that complement the key concepts, themes, and questions highlighted in the education resource's case studies. These materials include suggested readings, recordings, websites and further standalone resources that can be used by educators for preparatory discussions and inquiries with students within their respective education settings.

Consider how and where you might use these to identify students' curiosities and interest, clarify and extend understandings and facilitate further classroom-based inquiries accordingly. Educators are encouraged to leverage student interests alongside these support materials to create tailored and context-specific learning experiences in their respective education settings.

We encourage you to explore these materials both before and after engaging with the exhibition, and as you prepare to work with the broader suite of education resources. While we have made every effort to include freely available materials, you may be able to source some from your school library, a local library or consider purchasing them.

It is important for all educators to acquaint themselves with all aspects of this booklet before, during and after your exploration of the featured works of art and cultural objects. This applies to school groups working with a Learning Experience Facilitator (LEF) at the Potter Museum of Art, and classroom teachers engaging remotely.

The exhibition

65,000 Years: A Short History of Australian Art examines the rise to prominence of First Peoples' art across Australia in the face of a brutal history of colonisation and proclaims the importance of Indigenous knowledge and agency. The exhibition features more than 400 artworks, including important public and private loans and new commissions.

Opening during National Reconciliation Week, *65,000 Years: A Short History of Australian Art* runs from 30 May through to 23 November 2025 at the Potter Museum of Art in Narrm (Melbourne), Australia. The works of art and cultural objects displayed in 65,000 Years: A Short History of Australian Art do not sit in isolation. The curatorial team have carefully considered the placement of these works of art and cultural objects in situ, curating the relationships and conversations created between them.

The curatorial team

65,000 Years: A Short History of Australian Art is curated by Distinguished Associate Provost Professor Marcia Langton AO, Senior Curator Judith Ryan AM and Associate Curator Shanysa McConville in consultation with Indigenous custodians.

The curatorial team for *65,000 Years: A Short History of Australian Art*. From left to right: Associate Curator Shanysa McConville, Senior Curator Judith Ryan AM and Distinguished Associate Provost Professor Marcia Langton AO.

Shanysa McConville is an Eastern Arrernte curator based in Melbourne. She received a B (Hons) in ancient world studies from the University of Melbourne before beginning her curatorial work in Art Museums at the university. Shanysa is Associate Curator, Art Museums, working on exhibitions across the University of Melbourne's art galleries as well as in research and development of the art and cultural collections with specific focus on the Donald Thompson Collection and the forthcoming Place for Indigenous Art and Culture (The Place). Shanysa is also a casual academic in Indigenous studies, teaching at the University of Melbourne and Deakin University.

Judith Ryan AM is Senior Curator, Art Museums, at the University of Melbourne. Judith received a BA (Hons) from the University of Melbourne in 1970 and a Certificate in Education at Oxford University in 1972. She began her art museum career in 1977 at the National Gallery of Victoria (NGV), where she was the Senior Curator of Indigenous art for three decades through to 2021. Judith greatly contributed to planning, initiating and advancing the NGV's Indigenous art collection from 1987 onwards. She has published widely in the field and has curated more than fifty exhibitions, focused on increasing the visibility and accessibility of First Peoples' art and revealing its importance. In 2017, Judith was awarded a Member of the Order of Australia *'For significant service to the visual arts...as a curator of Indigenous exhibitions and as an author'*. In 2020, she was appointed by Minister Wyatt to the Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS) Council.

Distinguished Associate Provost Professor Marcia Langton AO is an anthropologist and geographer. Since 2000, she has held the Foundation Chair of Australian Indigenous Studies at the University of Melbourne. She has produced a large body of knowledge in the areas of political and legal anthropology, Indigenous agreements and engagement with the minerals industry, and Indigenous culture and art. Her role in the Empowered Communities project, under contract to the Department of Prime Minister and Cabinet, and membership of the Expert Panel on Constitutional Recognition of Indigenous Australians are evidence of her academic reputation, policy commitment and impact, alongside her role as a prominent public intellectual.

The curatorial team for *65,000 Years: A Short History of Australian Art* have selected, assembled and storied more than 400 works across the three levels of the Potter Museum of Art. These works of art and cultural objects are curated into distinctive sections in accordance with the following themes:

- *The Great Southern Peninsula*
- *First Encounter and Frontier Wars*
- *Scientific Racism*
- *Art of Arnhem Land*
- *Art of Groote Eylandt*
- *Art of the Central and Western Deserts*
- *Art of the Kimberley*
- *Resistance and Innovation*
- *Cultural Astronomy*

The education resources

'Storytelling is the original classroom. Through storytelling, history, beliefs and knowledge about people, places and the world are related to each new generation'

— *Professor Marcia Langton AO (2024, p. 184).*

The education resources for *65,000 Years: A Short History of Australian Art* are developed in collaboration with Ngarrngga. As a Signature Program at the University of Melbourne, Ngarrngga is a collaboration between the Faculty of Education, Indigenous Studies Unit and Indigenous Knowledge Institute. Ngarrngga comprises a broad program of works supporting educators' engagement with and embedding of Indigenous Knowledge in curriculum, schools and teacher education. These works include (but are not limited to):

- Development of freely accessible quality curricula resources
- Professional Development for educators
- Initial Teacher Education
- Research and Evaluation

Through this program of works undertaken by educators, for educators, in collaboration with Indigenous Knowledge Experts, Ngarrngga strives to support educators to be confident in showcasing Indigenous Knowledge within their teaching and learning.

The education resources for *65,000 Years: A Short History of Australian Art* are designed to engage learners with key information and concepts through activities that invite reflection, discussion, meaning making and further inquiry. The education resources are designed for our onsite school tours at the Potter and will also be available online for you to use in your classroom via the Ngarrngga Website.

Linked to the Australian, Victorian and NSW curricula frameworks, the education resources for *65,000 Years: A Short History of Australian Art* have been collaboratively developed through Ngarrngga's approach for working with Indigenous Knowledge experts, museum educators, classroom teachers, teacher educators and artists. This team of collaborators have worked together to highlight a range of key concepts and curiosities, and accompanying activities that invite reflection, conversation and meaning making.

Five bespoke education resource packs have been prepared for school Grades 3/4 through to Grades 11/12. Each education resource includes case studies for works of art and cultural objects featuring in *65,000 Years: A Short History of Australian Art*. The selected works have been carefully chosen and storied for age-appropriateness, and in accordance with correlating curriculum content for their respective curriculum Grades.

The artworks and cultural objects for each Grade resource include and are storied as follows:

Grades 3 / 4: Connection to Country/place

Students will explore Connections to Country/place through five key works by Brett Leavy, Mandy Nicholson, Albert Namatjira, Minimini Numalkiyiya Mamarika, and Betty Muffler and Maringka Burton.

Grades 5 / 6: Continuity of Culture

Students will explore Continuity of Culture through seven key works by Brett Leavy, Mandy Nicholson, William Barak, Mundukul and Noŋgirrŋa Marawili, Woŋgu and Dhambit Munuŋgurr, and Betty Muffler and Maringka Burton.

Grades 7 / 8: Land, Belonging and Time

Students will explore Land, belonging and time through six key works by Brett Leavy, Mandy Nicholson, Brian Robinson, Ginger Riley Munduwalawala, Naomi Hobson, and Betty Muffler and Maringka Burton.

Grades 9 / 10: Rights and Freedoms

Students will explore Rights and freedoms through six key works by Brett Leavy, Lin Onus, Trevor Nickolls, Robert Campbell JNR, Ishmael Marika, and Betty Muffler and Maringka Burton.

Grades 11 / 12: Truth-telling through Curating

Senior secondary students will learn about Truth-telling through curating through six key artworks by Brett Leavy, Julie Gough, Gordon Bennett, John Tjakamarra, and Betty Muffler and Maringka Burton.

The education resources offer a range of questions and activities to engage with before, during and after your visit. Through fostering understanding and identification of personally significant meanings, curiosities, and interests, these materials provide a foundation for ongoing inquiry in diverse classroom contexts and geographic locations.

As you use the education resources, you may discover words and definitions that are new to you or spelt differently to how you have previously seen in Country and geographic places. This reflects the evolving nature and contextual diversity of spoken Aboriginal and Torres Strait Islander languages, where the spelling of certain words may differ.

Throughout the resource and wherever possible, words from Aboriginal and Torres Strait Islander languages are spelt according to the most current orthography; this being accepted conventions for spelling and writing words in a particular way. This will also be in accordance with individual authors and artists' preferences.

In the same ways that culture lives and continues to evolve, we recognise that coming to know, hear and understand in culturally responsive ways means these resources will also continue to evolve. In practice, these resources will remain open to feedback and revision to enable them to iterate and move with the flow of societal and systemic change.

Over time, material from the *65,000 Years: A Short History of Australian Art* education resources will network further into the broader constellation of Ngarrngga's curriculum resources, which live on the Ngarrngga website. There you will find a growing suite of complementing resources that you can use to further pursue specific points of interest that stem from this exhibition, for you and your students, for years to come.

Cultural Safety

Whether engaging onsite or online, the following contains important information for all educators on fostering and upholding cultural safety while coming to know, hear, and understand Indigenous Knowledge showcased in the exhibition.

Cultural safety is fostered within environments that are spiritually, socially, emotionally, and physically safe, and that do not impose upon a person's identity or deny their needs. It is cultivated through acts of shared respect, meaning, knowledge, and the collective experience of learning together with these attributes and affordances in place (AITSL, 2022b; Williams, 1999).

Our cultural safety framework in the Museum and Collections Learning Team is informed by the Commission for Children and Young People (Victorian Government, 2023) Child Safety Standard 1 that states:

> *"Organisations establish a culturally safe environment in which the diverse and unique identities and experiences of Aboriginal children and young people are respected and valued"*

> — (*Commission for Children and Young People, 2023*).

Why is cultural safety important for everyone?

Cultural safety is a universal human right and everyone's responsibility (UNESCO, 2015). Educators in all settings play an important role in fostering and upholding culturally safe and responsive learning environments. By embracing and promoting cultural safety and responsiveness, we collectively and proactively contribute to fostering social cohesion within communities and educational institutions at all levels. This helps fortify the broader ability of education systems to uphold cultural integrity as a whole (UNESCO, 2024; AITSL, 2022a).

The University of Melbourne and the Potter Museum of Art are committed to creating a culturally safe and responsive workplace and learning environment for Indigenous and non-Indigenous staff and school students alike. Importantly, these education resources are created, and our Learning programs are facilitated by a collaborative team of Indigenous and non-Indigenous university educators and students.

To deliver on this commitment, our exhibition Learning Programs are carefully co-designed with exhibition curators and Ngarrngga curriculum experts in consultation with Indigenous Knowledge Experts (Ngarrngga, 2024a; 2024b). This collaborative approach is grounded in a holistic and responsive framework for working together to uphold the dynamic, interconnected nature of Indigenous Knowledge systems and ensuring respectful and appropriate engagement with Indigenous Knowledge and Peoples (Ngarrngga, 2024c).

This booklet highlights essential information for educators to familiarise themselves with regarding the imperative for cultural safety and strategies to cultivate it. In complement to materials referenced and our recommended readings, this article from the Ngarrngga curriculum team provides further rationale and reflective questions that educators can use to help them prepare themselves and their students to enjoy a culturally safe, responsive, and enriching learning experience with these resources; onsite at the Potter and online in classrooms.

Expectations and requirements before visiting the Potter

When visiting the Potter Museum of Art, we expect educators and students to arrive informed and prepared to actively participate in and contribute to upholding a culturally safe, responsive, respectful and enriching experience for all.

In accordance with our cultural safety framework, we require attending and coordinating school staff to review and sign an acknowledgment of their understanding of the following expectations and information. To uphold a culturally safe environment for Indigenous and non-Indigenous staff and students, we ask the following from attending students and school staff members:

- To listen and respond respectfully whilst Indigenous Learning Facilitators share aspects of their identity, recognising the diversity of Indigenous peoples' characteristics, beliefs and cultures.

- To understand and respect that Indigenous Facilitators are not able to answer all questions relating to Indigenous people and culture, specifically on topics that sit outside the scope of the learning program content.

- To attend the program and engage with Indigenous perspectives with an open mind, without judgement or preconceived ideas.

To underscore the importance of our commitment to cultural safety and responsiveness, we require coordinating and attending school staff members to facilitate conversations with students about the above expectations prior to your visit to the exhibition at the Potter.

To support you in this, the following outlines strategies and discussion prompts for educators to familiarise themselves with and explore collaboratively with their students.

Establishing understandings and ways of working together

Attending school staff members are responsible for ensuring they and their students arrive prepared to engage in culturally responsive and safe ways. They are also responsible for overseeing the duty of care, supervision, and behaviour of students throughout their visit.

Accepting shared responsibility to come fully informed and prepared to contribute allows everyone to benefit from the Potter's commitment to create a culturally safe environment. This enables Indigenous and non-Indigenous staff, educators, and students to engage in a culturally safe, responsive, and enriching learning experience together.

If you are using the education resource case studies in your classroom, you may adapt our advice below to suit your classroom context. This can include having preparatory discussions with colleagues and students to help establish shared norms of what respect looks, sounds and feels like.

Additionally, and with educators' guidance, you may wish to have students collaboratively co-construct and complete a class agreement of their own making. Collaboratively developing a class agreement can establish shared understandings for how the class will work together to uphold a culturally safe learning environment, where Indigenous histories, cultures, and perspectives are approached respectfully and with an open mindset.

Doing so can help ensure a well-informed, respectful and culturally safe and responsive experience for all involved (Narragunnawali, 2025). Educators may also find this a helpful strategy for identifying and addressing any potential questions or concerns students might have, individually or collectively.

Preparatory discussions to promote cultural safety

For a maximised learning experience onsite at the Potter and online in classrooms, educators must properly prepare themselves and students to engage meaningfully and in culturally safe, responsive ways with *65,000 Years: A Short History of Australian Art*. As this may be the first museum or gallery learning experience for some educators and students, it is especially helpful to explore expectations and discuss what to anticipate beforehand.

After reading the above section on cultural safety, expectations and requirements, it is important to facilitate a discussion about the exhibition and the topic of cultural safety with your students. Below are some preparatory questions educators can use to open and guide this discussion with students, whether engaging with the exhibition onsite or online:

- What does respect look, sound and feel like?

- What makes a curious question a respectful question?

- What does it mean to listen and respond with an open mind?

- Who will facilitate our learning experience? How can we show respect to non-Indigenous and Indigenous facilitators?

Having discussed and established the above, educators could then extend this conversation by inviting students to apply the outcomes from their preparatory discussions to consider the overarching storyline, and the works of art and cultural objects featured in the case studies for their Grade's education resource.

Allowing students to consider what they might like to share about these provides an opportunity for them to apply their understandings and build a sense of curiosity. While encouraging curiosity, emphasise the importance of pausing to reflect on how their contributions align with the collectively established understandings of respect before sharing with the wider group.

Building curiosity and excitement

Educators can use the following questions to facilitate whole-class discussion or prepare students for more in-depth engagement with their Grade-specific education resource. These questions can be adapted for pair or small group work, allowing students to explore pre- and post-visit inquiries, deepening their understanding of expectations or capturing initial thoughts and impressions.

- Who made *65,000 Years: A Short History of Australian Art* and if we don't know, how will we find out? Where will we look? (the Potter Museum of Art website is a great place to find out more)

- What do you imagine your experience of *65,000 Years: A Short History of Australian Art* will be like?

- What questions do you have about *65,000 Years: A Short History of Australian Art*?

- What do you think might be different about seeing works, presentations or exhibits on a computer or TV screen compared to seeing them in person?

- Offer time for students to explore the case studies in class - What are their initial thoughts about what we will explore and learn about with them?

- Are there any words in there that are new to us, or that we are unsure of? (make a note of any that pique students' interest, create confusion or excitement)

- Which artists created the works of art and cultural objects showcased in your Grade's education resource? What do we know about these artists? What are we curious to know about them?

We recognise that teachers know their students best and therefore play in an important role in contributing to a culturally safe, responsive and enriching museum learning experience. Ensuring the needs and considerations of your students are communicated to museum staff both at the time of booking and during your school group visit helps us work together to plan and provide the best possible engagement experience for you and your class.

Engaging with staff at the Potter

For onsite school groups visiting the Potter, your tour will explore and discuss the works showcased in the case studies of your Grade's education resource. Throughout your tour, you will interact directly with a Learning Experience Facilitator (LEF) and likely encounter the Potter's Gallery Attendants as well.

Learning Experience Facilitators

During a school group tour, you will be guided with care by our trained Learning Experience Facilitators (LEFs) who are young people studying at the University, for a unique peer-to-peer learning experience. This is a major point of difference for the University of Melbourne's Learning Experiences programs at the Potter Museum of Art, as well as Buxton Contemporary and Science Gallery Melbourne.

LEFs will work with you and your students to engage with precious works of art and cultural objects, and the Indigenous Knowledge showcased within them. Students will participate in culturally responsive and safe group discussions and activities, prompting them to think critically and engage respectfully with the works.

Gallery Attendants

Gallery Attendants bring plenty of enthusiasm for engaging visitors in conversation about the works showcased in the Potter Museum of Art exhibitions. Serving as the public face of the museum, the Gallery Attendants are passionate about our exhibitions and are keen to discuss ideas and artworks with our visitors.

You and your students are welcome and encouraged to engage with our friendly Gallery Attendants during your museum excursion during times where it is appropriate to do so.

Managing safety and wellbeing at the Potter

Museum environments can be highly stimulating and engage multiple senses. The *65,000 Years: A Short History of Australian Art* exhibition includes visually, aurally, and spatially stimulating materials.

You can help ensure the comfort and participation of all students by communicating any accommodations needed for those with sensory needs (i.e bring headphones for students with auditory sensitivities, exercise care for how students with spatial sensitivities are introduced to spaces that are expansive or closed). On booking your excursion, you will be sent a risk assessment document outlining all physical, cultural, and psychological risks associated with the exhibition.

Further to your own understandings of students' sensitivities and needs, ask your school's wellbeing, Grade or house coordinators if there are any students that they recommend you monitor during your museum visit. Students can also opt out of engaging with particular displays should you and they feel the need to do so at any time.

Behaviour at the museum

In addition to cultural safety, it is **important to talk about the sorts of behaviour** expected in museum settings, and what things educators and students can do to demonstrate respect and care during their visit. These are the same considerations for a classroom setting.

- What kinds of behaviours and actions will help them effectively communicate their interests, curiosities and needs to those around them?

- If you have visited an art museum before, how would you describe it to someone who has never been before?

- What do you imagine it will be like visit the Potter Museum of Art?

Here are some further important reminders about expected behaviour during a museum visit:

- No touching of artworks or display plinths

- Being aware of your surroundings, including people around you

- Moving slowly and with care

- Talking quietly so as not to disturb other people engaging with the works

- Not eating or drinking in spaces

Content considerations

The following colour coding is adopted across the education resources to help you identify works of art where content reminders are in place.

Cultural Safety reminders

The education resource showcase examples of Indigenous knowledge and knowledge systems. Some of the artworks and stories around them touch upon (for example) impacts of invasion, colonisation, displacement, and destruction/theft of country and culture experienced by Indigenous people.

Sensory and space reminders

Some works of art and cultural objects are situated in small, tight or confined spaces across the exhibition. There are also works that employ digital visual technologies and emit sound. Please be mindful of how you move with students through the installations, and of staff and members or the general public who may also be moving through the museum.

Each education resource contains its own bespoke **exhibition tour map** highlighting between five and seven works of art and cultural object case studies. These exhibition tour maps adopt the same colour coding to help you identify works where content reminders are in place (i.e **Sensory and space reminders**, **Cultural Safety reminders**).

Pedagogical considerations

For educators seeking to further their own learning whilst guiding the learning of others with care and confidence, we encourage you to take up Ngarrngga's invitation to know, hear, and understand. A preparedness to do so is as important for learners as it is for teachers. First and foremost, these education resources foreground and privilege Indigenous Knowledge, and commensurate ways for coming to know, hear and understand what is being made available to know in the exhibition.

Educators possess a combination of pedagogical expertise, deep understanding of curriculum, and knowledge of their students. This is what uniquely positions teachers to design and deliver education experiences that meet the needs and interests of their students. As resources developed by educators, for educators in collaboration with Indigenous Knowledge Experts (Ngarrngga, 2024), a variety of pedagogical considerations underpin the creation of these education resources.

These considerations are carefully scrutinised for their congruence with Ngarrngga's guiding principles of Relationality, Respect for Indigenous Cultural Intellectual Property (ICIP), and Reparative Justice (Hogarth, 2024). Where congruence is found, we leverage broader epistemological and pedagogical attributes (i.e inquiry, concept/object/place-based) to support meaningful and culturally responsive engagement with Indigenous Knowledge. The pedagogical considerations educators bring to working with these resources are particularly important for post exhibition engagement back in the classroom.

Educators have agency to use the resources as a foundation to create a variety of pathways into curriculum content, capabilities and priorities for their students. In the same way that good scholarship requires us to think, write, read, research, analyse, edit and collaborate (Mountz et al., 2015), good pedagogy calls for similar affordances. With this in mind, the education resources are designed with the intention for educators to revisit and reflect upon what they know and do pedagogically, and to identify what they might like to try. This is central to Ngarrngga's invitation to 'be brave and have a go' (Ngarrngga, 2024).

Please visit the Ngarrngga's News and Stories to learn more about the approaches that underpin these resources, and how these are accounted for in our methodology for creating education resource materials.

Recommended reading

We recommend the following readings for all educators working with the education resources, across all grades and educational settings. These provide information that can broadly support your ways of working with the works of art and cultural objects featured in the *65,000 Years: A Short History of Australian Art* education resources.

These readings have been chosen to broadly complement your exploration of key themes and imperatives foregrounded across the education resources. They also contain culturally responsive curricula and pedagogical guidance to support your implementation of the education resources. Educators can use these to help clarify and extend understandings that arise from preparatory discussions. You may notice occasions where key examples from these are incorporated into the Grade specific resource you use with your students. While we have made every effort to include freely available materials, you may be able to source some from your school library, a local library or consider purchasing them.

## 65,000 Years: A Short History of Australian Art publication

Edited by Distinguished Associate Provost Professor Marcia Langton AO and Senior Curator Judith Ryan AM, this book is a scholarly work offering new insights into the first art of this country. Featuring writing by twenty-five leading thinkers across generations and disciplines, this publication celebrates Indigenous Australian art across time, media, and language groups. We recommend this text as a worthwhile investment for all educators interested in showcasing Indigenous works of art and cultural objects in their classroom, museum, and gallery-based education programs. Further information about this significant text and links to purchase can be found here.

Narragunnawali Terminology Guide
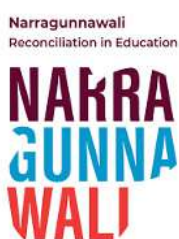
Narragunnawali has tools and resources for schools and early learning services to take action towards reconciliation between non-First Nations Australians and Aboriginal and Torres Strait Islander peoples. Their guide for using respectful and inclusive language and terminology can help you reflect upon and adapt the language you use, as well as the contexts, circumstances and impacts of the words we choose to use.

AITSL Capability Framework for building a culturally responsive Australian teaching workforce
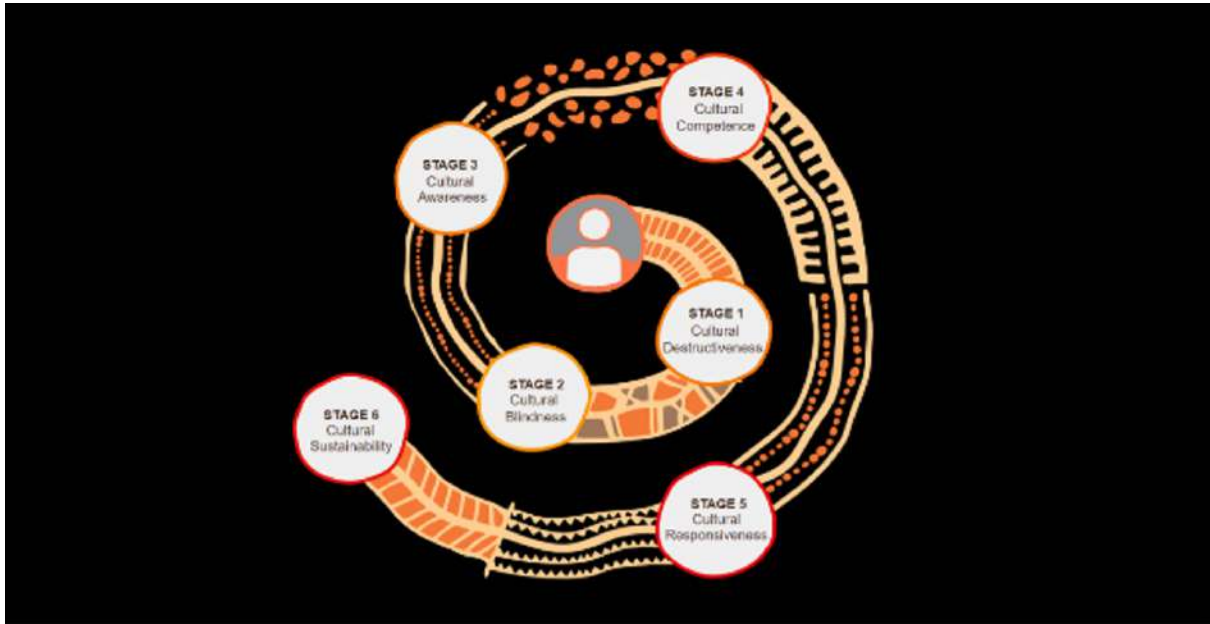
The [Australian Institute for Teaching and Learning's (AITSL) Capability Framework for building a culturally responsive Australian teaching workforce](#) (2022) is an excellent tool for ascertaining where you are at in your own culturally responsive pedagogical learning.

The characteristics outlined onwards from Stage 4 in the capability continuum provide examples of the kinds of values, behaviours and actions that permeate a culturally responsive pedagogical approach. All teachers should be striving to adopt pedagogical approaches that are congruent with these.

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Uplands

This large scale immersive digital mapping project features over twenty remote Indigenous Art Centres, and interviews with over 150 Indigenous artists and arts workers from across the country, many of which feature in *65,000 Years: A Short History of Australian Art*. Find out more about Uplands [here](#).

Aboriginal and Torres Strait Islander Art in the Classroom (2nd Edition)
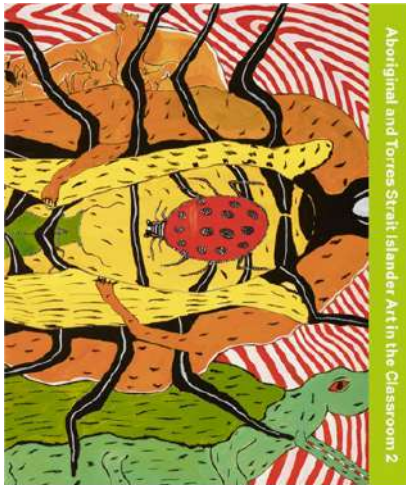
Aligned with the Australian Curriculum, this publication encourages educators to prioritise artists and their stories, make connections to the lives of students at all levels and expose them to the diversity of art made by Aboriginal and Torres Strait Islander artists. The 316-page second volume builds on the success the 156-page first volume which sold over 5,000 copies nationwide. This classroom ready text is available for purchase through the Art Gallery of South Australia.

Art Gallery of South Australia (AGSA)
The essential introduction to Aboriginal art (25 facts)

Developed in collaboration between curators from AGSA and University of Virginia's Kluge-Ruhe Aboriginal Art Collection, this PDF offers 25 introductory and essential facts about Aboriginal and Torres Strait Islander art.

AIATSIS Map of Indigenous Australia

A copy of the AIATSIS map of Indigenous Australia can be purchased here.

This map is an essential resource to have on display in the classroom, especially to consult when introducing countries and language groups to students in a way that they can easily visualise.

AIATSIS Guide to evaluating and selecting education resources

The AIATSIS Education Resource Evaluation Framework (2022) provides educators with a critical reflection tool to assist them in selecting quality curriculum resources for and about Aboriginal and Torres Strait Islander peoples.

ACARA's FIRST Framework

The Australian Curriculum, Assessment and Reporting Authority (ACARA) have developed a framework as a guide to assist teachers and schools to engage with their local First Nations communities to support the implementation of the Australian Curriculum. Adopting the acronym **FIRST** (**F**ind out about, **I**ndigenous Knowledge, **R**espectful partnerships, **S**upporting students learning, **T**ime considerations), this framework provides very simple and practical considerations for developing a teaching and learning program suitable for your local context.

ACARA's Aboriginal and Torres Strait Islander Histories and Cultures Glossary Download

ACARA provides downloadable materials to support teachers' attendance to and enactment of the three interconnecting aspects of the Aboriginal and Torres Strait Islander Histories and Cultures Cross Curriculum Priority. The Glossary download offers helpful definitions of terms that feature in both the CCP and the education resources for *65,000 Years: A Short History of Australian Art.*

Note: ACARA does not endorse any product that uses the Australian Curriculum or make any representations as to the quality of such products. Any product that uses material published on this website should not be taken to be affiliated with ACARA or have the sponsorship or approval of ACARA.

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