



Kumarangk: Exhibition

Education Resource



Acknowledgement of Country

At Country Arts SA we pay respect to Aboriginal and Torres Strait Islander Elders, artists, communities, and recognise their continuing connection and spiritual relationship to these lands, waters and skies.

We embrace the principle of 'First Nations first', are committed to listening and helping care for Country, and to safeguard, share and celebrate First Nations' living cultures.

Resource developed by Deanne Bullen 2026.

Images: Cover – Mardawi Art Collective, *Nga:tji* (detail), 2025, Spiny flat sedge, Steele frame, 2460mm x 3500mm. Above – Sonya Rankine, *The Envelope* (detail) 2026, Flax green Raffia, light brown wax polyester thread, metal frame. Ngarrindjeri weaving technique, 1000mm x 620mm. Photos: Connor Patterson.

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Warning

Aboriginal and Torres Strait Islander viewers are advised that some video links in this document contain images and voices of people who have died.

Exhibition overview



Photo: Clare Elvia

Kumarangk: Exhibition is a Country Arts SA touring exhibition.

Curator: Dominic Guerrera
Co-curator: Jayda Wilson

Artists: Temeika Campbell, Zemiah Campbell, Carly Tarkari Dodd, Tiarnie Edwards, Debra Rankine, Elizabeth Rankine, Sonya Rankine, Bessie Rigney, Stephanie Russell, Sandra Saunders, Betty Sumner, Margi Sumner and Ellen Trevorrow.

*Kumarangk is a home
a home to animals, birds, to flowing waters
a home to sacred stories that have been
spoken and sung from one
woman's mouth to another woman's ear
it's a living archive of memories
every cell within reeds and leaves
every life and death held and remembered
women's place
women's story and knowledge
the Ngarrindjeri women know their Country
they know their stories, they know their truths
Kumarangk is sacred*

Kumarangk: Exhibition is an intergenerational love letter for Ngarrindjeri women, an exhibition that explores the survival of culture and the resistance to the destructive forces of the colony. At the heart of the exhibition is the remounting of the historic Hindmarsh Island Collection by established painter Sandra Saunders.

The exhibition honours the resistance work of the Ngarrindjeri women protesters, who organised and acted against the building of the bridge from Goolwa to Hindmarsh Island. Over 10 years the women faced an onslaught of attacks from within the media and politics for speaking truth on culture and Country.

The epic story of the Ngarrindjeri women protesters is often neglected in South Australia's official memory, almost to the point of erasure.

The *Kumarangk: Exhibition* demonstrates the ongoing love, fight and cultural inheritance within Ngarrindjeri women's circles. The exhibition includes an interconnected collection of paintings, soft sculpture, weaving and installation that speak together.

The thirteen artists in the exhibition include Sandra Saunders, Betty Sumner, Sonya Rankine, Carly Tarkari Dodd, Tiarnie Edwards, along with the Mardawi Collective made up of Temeika Campbell, Zemiah Campbell, Debra Rankine, Elizabeth Rankine, Bessie Rigney, Stephanie Russell, Margi Sumner, and Ellen Trevorrow.

Education resource overview

The Australian Curriculum 9.0

The *Kumarangk: Exhibition* Education Resource is aligned to the Australian Curriculum 9.0

The aim of the Education Resource is to support students to develop a knowledge and understanding of the cultural and contextual background of the Kumarangk Exhibition. Developing this understanding will provide an insight into the powerful story that is Kumarangk.



The Education Resource provides information and activities to explore Kumarangk through the lens of:

- Survival of Culture
- Dispute, Protest and Resistance
- The Women

The activities provide:

- ideas and prompts to support discussions before and after attending the exhibition
- opportunities for:
 - Aboriginal and Torres Strait Islander people to see themselves, their identities and cultures reflected in the curriculum
 - all students to deepen their knowledge of First Nations Australians and the oldest living culture in the world
- information to support cultural safety and respect in the classroom
- scope to be adapted for students depending on their age or abilities.

Sandra Saunders, *Lore Vs Law*, 2004, Acrylic on board, 670mm x 1280mm. Photo: Clare Elvia.



Cultural Safety and Respect



Photo: Clare Elvia

Cultural Safety and Respect in the Classroom

Supporting students to engage with the *Kumarangk: Exhibition* and activities involves:

- ensuring culturally safe environments
- focusing on the overarching meaning of the exhibition and the artwork of each of the artists
- encouraging deep reflection
- facilitating active listening to Aboriginal and Torres Strait Islander voices in local, regional and national communities to understand contemporary Australia
- utilising available resources.

Culturally Responsive Framework – Aboriginal business is everyone's business

The South Australian Department for Education's Culturally Responsive Framework provides:

- information for ensuring culturally responsive classrooms
- a basis for building successful partnerships and action
- ways to work respectfully within schools and the broader community.

<https://www.education.sa.gov.au/docs/p-and-c/culturally-responsive-framework.pdf>

Relationships with community

Sharing information about the planned excursion to the exhibition with community provides an opportunity to transform learning from an isolated school event into a collaborative, community-wide celebration.

The voices of Elders, traditional custodians and community experts will connect students to Country, local histories and diverse perspectives.

Building formal and informal relationships with Aboriginal and Torres Strait Islander staff, families and community members foster cultural respect and ensures schools provide culturally safe environments.

Ideas for building relationships

- Contact local Land Councils, Aboriginal Education and Traditional Owners.
- Connect with groups preserving local languages.
- Attend community events.
- Develop a Reconciliation Action Plan (RAP).

Tip

If you invite a local Elder to speak or provide cultural guidance, always enquire about their consultation fee.

Off to the gallery

For some students it might be their first visit to an Art Gallery. An understanding of the expectations and etiquette of an Art Gallery can avoid mishaps.

Observe – look – see

Slow down and take the time to look – this takes practice. Come back and look again. Did you miss anything. Can you see something you didn't see before.

Respect the art

- Unless you have been invited to handle an artwork make sure you do not touch it. Even the oils from your hands can damage an artwork.
- No eating or drinking in the gallery.

Noise level

Discussing what you are looking at is great. However, be aware of the other people in the gallery and speak in quiet tones.

Etiquette

From Old French meaning “little note” or “label”

Etiquette – set of expected and accepted behaviours and rules. Many of these rules are unwritten and complex.

Spatial awareness

Often there is artwork that you need to get up close to so that you can appreciate the detail. Make sure when you do that you:

- don't block the view for other visitors
- wait your turn to have a closer look if someone is already in front of you
- always walk inside the gallery.



Survival of Culture

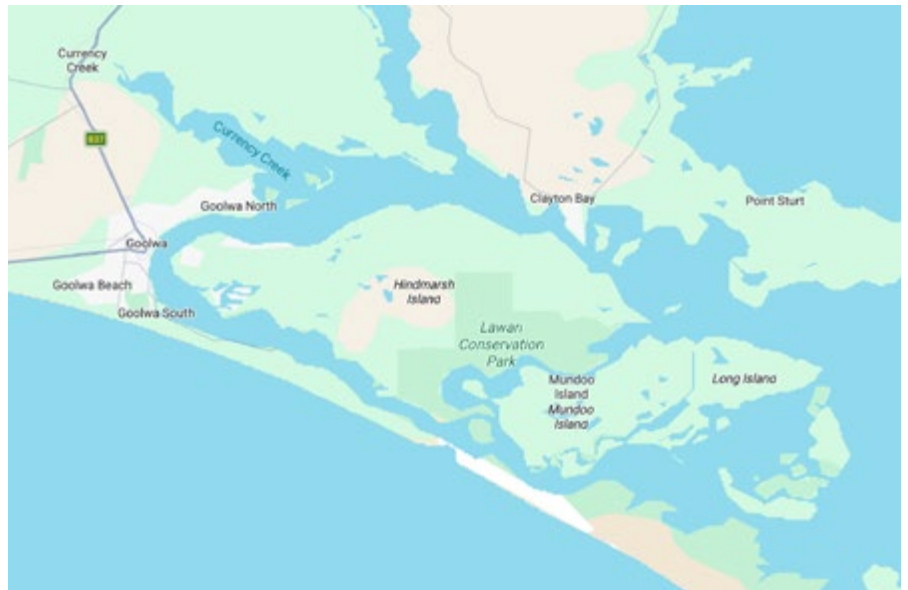
The background image is a close-up, slightly blurred photograph. In the foreground, a person's hand is holding a flat, rectangular piece of wood. A small fire is burning on the top surface of the wood, with wisps of white smoke rising from it. In the background, another hand is visible, holding a piece of light-colored, fibrous material, possibly wool or cotton, which is being pulled apart. The overall lighting is soft, and the colors are muted, with a blue tint overlaid on the entire image.

Background information

“We have to keep our culture alive. We want access to our special places, our lands and our waters. We need to be able to protect our places, our ngatji [totems], our Old People and restore damaged sites. We want respect for our land and our water and we want to pass down knowledge.”

Ellen Trevorrow

Cited in Bell, Women and Indigenous Religions 3



The Ngarrindjeri are the traditional owners of the lower Murray River, Lower Lakes and Coorong region in South Australia.



Ngarrindjeri Flag

Designed by Matt Rigney 1999

Blue background

The waters of the lower Murray River, lakes, and Coorong in Ngarrindjeri Country.

18 dots

The 18 Laklinyeri (tribes or clans) that form the Ngarrindjeri Nation.

Fishing spears

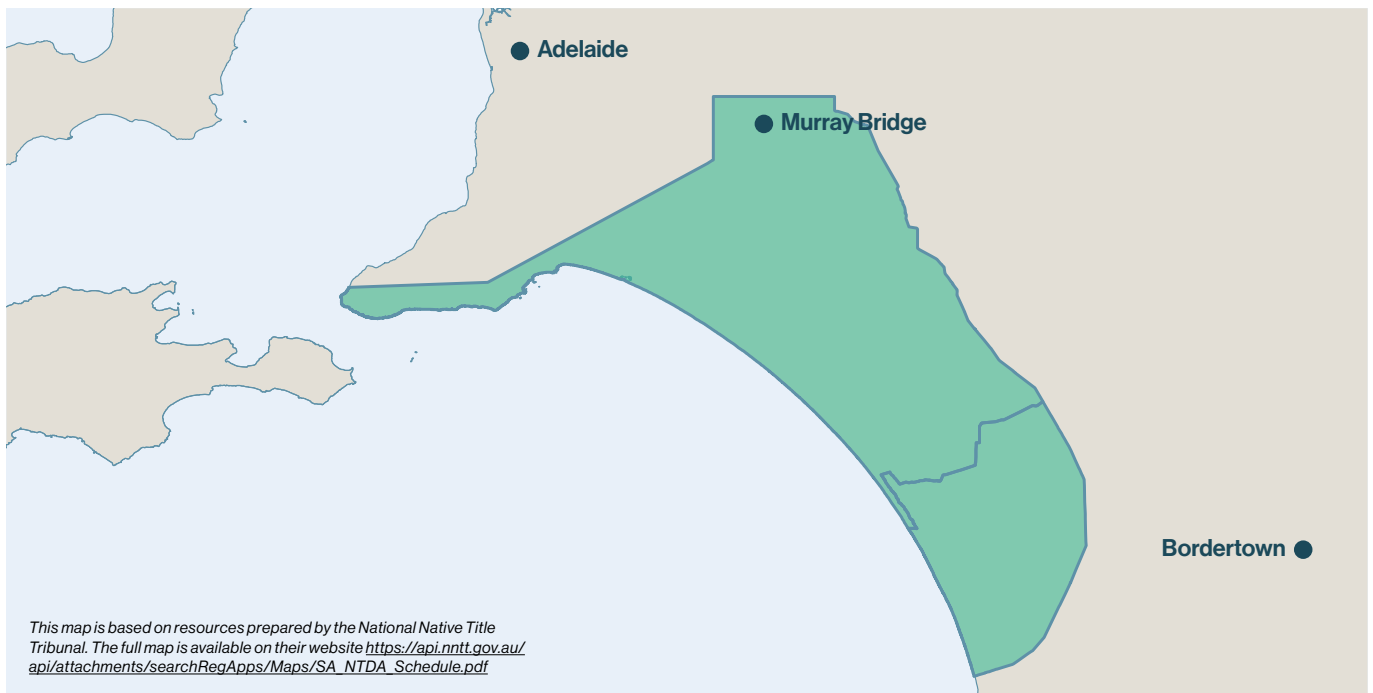
Traditional fishing methods.

Boomerang

Ochre coloured sacred boomerang that circles the clans to call leaders to the Tendi (traditional law-making meeting). It's ochre colour represents Mother Earth.

Sun

Symbolises the giver of life.



The Ngarrindjeri Nation

The Ngarrindjeri nation comprises many language clans or *laklinyerar*.

Ngarrindjeri *ruwi* (land) is a large broad triangular stretch of land from Murray Bridge on the lower Murray River, across to the southern tip of Fleurieu Peninsula and down to the granites near Kingston south of the Coorong.

Mobile Language Team

The Mobile Language Team supports Aboriginal communities across South Australia to maintain, revive, and reclaim their traditional languages.

[mobilelanguageteam.com.au/languages/ngarrindjeri](http://mobile languageteam.com.au/languages/ngarrindjeri)

The Ngarrindjeri Nation have a shared legal, spiritual and ecological philosophy *ruwe/ruwar* (land, waters, and all living things). This philosophy is central to the belief that people are not separate from nature, caring for *ruwe* (land/water) means caring for *ruwar* (spirit/body)

Exploration and discovery

The following activities invite students to develop knowledge and understanding of the central philosophy of Ngarrindjeri culture through:

- investigating and researching the plants and animals found in and around Ngarrindjeri waterways
- exploring the culture of weaving
- finding out about the creation stories of the River Murray (Murrundi) and the Coorong region in South Australia.

Plants and animals of the Ngarrindjeri waterways

The lower Murray River, the Lower Lakes (Alexandrina and Albert), the Murray Mouth and the Coorong are supported by freshwater, estuarine and marine environments. These environments support diverse native species. This region is one Australia's most important wetland areas.

Caring for waterways, wetlands and species is not just environmental work, it's cultural responsibility. Bringing people together across generations is how knowledge, stories and language are shared

– Ngarrindjeri culture and language still deadly (June 2026)

<https://hf.landscape.sa.gov.au/news-resources/latest-news/ngarrindjeri-culture-and-language-still-deadly>

Plants

- **River Red Gum** (*Eucalyptus camaldulensis*)
Providing hollows for nesting birds and possums and bark for the traditional Yuki canoe
- **Spiny headed hedge** (*Cyperus gymnocaulos*)
Essential for weaving baskets, fish traps, mats
- **Bulrushes** (*Typha*)
String for fishing nets
- **Tuberous water-tassel** (*Ruppia tuberosa*)
Critical aquatic plant in the Coorong providing food and habitat for small fish and invertebrates
- **Saltbush** (*Atriplex*)
Part of the local ecosystem with many traditional uses.

Animals

- **Murray Cod (Pondi)**
Central to the Ngurunderi Creation story
- **Bony bream (Thukeri)**
The Thukeri story teaches lessons about sharing, honesty, and respect for law.
- **Murray short necked turtle**
Focus of a joint cultural and scientific monitoring project
- **Jumping mullet**
Fish species whose breeding cycle is the focus of regional research
- **Congolli**
A migratory fish species dependent on healthy connectivity between fresh and saltwater systems
- **Waterbirds – pelicans, swans, ducks and wading birds**
Waterbirds hold cultural, spiritual, and ecological significance for Ngarrindjeri people.

Totem animals

To care for Country First Nations Peoples, have a level of Kinship, the Totem system. Every plant and animal are accounted for.

For the Narrindjeri people a totem is known as a *Nga:tji* (or *Ngartji*) – meaning “my friend” or “my protector”

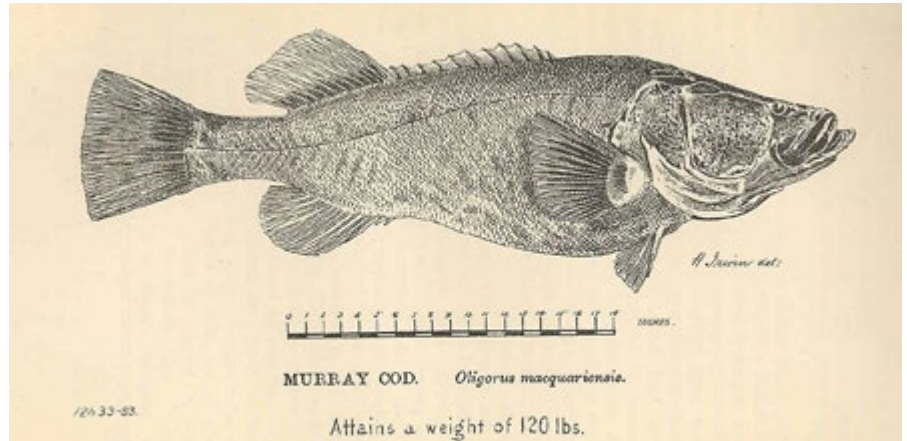
A *Nga:tji* totem can be animals, plants, fish, or birds. To care for your *Nga:tji* is to care for the environment and Ngarrindjeri Country.

Some of the *Nga:tji* include:

- *No:ri* (pelican)
- *Kungari* (black swan)
- *Thukeri* (bony bream)
- *Keli* (wild dog)
- *Wurruri* (huntsmen spider)



River Red Gum



A pelican perching on a small post in the Coorong National Park.



Spiny headed hedge



Sand dunes in the Coorong provide a habitat for many species

Find out about the plants and animals

The class works in two groups.

Group One - research and explore plants of the lower Murray River, the Lower Lakes (Alexandrina and Albert), Murray Mouth and the Coorong.

Group Two - research and explore animals of the lower Murray River, the Lower Lakes (Alexandrina and Albert), the Murray Mouth and the Coorong.

In their research each group considers:

- What threats exist to plants or animals.
- What is the connection between Ngarrindjeri culture and the plants or animals.

Each group decides on a way to present research to the other group including a display of their information.

Presentation of information could include a combination of two or more communication modes including:

- Spoken text
- Written words
- Visual images
- Audio
- Video
- Slide show.

Protecting the Lower Lakes and Coorong for native plants and animals

The Lower Lakes and Coorong are home to many endangered or unique native plants and animals.

The main problems for plants and animals are salinity, acidity, poor water quality, and separation of wetlands.

<https://cdn.environment.sa.gov.au/environment/docs/cllmm-fact-plantsandanimals.pdf>

Exploring the culture of weaving

The *Kumarangk: Exhibition* includes Mardawi artworks. Mardawi is a collective of Ngarrindjeri *Mi:mini* (women) weavers. The collective is committed to cultural preservation and empowering Ngarrindjeri *Mi:mini* and their families through the practice of weaving.

Mardawi fosters a culturally secure space and supportive community where *Mi:mini* and their families can express themselves, expand and refine skills, build resilience and develop a collective voice. Their vision aims to fortify the communal bonds with the Ngarrindjeri nation, ensuring that the wisdom, values and legacy of the Ngarrindjeri people are passed on to future generations.

The Mardawi weaver practice is both artistic and cultural, serving as a form of storytelling, healing, and connection. Through workshops, exhibitions, community programs, and enterprise, they share weaving as a living practice – one that support intergenerational learning, community wellbeing, and economic empowerment for Aboriginal women.

The Spiny Headed Hedge (*Cyperus gymnocaulos*) that grows along the banks of the Murray River, Lakes and the Coorong is crucial to Ngarrindjeri weaving. It is harvested sustainably by removing plants one by one.

“Stitch by stitch,
Circle by circle,
Weaving is like the creation of life
All things are connected”

– Aunty Ellen Trevorrow



Mardawi Art Collective, *Mardawi Lakun* (detail), 2025, Spiny flat sedge, steele frame, 1750mm (round). Photo: Connor Patterson.



Aunty Betty Sumner, *Koyi Basket, Woven Coolamon, and Koolinjjeri - Head Piece*, 2025, Spiny flat sedge, lacquer. Photo: Clare Elvia.

“Weaving is linked to the river and its health – when the river suffers, the sedge grass is harder to find; when it flourishes, so do the rushes. The river, the Coorong, the sea and the lakes are the four waters of the Ngarrindjeri and are all connected. Weaving is vital to Ngarrindjeri culture, it sustains us”

– Yvonne Koomatrie



Carly Dodd, *Sisterhood* (detail), 2025, Linen, polyester filling, recycled cotton yarn, 4000mm x 2000mm. Photo: Connor Patterson.

The Spider

The *Kumarangk: Exhibition* includes a large-scale woven huntsman spider, it draws on a Ngarrindjeri totemic figure, translating it into an expanded sculptural form. Made using traditional Ngarrindjeri weaving techniques combined with a custom welded metal armature, the work transforms the spider from its natural scale into a commanding spatial presence. The extended legs emphasise reach, balance, and alertness, while the woven body highlights fibre as a material shaped through cultural knowledge and skill. By relocating the spider into the gallery, Mardawi foregrounds its role as a figure of watchfulness, positioning protection as an active but unobtrusive force. The work reflects how Ngarrindjeri cultural knowledge operates through observation, attentiveness, and sustained presence.

The Ngarrindjeri totem is a symbol of quiet protection and watchfulness – ever present, alert, and guarding without seeking attention. It moves gently through spaces, maintaining balance and protecting life, embodying strength through patience rather than force.

The spider also carries deep symbolism of women's strength. Like Ngarrindjeri women, the huntsman holds space, safeguards family and Country, and works tirelessly, often unseen. Its many legs reflect the interconnected roles women carry as knowledge holders, carers, teachers, and protectors, all moving together in harmony.



Mardawi Art Collective, *Nga:tji* (detail), 2025, Spiny flat sedge, steele frame, 2460mm x 3500mm. Photo: Connor Patterson.



Mardawi Art Collective, *Mardawi Lakun*, 2025, Spiny flat sedge, steele frame, 1750mm (round). Photo: Connor Patterson.

The Mat

This woven mat emerges from shared making practices and draws on Ngarrindjeri weaving traditions that organize space through pattern and structure. Operating as a grounded surface rather than a figurative form, the mat represents a conceptual centre of life and Country. Its composition references ordered systems that hold relationships in place, with the surrounding weave reflecting the labour involved in maintaining balance over time. Through its material construction, the work emphasizes weaving as a method of structuring knowledge and reinforcing connections. Installed within the gallery, the mat asserts the importance of women-led making as a stabilizing force within Ngarrindjeri cultural life.

Learning to weave

School incursion

Inviting a weaver to facilitate an in-school workshop to teach traditional or contemporary weaving is a great hands-on experience for cultural learning, connection, storytelling and healing.

Following are contacts from across South Australia to assist with locating a weaver to visit your school for a workshop/s.

- **Ngarrindjeri Culture Hub**
Contact the centre about Traditional Weaving workshops. Ngarrindjeri artists and elders regularly conduct outreach, nature walks, and hands-on creative sessions for community groups, galleries, and schools. www.ngarrindjeri-culture.org
- **Lakun Mara (means Weaving Hand)**
Sonya Rankine is the founder and artist of Lakun Mara. Sonya is a Ngarrindjeri, Ngadjuri, Narungga & Wirangu artist. She conducts school incursions and student workshops. www.lakunmara.com.au

- **Independent Local Artists**

- Elaine Magias (Kurna) – Elaine facilitates workshops Weaving workshops. elainemagias.com/services
- Melanie Koolmatrie (Ngarrindjeri/Peramungk/Boandik) – contact Melanie on Instagram at Wilaydesign.

- **Southern Cultural Immersion**

Kurna owned and operated organisation offering cultural tours, engagement, and hands on workshops, including traditional weaving sessions led by the Southern Elders Weaving Group. www.southernculturalimmersion.com.au

- **Aboriginal Cultural Immersions**

Aboriginal Cultural Immersions delivers Aboriginal cultural training, workshops, ceremonies and immersion programs Australia-wide, led by Traditional Owners, Elders and Aboriginal Knowledge Holders. www.aboriginalculturalimmersions.com.au

- **Tjanpi Desert Weavers**

A social enterprise of the NPT Women's Council. tjanpi.com.au



Aunty Margaret Brodie, Sandra Saunders and Aunty Ellen Trevorrow. Photo: Colleen Raven Strangways.

Learning to weave

Learn online

Watch master weaver, Aunty Ellen Trevorrow, demonstrate the key stages of the weaving process including the picking of freshwater rushes.

<https://www.youtube.com/watch?v=dLqSiboDVFA>

The sections of the demonstration include:

- Collecting and preparing the rushes
- Starting an oval shaped mat (4:16)
- The weaving stitch (5:27)
- Making the first corner (6:32)
- Making the second corner (8:48)
- Replacing the centre rush (11:15)
- Patterns & Techniques (12:02)
- Making a handle (14:39)
- Finishing the weaving (16:44)

For further information about weaving workshops contact:
Ellen Trevorrow, Ellen1955.et@gmail.com

Weaving Instructions

Resources required

- Material for weaving – could include wetland grasses, freshwater rushes, raffia, fabric
- Scissors
- Plastic sewing needles (for use with raffia or fabric)
- Wooden skewers



Starting the oval shape

- Select 7-9 thick strands of weaving material, about 1cm thick and 50cm long.
- Select a thinner strand to weave with, about half 5mm (called the weaving rush).
- Hold the centre at one end with the length lying across the knee.
- Take the weaving rush, trim the ends if they are rough or broken, to keep it tidy. Lay the weaving rush down in the opposite direction to the centres.



The weaving stitch

- Take the weaving rush and place it over and then back under the centre.
- Reach through the loop, made by the weaving rush going over the centre.
- Bring the weaving rush up through the loop and pull tightly and repeat.
- Weave over and under through the loop (also known as "blanket stitch").
- The number of stitches at the start determines the shape and size of what is being woven (approx. eleven stitches).

Making the First Corner

- Turn the last 4-5 stitches around 180 degrees to face the direction they came from.
- Each stitch goes into the space created by the stitch on the opposite side.

Making the Second Corner

- When you reach the end, weave another 4 – 5 stitches along the centre.
- Trim the short ends at the starting point.
- Turn the last 5 stitches around the corner and continue to weave into the next stitch.

Replacing the Weaving Rush

- Select a length of weaving rush (approx 50 cm) and trim the ends.
- Loosen the last stitch.
- Push the new weaving rush through approx. 4 cm.
- Tighten the last stitch and continue weaving.

Weaving the Corners

- As the piece grows the stitches will become further apart. To keep stitches evenly spaced, weave two stitches in one space at the corner section.

Shaping & Finishing

Watch the video to find out about:

- patterns and techniques
- how to make a handle
- finishing the weaving.





The Seven Sisters. Mangkamangkaranna - Kaurna name for Pleiades star cluster

Creation Stories

The Ngarrindjeri Dreaming stories connect the people of the Lower Murrumbidgee River, Lakes and Coorong in South Australia to *Ruwi* (Country). Social laws, environmental stewardship, responsibilities, including the cultural domains held by Ngarrindjeri women are featured in the Creation Stories.

Students can find out about Creation stories by:

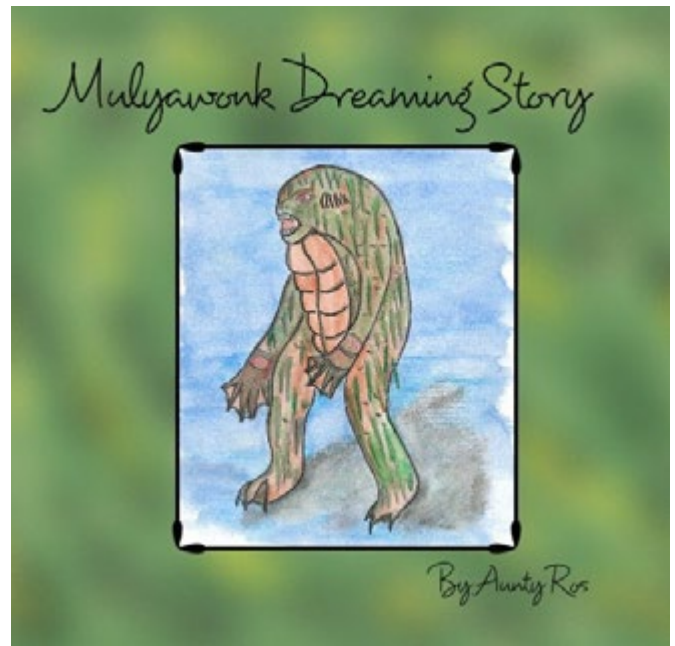
- Listening to, reading and watching stories.
- Mapping stories against the Landscape and Country.
- Yarning about the moral lessons
- Creating artwork

The Seven Sisters and Ngurunderi Creation Stories are culturally significant stories for the Ngarrindjeri people. They hold stories about places of cultural significance such as Kumarangk (Hindmarsh Island). They also tell stories of how the wetlands, sandhills, and water formations around Goolwa and the Murray Mouth were shaped.

Creation stories

- The Story of the Seven Sisters - <https://www.commonground.org.au/bedtime-stories/the-seven-sisters>
- Ngurunderi – Creation - <https://aboriginallivinglanguages.com.au/story/2006/>
- The Ngarrindjeri people of South Australia – Lesson 2: Teacher Resource Sheet 1 <https://blog.oeg.edu.au/hubfs/4.%20Lesson%202%20%E2%80%93%20Resource%20Sheet%201%20-%20The%20Ngarrindjeri%20Nation.edited.pdf>
- The Ngarrindjeri people are 'water people' from the Lakes, Coorong, Great Southern Ocean and river systems of the area south and east of Adelaide in South Australia. The videos provide information about what Country provides and how to care for it. <https://maritime.history.sa.gov.au/events/pondi-murray-cod-kurri-river-winth-amaldi-creator/>
 - Part One – Water People
 - Part Two – *Pondi* and *Ngarti* (totem)
 - Part Three – *Lakun* (weaving)
 - Part Four – *Tumbetun* (healing)

- Thukeri – Creation Story
<https://www.youtube.com/watch?v=ApeJ9f2ceRk>
The story of Thukeri comes from the Yaraldi clan of the Ngarrindjeri of the Lower River Murray and Coorong region of the south east of South Australia. As told by Lela Rankin and retold by Veena Gollan. Narrated by Kevin Smith Copyright: Australian Broadcasting Corporation and The Aboriginal Torres Strait Islander Commission
- Ngarrindjeri Creation Stories
<https://www.vhholdsolars.com/dreaming-stories>
 - The Ngurunderi Creation Story
 - Thukeri – The Bony Bream
 - Kondili - The Whale
- The Kondoli Creation Story - A new fire response vehicle in South Australia's Fleurieu Peninsula has been named after a Creation Story - <https://www.abc.net.au/news/2026-01-25/kondoli-dreaming-ramindjeri-ngarrindjeri-firefighting/106219126>
- Aboriginal Living Languages – South Australia
<https://aboriginallivinglanguages.com.au/story/2006/>
 - Ngurunderi
 - Journey of Ngurunderi
- The Ngarrindjeri people of South Australia – The story of Ngurunderi - <https://blog.oeg.edu.au/hubfs/4.%20Lesson%202%20%E2%80%93%20Resource%20Sheet%201%20-%20The%20Ngarrindjeri%20Nation.edited.pdf>
- Creation Stories - <https://www.vhholdsolars.com/dreaming-stories>
 - Ngurunderi
 - Thukeri
 - Kondili
- Coorong Life – Creation Stories - <https://coorong.life/blogs/region/ngurunderi-life?srsId=AfmBOOpug1ldnGxW6K8XCs6vIBpI9s6So0VpErk-Pgl-xSxb4WUNSV7>
- The Moolyawongk - <https://www.youtube.com/watch?v=cx2KrUOtItU> – a story telling children about the danger of swimming in the river alone.
- Waatji Pulyeri (the Blue Wren) – based on an Aboriginal Dreamtime story.
<https://www.youtube.com/watch?v=Sle62XV0BOO>
- Mulyawonk Creation Story – picture book - <https://au.blurb.com/b/10191071-mulyawonk-dreaming-story>



Additional Resources

Language & Learning

There are 21 Department for Education schools offering a Ngarrindjeri language program.

- 9 Primary schools
- 9 Secondary schools
- 2 Area schools
- 1 Combined school
- <https://www.education.sa.gov.au/parents-and-families/curriculum-and-learning/primary-and-secondary/languages/languages-offered-government-schools/ngarrindjeri-language-schools-offering-a-program>
- Ngarrindjeri Yannerumi: Educating for Transformation and Indigenous Nation (Re) building - https://link.springer.com/rwe/10.1007/978-981-10-1839-8_22-1
- Meningie Area School – Aboriginal Education – Ngarrindjeri language program - <https://meningieas.sa.edu.au/ngarrindjeri-language-program/>
- Ngarrindjeri – mobile language team - <https://mobilelanguageteam.com.au/languages/ngarrindjeri/>

Ngarrindjeri Culture

- Ngarrindjeri Nation Yarlurwar-Ruwe Plan: Caring for Ngarrindjeri Country and Culture – Kungun Ngarrindjeri Yunnan)Listen to Ngarrindjeri People Talking) - <https://data.environment.sa.gov.au/Content/Publications/CLLMM%20Natural%20Histories%20Chpt%201.pdf>
- Deep listening for learning and teaching - <https://educationexpress.uts.edu.au/blog/2023/07/07/deep-listening-for-deep-learning-on-a-jawun-secondment/>
- Yuki bark canoe - <https://education.history.sa.gov.au/resource/yuki/>

- Ngarrindjeri Regional Authority – Strategic Framework - <https://www.ngarrindjeri.org.au/our-approach>
- Ngarrindjeri Yarning Circles - <https://www.mdba.gov.au/news-and-events/newsroom/ngarrindjeri-knowledge-shared-through-yarning-circles>
- Ecology, Ontology, and Pedagogy at Camp Coorong - MacGill, B., Mathews, J., Trevorrow, A. E., Abdulla, A. A., & Rankine, D. (2012). Media Culture Journal, 15(3). <https://doi.org/10.5204/mcj.499>
- Ngarrindjeri Regional Authority - <https://www.ngarrindjeri.org.au/>
- Ngarrindjeri Weaving - <https://vimeo.com/153735482?fl=pl&fe=cm>
- Major Sumner Ngarrindjeri Dance - Everything is Connected <https://vimeo.com/153657507>
- Ngarrindjeri Weaving with Ellen Trevorrow - <https://www.youtube.com/watch?v=dLqSiboDVFA>
- Ngarrindjeri Culture – Ellen Trevorrow – world renown artist and cultural weaver with over 35 years' experience. <https://www.ngarrindjeri-culture.org/new-page>
- Algorithms: Ngarrindjeri Weaving - <https://www.digitaltechnologieshub.edu.au/teach-and-assess/classroom-resources/lesson-ideas/algorithms-ngarrindjeri-weaving/>

Plants & Animals

- Lesson from spiders in indigenous cosmology - <https://atmos.earth/political-landscapes/web-of-lives-lessons-from-spiders-in-indigenous-cosmology/>
- Cultural depictions of spiders - https://en.wikipedia.org/wiki/Cultural_depictions_of_spiders
- Spiders as spiritual guides - <https://druidry.org/resources/spiders-as-spiritual-guides>
- Huntsmen spiders - <https://australian.museum/learn/animals/spiders/huntsman-spiders/>

- Totems - <https://www.sydney.edu.au/about-us/vision-and-values/our-aboriginal-and-torres-strait-islander-community/kinship-module/learning-module/totems.html>
- Watch S1 Episode3: Connected Country - at 36:19 the episode is about the importance of Totems www.sbs.com.au/ondemand/watch/2225052227769
- The First Inventors - totems - Education Resource <https://www.sbs.com.au/ondemand/tv-series/the-first-inventors/season-1/the-first-inventors-s1-ep3/2225052227769>

Caring for Country

- Ngarrindjeri futures: negotiating a future through Caring for Ruwe/Ruwar (Lands, waters and all living things) https://data.environment.sa.gov.au/Content/Publications/CLLMM_416_Ngarrindjeri%20Futures%20IUCN%20article_2013.pdf
- Rivers, the veins of our Country – Twelve case studies of First Nations involvement in managing water for the environment in the Murray-Darling Basin 2020-2021 <https://www.mdba.gov.au/sites/default/files/publications/ngarrindjeri-aboriginal-corporation-yarning-circles.pdf>
- Fishing With Your Feet – Kuti Fishing on Ngarrindjeri Country – Teacher resources – Lesson plan - https://www.msc.org/docs/default-source/aus-files/education/kuti-co.-module---geo-1_2.pdf?Status=Master&sfvrsn=950f14f8_3/Kuti-Co.-Module---Geo-1_2
- Water Widom - Ngarrindjeri – Fresh water systems are fundamental to Australia's first people who have nurtured a deep understanding of water. This story shares this knowledge through the voice of the Ngarrindjeri people who have managed water in the Coorong and Lower Lakes region for thousands of years. <https://www.youtube.com/watch?v=sjhLBBE7seA>

Dispute, Protest and Resistance

Background information

It is time to take a deep dive back through one of the most important and chilling land rights episodes of our state's history and carry the beating heart of a small community once under siege. Time to recall the resounding strength as well as the devastating toll of Ngarrindjeri resilience, resistance, and active refusal.

In December 1837 Kumarangk became colonially known as Hindmarsh Island, after Sir John Hindmarsh the then Governor of South Australia. The renaming of the island did not acknowledge that the traditional owners, the Ngarrindjeri Nation, had known and cared for the land as Kumarangk for tens of thousands of years.

Ngarrindjeri yarluwar-ruwe. Known by some as Hindmarsh Island, always *Kumarangk*.

Both names are known today, especially following the cultural and legal event of the 1990's bridge dispute. The dispute had a profound impact on the Ngarrindjeri women.

The following activities support students to develop a knowledge and understanding of the dispute, the resistance and the protest.



Entrance channel to the Coorong from Hindmarsh Island.



Grandmother Law. Photo: Denise Noack.

The Dispute

Research and Investigate

Utilising the Jigsaw Classroom technique students work in four groups to research and investigate one of the four foci – of the Hindmarsh Island dispute. After completing their exploration groups present their findings to their peers. Every student will develop an understanding of one aspect and help the whole class find out about the whole story.

Presentations could include a combination of two or more communication modes:

- Spoken text
- Written words
- Visual images
- Audio
- Video
- Slide show.

A cooperative learning strategy that asks groups of students to become “experts” on different aspects of a topic and then share what they learn with the others in the class.

Research FOCI		
Groups	Research focus	Task
Group one	Introduction to the controversy	Define the location of Hindmarsh Island. Find out about the different modes of travel to the island. Find out who proposed the building of the bridge and why did they wanted it built.
Group two	The Core Conflict	What were the concerns of the Ngarrindjeri elders?
Group three	Key Investigations	What were the outcomes of the South Australian Royal Commission and the Federal court findings regarding cultural heritage.
Group four	Resolution and the Lasting Legacy	What was the resolution of the dispute and how did Australian law, media and politics mishandle Ngarrindjeri sacred traditions, secrecy and native title.

Timeline of key events		
Year	Action	Suggested questions
Prior 1989	Travelling to Hindmarsh Island	What was the mode of transport/s to Hindmarsh Island prior to the bridge?
1989	Bridge proposal by Tom and Wendy Chapman.	- Why did the Chapman's want the bridge built? - Where did the Chapman's want the bridge built? - What was the argument for and against building the bridge? - How did the bridge threaten sacred Ngarrindjeri women's spiritual site?
1990	Constitutional Challenges and the High Court	Why was the 1990's important for High Court challenges and native title?
1991	Government backing	- What government backed the building of the bridge in 1991? - What was their reason for backing the building of the bridge?
1994	Initial Objections from Narrindjeri elders to Federal Government	- Who was the Ngarrindjeri elder who lodged the initial objections to the building of the bridge? - What were the outcomes of the objections? - How did the Federal Government react to the objection?
1995 - 1996	South Australian Government and establishment of Royal Commission	- What were the key events of the 1995 Royal Commission? - What was the Royal Commission tasked with investigating? - What were the findings of the Royal Commission? - In what ways was it suggested that the Royal Commission was flawed? - How and what did the mainstream media broadcast about the dispute? - Why did Ian McLachlan resign from the Liberal opposition frontbench in 1995? - In what ways did the Westminster legal system fail to understand the nature of the sacred women's business during the Hindmarsh Island Roay Commission?
1996	25 November 1996 and The Long Walk	- Where did the Long Walk start and where did it end? - What was the route of the Long Walk and who joined the walk?
1997	Howard Coalition Government passes the Hindmarsh Island Bridge Bill	- What did the Bill that the Howard Government manage to pass allow them to do? - What was the response of the UN Rapporteur on Religious Intolerance Abdelfattah Amor to the Bill when he visited Australia?
2001	Landmark Civil Judgement – Vindication	- Why was the Landmark Civil judgement vindication for the Ngarrindjeri people. - What was the ruling of Justice von Doussa?
2010	South Australian government apology	- Is there a difference between acknowledgement and apology. In 2010 the South Government provided an official acknowledgement to Ngarrindjeri people - but not an apology. - How can society better respect sacred culture that cannot be published?

Additional Resources

- Hindmarsh Island bridge dispute told through Ngarrindjeri women's art
<https://www.abc.net.au/news/2026-02-18/ngarrindjeri-women-retell-hindmarsh-island-bridge-story/106282804>
- The Hindmarsh Island bridge case is being deliberately misremembered in a new fight over the Blayney goldmine – The Guardian - by Margaret Simons, 24 October 2024 <https://www.theguardian.com/australia-news/2024/oct/24/the-hindmarsh-island-bridge-case-is-being-deliberately-misremembered-in-a-new-fight-over-the-blayney-goldmine>
- Special: First Nations History – Behind the News – 27 May 2026. How ancient knowledge and modern science help us to understand more about Australia's past – <https://www.abc.net.au/btn/specials/first-nations-history-special/106726902>
- Hindmarsh Island – Sacred Land Film Project – <https://sacredland.org/hindmarsh-island-australia>
- Hindmarsh Island 'untold story' public meeting – 1996
<https://www.greenleft.org.au/1996/256/news/hindmarsh-island-untold-story-public-meeting>
- Hindmarsh: where lies the truth – Margaret Simmons The Age 2003
<https://www.theage.com.au/national/hindmarsh-where-lies-the-truth-20030509-gdvo98.html>
- The manhandling of secrets – May 2003
<https://www.theage.com.au/national/the-manhandling-of-secrets-20030510-gdvoji.html>
- The Hindmarsh Island bridge case is being deliberately misremembered in a new fight over the Blayney goldmine - by Margaret Simons, The Guardian 24 October 2024
<https://www.theguardian.com/australia-news/2024/oct/24/the-hindmarsh-island-bridge-case-is-being-deliberately-misremembered-in-a-new-fight-over-the-blayney-goldmine>



Aunty Dodo Don't Mess with Miminis Business. Photo: Denise Noack.



Support Spiritual Freedom. Photo: Denise Noack.

Protest

The women of the Hindmarsh Island protest group were Ngarrindjeri *mi:minis* (women) who, in the 1990s, fought to stop the construction of the bridge to link Goolwa to Kumarangk (Hindmarsh Island). The protest was led by figures including Dr Doreen Kartinyeri and Sandra Saunders. The protest group was committed to protecting Ngarrindjeri women's cultural knowledge.

Art as Protest

The use of artwork to communicate dissent, challenge power structures, and demand social or political change.

The protest art of the Ngarrindjeri women:

- Defended sacred site knowledge
- Countered media hostility
- Fostered intergenerational cultural survival.

Richard Bell, an activist and artist who challenges preconceived ideas about Aboriginal art.

"I make art for other Aboriginal people...
I want [my art] to be empowering to them"

Richard Bell is a member of the Kamilaroi, Kooma, Jiman and Gurang Gurang communities and makes art that addresses contemporary issues around identity, place and politics.



Sandra Saunders

Sandra Saunders, Ngarrindjeri / Buandig artist is a long-standing intellectual and cultural warrior. In the 1990s, she was one of the leaders of the Kumarangk / Hindmarsh Island Bridge protests, standing alongside senior Ngarrindjeri women knowledge holders in opposition to the bridge's construction on cultural grounds. Her paintings communicate historic narratives and continued resistance to colonisation.

Through layered compositions, text-based collage, and symbolic imagery, Saunders created a visual archive of protest and cultural strength at a time when Ngarrindjeri women's knowledge was publicly questioned.

The artworks of Sandra Saunders ensured that the story of the struggle was told from within the Ngarrindjeri community. Her practice demonstrates how art can act as both protest and preservation, recording injustice while affirming identity, sovereignty, and self-determination for future generations.



Sandra Saunders, *Nature's Justice*, 2025, Oil on board, 680mm x 1300mm. Photo: Connor Patterson.

Sandra Saunders' earlier works were created during a time of conflict and uncertainty, *Nature's Justice* was painted in 2025. In this artwork Saunders imagines the bridge being overtaken by a powerful wave, symbolizing the idea of nature restoring balance. Groups of women are shown cheering, echoing the collective strength of community.

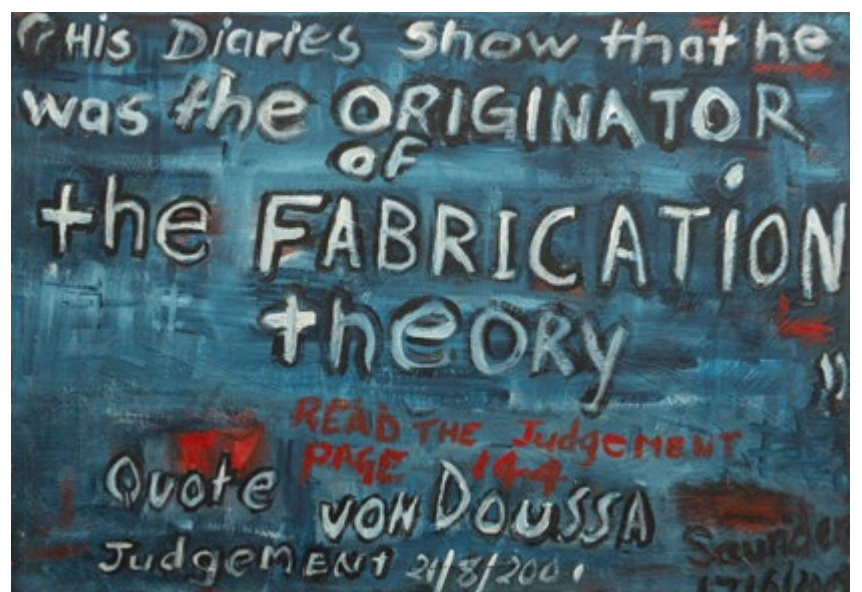


Sandra Saunders, *The Final Destruction*, 2002, Acrylic on hardboard, 305mm x 1220mm. Photo: Connor Patterson.

The sign hanging on the bridge in the painting says - Ngarrindjeri Culture and Land destroyed by politics, developers and whitefellas law.



Sandra Saunders, *The Envelope*, 1996, Wire and paper, 310mm x 205mm. Photo: Connor Patterson.



Sandra Saunders, *The Fabricator*, 2003, Acrylic on canvas, 600mm x 760mm. Photo: Connor Patterson.

Exploring art as protest

Working in small groups students discuss and record key ideas.

Suggested questions to guide discussions

Sandra Saunders

- What are the main themes in Sandra's artworks?
- Are there questions you would like to ask the artist?
- Describe what you see when you look at Sandra's artwork?
- What do you think when you look at Sandra's artwork?

Your place

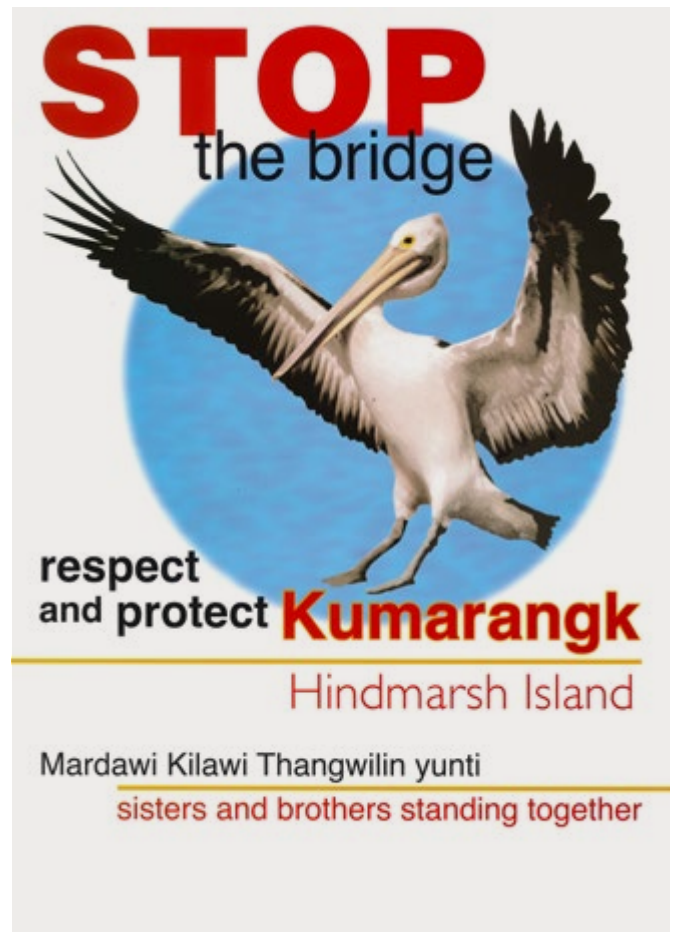
- What is a place or issue that is important to you.
- Why is this place important?

Standing up for something important

- What is something you felt so strongly about that you wanted to protect it.
- How could you use art to share your message?

Working individually, students create an artwork that communicates a message about protecting a place they value.

- Mixed media collage – combine objects that reflect the story of the chosen location with photographs and paint.
- Recycled Sculpture – build a 3D sculpture of the location out of clean, recycled items.
- Create a poster or banner – design a poster or banner
- Shadow puppetry – tell the story of the protections of your place and film the story
- Postcard campaign – design a postcard with an image of the place on one side and a call to action on the other side of the postcard.
- Sticker art – design a sticker with a slogan to place on personal notebooks.



Protest poster design by Jennifer Lyons-Reid.

Additional Resources

- Meet Your Maker: Sandra Saunders The Adelaide Review, by Julianne Pearce October 2019. <https://www.adelaidereview.com.au/arts/visual-arts/2019/10/31/meet-your-maker-sandra-saunders/>
- Seven deadly women create Drifting Sands exhibition in a safe space – ABC News September 2021 - <https://www.abc.net.au/news/2021-09-23/marika-davies-creates-safe-space-for-deadly-artists/100477270>
- How to design an impactful protest sign - <https://medium.com/brookes2cents/how-to-design-an-impactful-protest-sign-2d12965f684>

Resistance

Aboriginal art is a powerful form of political resistance.

Through song, poetry, paintings, sculpture, performance, street murals, digital media, First Nations artists are reclaiming stolen space – prioritising kinship over conquest, and land over property.

Art as Resistance

The use of creative expression to give a voice to people who have been silenced that questions power, fights oppression, and defies unjust rules.



Sandra Saunders, *The People*, 2002, Oil on Canvas, 905mm x 1025mm. Photo: Connor Patterson.

Core Ideas of Resistance

- Challenging the status quo
- Protecting memory
- Healing community
- Collective solidarity

Protection of Country, culture and sacred sites is at the centre of Ngarrindjeri resistance art. The *Kumarangk: Exhibition* is an act of resistance because it honours the Ngarrindjeri women who fought to protect their sacred country from the construction of the Hindmarsh Island bridge. The exhibition uses traditional weaving, paintings, ceramics, and multidisciplinary projects to reclaim their stories, challenge colonial harm and express intergenerational strength.

“I believe that any expression of Aboriginal art, be it traditional or contemporary is an act of political defiance. So much time and effort, two hundred years of very concerted effort to destroy Aboriginality and Aboriginal culture has gone into this country. The fact that Aboriginal culture does remain a living thing in itself is an extraordinary political statement, about their resilience, their adaptability and their tremendous willpower.”

Dr Gary Foley, Gumbainggir, 1988



Photo: Connor Patterson

The Envelope by Sonya Rankine

The Envelope is an installation in the *Kumarangk: Exhibition* by artist Sonya Rankine.

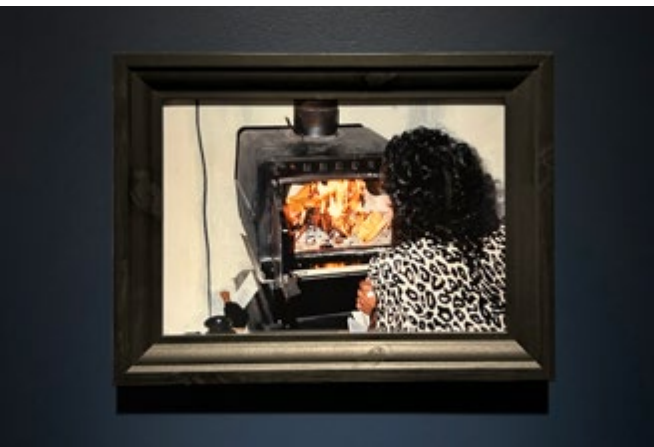
It represents the black words on white paper and sealed in the envelope 'TO BE READ BY WOMEN ONLY'

The installation includes:

- The wallpaper backing featuring The Advertiser article – “No case and no money for Chapmans” published 22 August 2001.
- Hanging in front of the wallpaper copies of the Advertiser page is - The Envelope, 2025, flax green Raffia, light brown wax polyester thread, metal frame, Ngarrindjeri weaving technique.
- On the floor in front of the backing and The Envelope is a Coolamon with burnt black words on white paper, Stack of newspaper headlining. Coolamon by Isaac Hannam.
- Kumarangk, 2026
- Photo of Aunty Dodo burning the contents of the envelope at Sandra Saunder's home, 1995.



Photo: Clare Elvia



Sonya Rankine, *The Envelope* – an installation representing the black words on white paper and sealed in the envelope 'TO BE READ BY WOMEN ONLY' as spoken by Auntie Doreen Kartinyeri, 2026

The Envelope, 2025, flax green Raffia, light brown wax polyester thread, metal frame, Ngarrindjeri weaving technique

Isaac Hannam, *Coolamon* with burnt black words on white paper, *Stack of newspaper headlining Kumarangk*, 2026

Nganawi pulgi – *My home* (Ngarrindjeri), 2023, Spiny Flat Sedge and Knobby Rush, copper wire, Ngarrindjeri weaving technique

Photo of Auntie Dodo burning the contents of the envelope at Sandra Saunder's home, 1995, photo courtesy Sandra Saunders

Envelope: 1000mm x 620mm.

This is the poem written by Sonya Rankine that sits with The Envelope installation.

BLACK WORDS ON WHITE PAPER

Her words were bound tightly
And sworn to secrecy
Knowledge only given when trusted
To protect the country
the traditions
the culture
She held them closely
Honouring her Elders and Ancestors
The Ngarrindjeri knowledge
Passed down from
a woman to
another woman

Her black words on white paper
She knew it was the only way
To protect Kumarangk
To fight the white man's ways
white man's law
white man's money

It was the only way
Spoken carefully as they were typed
Her black words on white paper
Sealed in an envelope
Clearly written

TO BE READ BY WOMEN ONLY

To learn that those instructions
Ignored, dismissed, disrespected
The envelope that was opened by a white man's hands
Betrayed by
white man ego
white man law
white man money

A knife to her heart, her mi:wi
The wailing began
Fire the only way
to redeem
to cleanse
to reconceal
black words on white paper, NO MORE!

Create a mixed-media art installation

Students work individually or in a small group to create a mixed-media art installation that tells a story of Hindmarsh Island using:

- Poetry
- Photos, magazine images
- Paintings and/or sculptures and/or other found items.

Planning the theme and space

Students identify a core issue or feeling to share

- What is the main theme or mood
- Decide where the installation will be placed – indoor or an outdoor space
- Sketch a floor plan of the exhibition
- Plan if the viewers will walk around the installation or pass along it.

Plan the visuals

- Select items that will build the story
- Make decisions about how elements will fit together and be displayed – including the poem.
- Ask questions about how the viewers' eyes move from the elements in the installation to the poem.
- Decide on the lighting.

Writing the poem

Exploring Poetry Ideas: Idea 1 – Anaphora

Think of a word or a phrase you often use with friends.

For example: cooked, say less, tuff, mid, brain rot, clock it.

Write a poem using that one word as many times as possible, repositioning it, and playing with its uses.

- What is it about the meaning of the word?
- The rhythm of the word?

Anaphora in music – students identify songs that use anaphora. Explore reading the lyrics to the song rather than singing them.

- Does it change the rhythm?
- Does it change the meaning?

Get inspired

Solli Raphael – Australian Poetry
Slam Champion 2017

Embrace our Differences
<https://www.youtube.com/watch?v=GQRn12k22eA>

Anaphora

The repetition of a word or sequence of words at the beginning of phrases, or sentences. Used by writers to emphasise their message or make their words memorable.



The Place of Reflection in Rymill Park is a dedicated memorial space for the Stolen Generations.

Example of Anaphora

Took the Children Away is a well-known song written by the late Archie Roach, which uses anaphora. Written in 1990 the song gave a voice to thousands of First Nations people who were forcibly removed from their families by the Australian government. The song has become a national anthem for the Stolen Generation.

Music Video

Official Music Video – *Took the Children Away* – sung by Archie Roach

https://www.youtube.com/watch?v=IL_DBNkkcSE&list=RDIL_DBNkkcSE&start_radio=1



Warning

Aboriginal and Torres Strait Islander viewers are advised that the video links in this section contain images and voices of people who have died.

Song Lyrics

Song Lyrics with discussion questions. Resource developed by The Long Walk Education Program
http://www.walkthetalk.org.au/wp-content/uploads/2013/04/TLWk001_U4_Sec_H1_1704.pdf

Picture Book

The book features the lyrics of Archie Roach's iconic song. The book was released as a special 30th anniversary edition in October 2020.

Archie Roach – reads the book *Took the Children Away*. The book is illustrated by Ruby Hunter.

<https://www.abc.net.au/education/archie-roach-took-the-children-away/13680018>

Idea 2 – Blackout poetry the hidden poem

Blackout poetry can support students to write poetry by removing the pressure of a blank page. It provides an opportunity to look closely at words and play with language while being creative and having fun.

Step 1

Find a piece of text to use – this could be a page from a newspaper, magazine or books from a library that have been cancelled or even a photocopied page from a book.

Step 2

DO NOT read the page chosen. Students scan the page and look for an “anchor” word – a word that jumps out at them. This word will guide the direction and meaning of the poem.

Step 3

Now that “the” word has been found students read the complete text and locate connecting words.

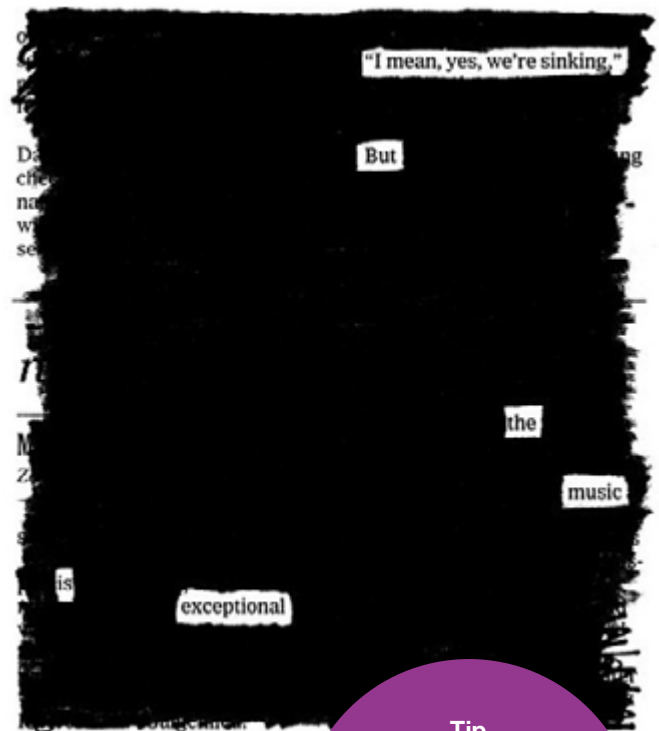
Step 4

Adding images to the poem can help to add meaning.

Some pages just don't work – if you can't find a word that jumps out try another page.



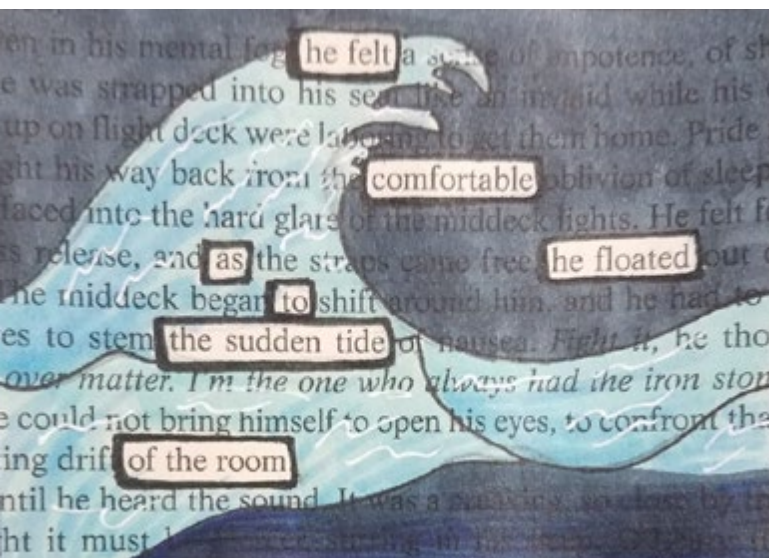
By Giulia Forsythe



By Austin Kleon

Tip

Make sure the words read from left to right just like any page is read. This helps the reader make meaning of the blackout poem.





Transform poem into 3D experience

- Collect images that communicate the poem
- Collect images, books, magazines, online images, newspapers, their own drawings' different font styles and size, and found objects
- Construct the installation:
 - What feelings, sensations or emotions does the installation evoke?
 - What title would you give the installation?
 - What connection did others make to the installation?

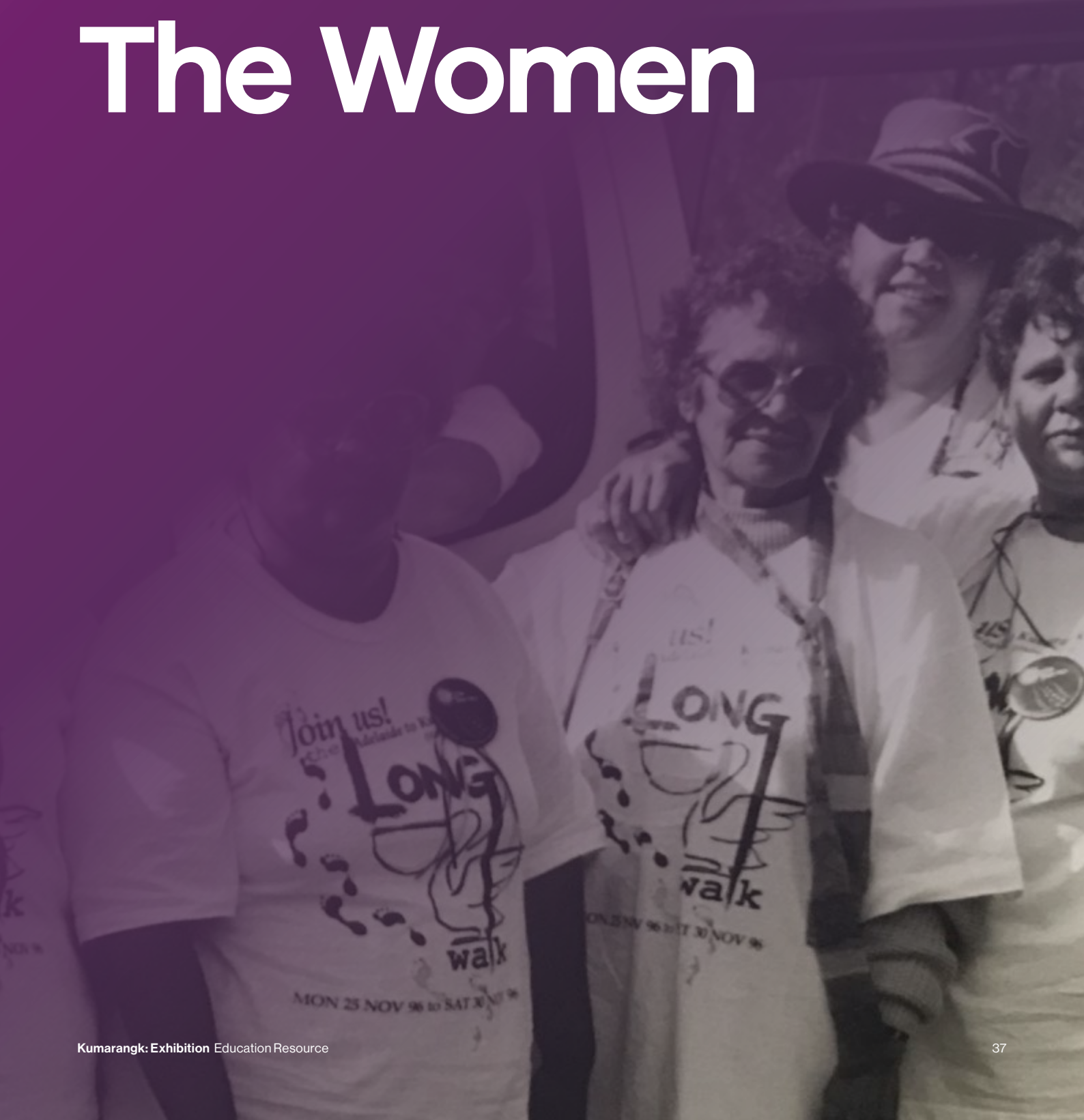
Poetry Resources for Young Poets

<https://livinglifetwice-alwrite.blogspot.com/2015/06/poetry-resources-for-young-poets.html>

Resources for new and emerging writers

<https://www.slv.vic.gov.au/learn/resources-new-and-emerging-writers>

The Women



Background information

“Kumarangk is a sacred place. It’s a pivotal space for Ngarrindjeri women and the seven sisters dreaming. The Kumarangk exhibition is inspired by the ongoing connection between Ngarrindjeri women, the place, and the fight and resistance to protect it.”

Aunty Eunice Aston



Aunty Ellen Trevorrow. Photo: Colleen Raven Strangways.
Held photographs by Fred Littlejohn.

Uncle Darrel Sumner emphasised to us that it is the Ngarrindjeri women who hold the power on Country. And eventually I understood he wasn't talking about any kind of political power, he was referring to the power that comes from the Yarlumar Ruwe, from the Meeting of the Waters, from the wisdom of Country and tradition.

Deep listening for deep learning on a Jawun secondment - <https://educationexpress.uts.edu.au/blog/2023/07/07/deep-listening-for-deep-learning-on-a-jawun-secondment/>

The activities in the Education Resource students have provided students with the opportunity to develop knowledge and understanding of:

- The *Ruwe* (Land/Body) Connection: How Ngarrindjeri women view the land waters and body as interconnected and how harming the waters directly harms the community.
- Matrilineal Knowledge Systems: How sacred knowledge is passed down directly through generations of women to sustain ecological and cultural survival.
- The Kumarangk (Hindmarsh Island) Legacy: The 1990s legal battle highlighted Secret Women's Business and forced western legal systems to recognise oral traditions.
- Creations Ancestors: Stories like Ngurunderi and The Seven Sisters - specific to women and map out the geography, resources, and moral laws of the region.

Ngarrindjeri Matrilineal Knowledge

- Caring for Country
- Kinship and Law
- Genealogy and Archives
- Cultural Governance

Draw while listening

The final activity in this section invites students to draw while they are listening to the poem *Ngarrindjeri Matriarchy* by Ashum Owen.

Drawing while listening to poetry is a creative activity that connects visual and auditory senses. The process of listening and drawing requires the brain to translate spoken metaphors, rhythms, and imagery into lines, shapes and colours. Translating words and ideas and feelings into an image. Seeing pictures in words.

First

- Suggest to students that they might want to close their eyes to listen to the poem
 - To hear the rhythm
 - Feel the mood of the poem
 - The message of the poem
- Read the poem out loud to students
- Ask students what colours or shapes did they think of when listening to the poem
- Were there any words they had questions about, note there is a translation of the Ngarrindjeri words in the poem.

Second

- Ask students to create a sketch. Following are ideas to assist them in starting
 - Think of the mood and colours the poem suggested to them
 - What is a line that suggests the rhythm of the words
 - Pick a word that stood out for them in the poem and draw it BIG on the page
 - What is the setting of the poem. The setting might be a memory of their own.
 - Is there a special image that came to mind when they listened to the poem – something symbolic – maybe it's a hug, a family moment, something from the research of Ngarrindjeri culture.

Third

- Read the poem a second time.
- Students can stop and listen to the reading or keep drawing while the second reading of the poem is happening.

As a whole class:

- Students share their artwork
- Discuss the word or words that were the inspiration for their artworks.

Ngarrindjeri Matriarchy by Ashum Owen

I am Ngarrindjeri woman
 I stand so proud and tall
 I am Ngarrindjeri woman
 the life force of us all
 I am the marker
 the stars
 the sky
 Ngapi ngori flying high
 Ningkawi
 Mutha
 Marawi
 Atju
 Ngalkayi
 Mimini
 our matriarchies full
 with the nurturers
 the protectors
 the sacrificers
 Mathuwar who pass along their wisdom
 the ones who hold the front line
 hold us close
 hold our stories
 hold our kin
 Ngarrindjeri mi:mar
 Carrying the seeds and the flames
 Of fire in our mangkeri
 carrying the echoes
 of our ancestors in our miwi
 both the backbone and the heart
 central and steadfast
 the power of Ngarrindjeri women
 runs in me
 runs in you
 runs deep in our bloodlines
 the power of Ngarrindjeri women
 is felt
 heard
 seen
 in the raising our porlar
 from the first mothers to now
 when we sit in sacred circles
 to kunkun
 to yannun
 to nyirun
 in the warmth of every hug
 hello and nukkan
 in the thoughtful silence and the 'hey bub'

and that real loud laughter 'round the table
kind that makes your guts sore
forms them smile lines

there's power to
in the growls

the growls that have your back
that fight for the Country
and for culture
fists in air

and the gentle growls we need
goodways

with them pursed lips
and mara on the hip
that eyebrow raised
and love in the eyes

the power of our weavers and our artists
continuing that Ngarrindjeri magic

every thread
every stitch
every line

rooted in ancestors and ruwi

Ngarrindjeri mi:minar

rippling
sparkling
flowing
like murrundi

Ngarrindjeri mi:minar

dancing
ruthless
fierce
like the wind

in the story tellers and songlines

in whispers and wails

in the hurt and the healing

in the learning and knowing

in the love and community

the power of Ngarrindjeri women

Ngapi Ngarrindjeri mi:minar

I stand proud in our matriarchy

Ngani Ngarrindjeri mi:minar

we ngopun strong in our ancestor's legacy

Ngapi tunkun nom

to Ngarrindjeri women

in my family

in my community

in my corner

my mother

my aunties

my nannas

my sisters

by blood

by kin

sisters woven into my life

by ancestors long ago

my daughters

my nieces

all the ones yet to come

to be connected and grounded

in culture

across generations

through lineage

by language

by noses and browbones

is a profound love and pride

our Ngarrindjeri matriarchy

fills hearts and rooms

it wraps us up

squeezes us tight

when we've been away from Country

far too long

reminds us where we belong

lifts our chins

straightens our backs

tells us

never forget who you are, daughter

I honour the Ngarrindjeri matriarchy

all those before us

the sacred

I honour the heartache and pain

the broken hearts and empty arms

despite it all

we have endured

determined and unwavering

to fulfil our ancestors' visions

may the Ngarrindjeri daughters after us

seven generations ahead

inherit more

blak pride

blak excellence

blak joy

blak love

more matriarchal power

stand tall my sister

stand proud

you got the matriarchy at your side

Ngarrindjeri word	English
markeri	Noun, moon; large shell shaped like a full moon.
Ngapi ngori (No:ri)	I am a pelican ngapi – Pronoun, I No:ri – Noun, pelican
Ningkawi	Noun, mother; my mother.
Mutha	Noun, grandmother (father's mother)
Pukanu	Noun, grandmother (Mother's mother)
Marawi (ma:ruwi)	Noun, sister, your sister, sister of yours
Atju	Noun, auntie; uncle.
Ngalkayi	Noun, cousin.
Mimini	Noun, woman.
Ko:rni	Noun, man; male; boy.
Mathuwar (ma:thawi)	Noun, boss; leader.
Ngarrindjeri mi:minar	Ngarrindjeri women Mi:minar - women
mangkeri	Noun, stomach; gut; belly; abdomen.
miwi	Noun, seat of emotions in or near the stomach, inner spirit.
Porlar (Po:rlar)	Noun, children.
kungun	Verb (trans) listening; hearing; understanding

yannun	Verb (trans), talking; speaking; saying; yarning.
nyirun	Verb (trans), crying; weeping; mourning.
Nukkan (nakun)	Verb (intrans), looking.
ruwi	Noun, land; country; birth-place; earth
Murrundi	Noun, River Murray
Ngapi Ngarrindjeri mi:minar	"I am a Ngarrindjeri woman"
Ngani Ngarrindjeri mi:minar	"We are Ngarrindjeri women"
ngopun	Verb (intrans), going; moving along.
Ngapi tunkun nom	I love you all ngapi – Pronoun, I tunkun – Verb, loving; being in love nom – Prounoun, you all
Mara / turni	Noun, hand; finger.

Additional Resources

Ngarrindjeri Yarlurwar-Ruwe Program
<https://yumi-sabe.aiatsis.gov.au/project/669>

Listen to Ngarrindjeri Women Speaking – Spinifex Print 2008
<https://www.spinifexpress.com.au/shop/p/9781876756697>

Curate your own exhibition



When students know that their artwork will be publicly displayed with a real audience it can motivate students to extend their practice, depth of exploration and quality of work.

As a whole class:

- Students discuss how they will curate an exhibition of the artwork they have completed.
- Find an exhibition space in the classroom or another place in the school to exhibit the artworks
- Identify the tasks they will need to complete to mount the exhibition:
 - invitations for other students, community members or parents and families
 - planning the exhibition space, including any resources required and how artworks will be displayed, for example do some pieces need to be on a stand
 - creating posters, labels and supporting material that provide information about the theme of the exhibition.

Exhibition opening

The exhibition opening could be as simple as the class going on a gallery walk to view their work or students could invite other classes to view their work. Students could consider activities for the exhibition opening including:

- artist talks to describe the development of the exhibition
- inviting someone from the community to open the exhibition.

Sharing

Country Arts SA would love to see photographs of your artworks.

Please send photographs of your exhibition to education@countryarts.org.au

After the exhibition



Photo: Clare Elvia

The visit to the *Kumarangk: Exhibition* provides an opportunity for students to see the artwork of the artists they have explored and the background they have researched up close and in context. They can see the colours, scale and the textures. They can see how the exhibition tells a story.

Encourage students to connect their learning and understanding and the experience of the exhibition.

- What did they see when they were looking at the artworks that they might not have noticed if they hadn't developed knowledge about the context of the exhibition?
- How does the learning and the experience of going to the exhibition change the way they think about creating their own artworks?

Having a Yarn

Working with a partner students yarn about the experience of the exhibition visit.

Select one or more of the artists or artworks in the exhibition and:

- Yarn about the exhibition
- What are the first words they think of when remembering the exhibition.
- What artwork was your favourite and why?

Yarning is about sharing knowledge, stories, experience, and building relationships. A safe space for everyone to share and be part of the conversation.

Pair up with another pair:

- What was their experience of the exhibition?
- What was their favourite artwork and why?

Write a thank you letter to the curators

Curators don't often get to hear how people have connected with an exhibition. Hearing from exhibition visitors can be a great experience for the curator.

- The following activity – Write a Postcard invites students to write a response to the curator. A printable postcard has been created to make writing a bit more fun.
- Students can respond to the questions on the postcard – save it – and then email it to Country Arts SA – we will pass it on to the individual artist.

Write a postcard to the curators



Dear Curators,

Kumarangk: Exhibition really connected
with me because...

It made me wonder

Image: Mardaw Art Collective, *Ngarrif* (detail), 2025. Spiny flat saedgo steel frame, 2460mm x 3500mm. Photo: Connor Patterson.

From

Appendix 1:

Carly Tarkari Dodd

Artist bio

Carly Tarkari Dodd is an artist and curator of Kurna, Narungga, and Ngarrindjeri descent, known for creating contemporary woven jewellery and sculptures. She was taught traditional weaving by Ngarrindjeri Elder Aunty Ellen Trevorrow at a young age.

Dodd's work explores First Nations activism, cultural resilience, and highlights the contrast of Indigenous experiences with forms of colonial power. Her work has gained noteworthy recognition, with recent features at Australian Fashion Week on the David Jones Indigenous Fashion Projects Runway and in Vogue Australia magazine.

In 2018, Dodd was honoured as South Australia's NAIDOC Young Person of the Year. In 2023, she was a finalist for the inaugural MAKE Award: Biennial Prize for Innovation in Australian Craft and Design, and in 2024, her impact continues to grow, with a nomination for two National Indigenous Fashion Awards.

Carly's works are held in both public and private collections across Australia, and she has exhibited at the National Gallery of Victoria (VIC), Australian Design Centre (NSW), JamFactory (SA), and Galerie Handwerk, Munich, Germany.



Artist Statement

Two woven halves form a single sister bag. Each side relies on precise tension and direction to hold its shape. A basket cannot hold anything if its stitches are weak or loose. This reflects the unity of Ngarrindjeri women, together they are stronger. Their strength, resolve, and leadership is unwavering. They STAND together against harm, protecting culture and each other. The large scale bag carries only a fraction of that staunch power. Sisterhood sits at its core. Care, shared struggle, and collective strength forged in the hardest times.

Appendix 2:

Tiarnie Edwards

Artist bio

Tiarnie Edwards is a Ngarrindjeri artist born in Kaurna Yarta in 1998. Raised on Nauo Country in the Lower Eyre Peninsula they grew up in the small seaside community of Tulka. By the end of 2020 she moved back to Kaurna Country to study a Bachelor of Contemporary Art at the University of South Australia (UniSA), graduating in 2023, and going on to participate in the 2024 Helpmann Graduate Exhibition as well as the Hatched 2024 Graduate Exhibition at the Perth Institute of Contemporary Art.

Tiarnie started working with ceramics in 2022 for the first time whilst studying at UniSA and ceramics has become a core focus of their artwork. Her practice focuses on themes of identity, culture, history, politics, and activism and the intersectional way these fields overlap within complex and diverse identities within contemporary Australian life, particularly Aboriginal Identities.

Tiarnie utilizes the universal language of visual knowledge to connect audiences to their narrative works, using humour and history to tell the stories of community and individuals. Her contemporary artworks explore the preservation of history and identities through storytelling.



Artist Statement

In Country V Commonwealth, I hope to capture the strength and beauty of Ngarrindjeri peoples reflected in this pot and tiles that echo the colors and icons of the Coorong. Since I began working with clay it has always been about telling the stories of Blak identities and experiences, pots are vessels for stories as well as flowers and I am grateful to lend to the preservation of the legacy of the fight to protect Kumarangk.

Growing up I did not get to see statues of Aboriginal peoples, of storytellers, and land protectors. But they are reflected in what we create. Woven in reeds, painted on canvas, and carved in clay. I offer this vessel as a commemoration of the sacrifice, love, and admiration for the Ngarrindjeri women who fought for Kumarangk, not only will they never be forgotten they deserve to be celebrated.

Appendix 3:

Sonya Rankine

Artist bio

Sonya Rankine is a multidisciplinary artist and the founder of Lakun Mara, grounded in the cultural strength of her Ngarrindjeri, Ngadjuri, Narungga and Wirangu heritage. Her practice is anchored in the traditional weaving techniques of her Ancestors and driven by a commitment to cultural maintenance, survival and revival.

Sonya's work spans large-scale installations, contemporary weaving, jewellery design and cross-disciplinary collaborations that honour cultural knowledge, Country and community.

As a singer and songwriter, Sonya is committed to First Nations language revival and maintenance, particularly Ngarrindjeri, Narungga and Ngadjuri. She actively incorporates language into her music, storytelling and community engagement, strengthening identity and supporting intergenerational learning. This commitment to language is woven through her artistic, cultural and educational work.

An award-winning artist, Sonya has been commissioned by major galleries, festivals, government agencies and community organisations. She is also a cultural educator, mentor and facilitator, creating learning spaces that foster connection, healing and cultural pride. Through Lakun Mara, Sonya continues to expand her practice while remaining deeply rooted in ancestral knowledge, ensuring weaving, language and song remain strong and continue to thrive for future generations.



Artist Statement

The poem written by Sonya Rankin, *Black Words on White Paper* was written by Sonya as her artist statement.

The complete poem is included under the heading Resistance, on page 32.

Appendix 4:

Betty Sumner

Artist bio

Betty Sumner is a respected Ngarrindjeri artist, performer, and storyteller from Raukkan, a proud Ngarrindjeri Mimini from Raukkan.

Betty has worked extensively across multiple disciplines, including theatre, film, stage design, opera, painting, sculpture, cultural weaving, silk screening and storytelling. After studying Anthropology at the University of Adelaide, Betty developed an artistic voice that blends traditional Ngarrindjeri knowledge with contemporary creative forms, exploring identity, community, Country, and the continuity of cultural memory.

Her visual artwork includes silk-screening, acrylic painting, weaving, and three-dimensional sculptural forms, all characterised by strong symbolism and narratives grounded in Ngarrindjeri cosmology.

In 2016 she was commissioned to create *The All-Seeing Eye* for the South Coast Aquatic Centre in Hayborough, a work that combines weaving techniques with abstract design to reflect on community, observation, and the interconnectedness of people and place.

Betty's work centres her cultural strengths, and intergenerational knowledge and she is a keen mentor and teacher for younger Aboriginal artists. Living and working in Raukkan, she continues to share Ngarrindjeri culture through her art, community engagement, and silk-screening teaching.

Artist Statement

Kumarangk (Hindmarsh Island)

Kumarangk is the oldest of the seven sisters. Being the oldest she would have possessed knowledge of medicine, plants, cultural ways, healing, birthing. She has shared her knowledge with her other six sisters, who in turn shared it all over the world. The feathers are from the Ngori, Pelican our healer.



Koyi Basket

Baskets were made and used for many purposes, like hunting, gathering, fruits, seeds, grasses and fish. The women would trade and barter their baskets right the Murray River. Ngarrindjeri people are renowned for our weaving. I am Aboriginal in the 21st century, so I made this basket to go shopping.

Woven Coolamon

I've always loved the shape of the wooden coolamon. So, I wove one. It's a beautiful ornament and I love it. I've used the same ancient weave so I can go hunting and gathering with it.

Koolinjeri – Head Piece

I have always been artistic, working with State Theatre Company. I had learned the skill of millinery (hat making), so I applied these skills to make my Koolinjeri (hat/ headpiece) – heading for the future.

Tulanapier – mat

These mats were used for sleeping, sitting and windbreakers. The Seven Sisters inspired me to weave this mat. The unfinished end is a reminder that the fight for Kumarangk is unfinished business.

Appendix 5:

Sandra Saunders

Artist bio

Sandra Saunders is a Ngarrindjeri and Boandik artist living and working in Wangary on the Eyre Peninsula. Saunders has a background in community organising and activism for Aboriginal rights and was a vocal leader of the Hindmarsh Island Bridge protests.

Working primarily in the medium of painting, Saunders' work is politically engaged, commenting on themes of colonialism, climate change, land rights and social justice.

Saunders has an extensive exhibiting history which began through her participation in the Our Mob exhibitions at the Adelaide Festival Centre. Her recent exhibition history includes the group shows Drifting Sands at Port Pirie Regional Art Gallery as part of the 2021 Tarnanthi Festival and Country Arts SA's VIETNAM: ONE IN, ALL IN at Tandanya (2019), as well as her 2017 solo exhibition They Came Like a Tsunami at ACE Gallery. In 2019

Saunders was awarded a Guildhouse Catapult mentorship to work with Dr Jess Wallace which resulted in a presentation outcome at the Art Gallery of South Australia. In 2022 she was one of four First Nations artists selected by the National Gallery of Australia to design a custom pair of sneakers for the 'walk in their shoes' initiative offered in collaboration with Volley.



Artist Statement

Twenty years ago, I painted the Hindmarsh Island collection to help process the pain and anger I felt about what was happening to us as Ngarrindjeri women and to Aboriginal culture.

My recent painting, completed in 2025, captures a different feeling, happiness. While painting it, I thought about the women and what their wishes would be, that the bridge should be gone, and that the Seven Sisters could once again overlook the waters and shine upon them. I was also inspired by Aunty Maggie, who, after the Von Doussa judgement, asked, "Are you going to pull it down now?"

The painting is oil on hardboard. I chose hardboard because it is the surface I have used for my previous paintings. I also returned to painting groups of people, the women cheering, as groups often featured in my earlier works.

The women are happy because they are watching nature's justice unfold before them, as the wave destroys the bridge. I hope that, on reflection, viewers understand the importance and significance of this place, and to remember the women and the allies who stood beside them.

Appendix 6:

Mardawi Collective

Mardawi is committed to cultural preservation and empowering of the Ngarrindjeri Mimini (women) and their families through the practice of weaving.

The Mardawi Aboriginal Corporation is a Ngarrindjeri-led organization based in Murray Bridge, South Australia, dedicated to strengthening culture, community, and creative enterprise. Founded and governed by local Aboriginal women, Mardawi operates as a hub for cultural learning, art, and social wellbeing — empowering community through connection to Country and culture.

Their programs and enterprises include weaving and cultural workshops, youth entrepreneurship training, leadership and wellbeing initiatives, and the Mardawi Art Gallery, which showcases the stories and skills of Ngarrindjeri and other First Nations artists. Through hands-on learning and intergenerational knowledge sharing, Mardawi supports pathways to employment, self-determination, and cultural pride.

With a vision to create sustainable opportunities grounded in Ngarrindjeri values of respect, kinship, and reciprocity, Mardawi continues to build partnerships across the arts, education, tourism, and community development sectors. Every project they deliver celebrates the strength and creativity of the community and contributes to a stronger, more connected future for all.

The Mardawi story is one of perseverance, determination, and a deep commitment to their cultural roots.

<https://mardawiaboriginalc.wixsite.com/mardawi>

Artist Statement

Nga:tji

This Ngarrindjeri totem, the huntsman spider is a symbol of quiet protection and watchfulness – ever present, alert, and guarding without seeking attention. It moves gently through spaces, maintaining balance and protecting life, embodying strength through patience rather than force.

The spider also carries deep symbolism of women's strength. Like Ngarrindjeri women, the huntsman holds space, safeguards family and Country, and works tirelessly, often unseen. Its many legs reflect the interconnected roles women carry as knowledge holders, carers, teachers, and protectors, all moving together in harmony.

Mardawi Lakun

This mat represents the multifaceted kaleidoscope of Ngarrindjeri culture and people. At its centre sits life, Country, and the sun; core elements that sustain, guide, and connect all living things. This centre is held and protected by the sisters, by the women who bind our Ngarrindjeri nation together through care, knowledge, and quiet strength. Their labour is constant, their influence enduring, yet their contributions are too often unseen and uncelebrated. This mat stands as a deliberate act of recognition and respect.

It is a celebration of Ngarrindjeri women as knowledge holders, carers, creators, and protectors of culture. It honours the matriarchs who came before us and the responsibilities they carried. This work is a commitment to walk in their footprints, to continue their work with integrity, and to stand together, acting as one, to carry culture forward and strengthen future generations.

Artist bios

Temeika Campbell

Temeika Campbell is a Ngarrindjeri Woman and creative facilitator who supports arts-led community projects grounded in culture and storytelling. Her work centres on strengthening Aboriginal art practice through cultural integrity, collaboration, and sustainable creative pathways.

Zemiah Campbell

Zemiah Campbell is a young Ngarrindjeri emerging creative with a growing interest in cultural arts and self-expression. She represents the next generation of artists learning through culture, creativity, and community connection.

Debra Rankine

Debra Rankine is a Ngarrindjeri cultural artist and community arts facilitator who supports creative practice through strong cultural foundations. Her work focuses on nurturing participation, wellbeing, and cultural expression through art with youth.

Elizabeth Rankine

Elizabeth Rankine is a Ngarrindjeri Woman, weaver, and cultural artist with deep knowledge of traditional practices and cultural design. She is a respected mentor who leads the continuation of Ngarrindjeri weaving and artistic knowledge across generations.

Bessie Rigney

Bessie Rigney is a highly respected Ngarrindjeri Woman and cultural knowledge holder whose influence is deeply embedded in Ngarrindjeri arts practice. She provides guidance, wisdom, and cultural authority to ensure traditional art forms are respected and protected.

Stephanie Russell

Stephanie Russell is a cultural arts worker supporting Aboriginal artists through creative development and arts enterprise pathways. Her work bridges cultural practice and professional opportunities within the creative industries.

Margi Sumner

Margi Sumner is a Ngarrindjeri cultural practitioner working across community arts, workshops, and collaborative creative projects. She supports cultural expression through inclusive, culturally safe art spaces.

Ellen Trevorrow

Ellen Trevorrow is a highly respected Ngarrindjeri Elder, master weaver, cultural educator and internationally recognised artist from South Australia. Raised on Ngarrindjeri Country, she learned traditional weaving from her Elders and has played a pivotal role in revitalising Ngarrindjeri weaving practices, ensuring their continuation through teaching, mentorship and artistic innovation. Trevorrow's practice spans traditional forms such as sister baskets, mats and fish traps, alongside contemporary sculptural works, wearable art, textiles and large-scale installations. Her work is deeply grounded in Ngarrindjeri cultural knowledge, storytelling and connections to land, waters and community. Her art has been exhibited widely across Australia and internationally, including major exhibitions at JamFactory, where she was celebrated in the prestigious ICON series with a significant solo exhibition highlighting the evolution and contemporary strength of her weaving practice. Her work is held in prominent public and private collections, including major state and national galleries. Together with her late husband Uncle Tom Trevorrow, she established Camp Coorong, a leading centre for cultural education, where she has taught thousands of people over several decades. Through both her art and leadership, Auntie Ellen Trevorrow continues to inspire cultural resilience, intergenerational learning and cross-cultural understanding.

Uncle Darrel Sumner emphasised to us that it is the Ngarrindjeri women who hold the power on Country. And eventually I understood he wasn't talking about any kind of political power, he was referring to the power that comes from the Yarlurwar Ruwe, from the Meeting of the Waters, from the wisdom of Country and tradition. That message helped me understand and engage with the specific tasks and projects on secondment.

Appendix 10:

Australian Curriculum 9.0

The Arts – Visual Arts – Content Descriptions	
Year 3 & 4	Exploring and Responding Explore how First Nations Australians use visual arts to communicate their connection to and responsibility for Country/Place AC9AVA4E02 Creating and Making Use visual conventions, visual arts processes and materials to create artworks that communicate ideas, perspectives and/or meaning AC9AVA4C01 Presenting and performing Share and/or display artworks and/or visual arts practice in informal settings. AC9AVA4P01
Year 5 & 6	Exploring and Responding Explore ways that First Nations Australians use visual arts to continue and revitalise cultures AC9AVA6E01 Creating and Making Use visual conventions, visual arts processes and materials to plan and create artworks that communicate ideas, perspectives and/or meaning AC9AVA6C01 Presenting and performing Select and present documentation of visual arts practice, and display artworks in informal and/or formal settings AC9AVA6P01
Year 7 & 8	Exploring and Responding Investigate the diversity of First Nations Australians' artworks and arts practices, considering culturally responsive approaches to Indigenous Cultural and Intellectual Property rights AC9AVA8E01 Creating and Making Select and manipulate visual conventions, visual arts processes and/or materials to create artworks that represent ideas, perspectives and/or meaning AC9AVA8C02 Presenting and performing Curate and present examples of their visual arts practice to accompany exhibits of their artworks to communicate ideas, perspective and/or meaning to audiences. AC9AVA8P01

Year 9 & 10	Exploring and Responding Investigate the ways that First Nations Australian artists celebrate and challenge multiple perspectives of Australian identity through their artworks and visual arts practice AC9AVA10E02 Creating and Making Select and manipulate visual conventions, visual arts processes and/or materials to create artworks that reflect personal expression, and represent and/or challenge ideas, perspective and/or meaning. AC9AVA10C02 Presenting and performing Evaluate art exhibits to inform the curation and exhibition of their own and/or others' artworks and/or visual arts practice AC9AVA10P01
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HASS – History & Geography – Content Descriptions	
Year 3	Knowledge and Understanding History significant events, symbols and emblems that are important to Australia's identity and diversity AC9HS3K02 Geography the ways First Nations Australians in different parts of Australia are interconnected with Country/Place AC9HS3K04
Year 4	Knowledge and Understanding History the diversity of First Nations Australians, their social organisation and their continuous connection to Country/Place AC9HS4K02 Geography sustainable use and management of renewable and non-renewable resources, including the custodial responsibility First Nations Australians have for Country/Place AC9HS4K06

Year 5	Knowledge and Understanding History the impact of the development of British colonies in Australia on the lives of First Nations Australians, the colonists and convicts, and on the natural environment AC9HS5K02 Geography the influence of people, including First Nations Australians and people in other countries, on the characteristics of a place AC9HS5K04
Year 6	Knowledge and Understanding History changes in Australia's political system and to Australian citizenship after Federation and throughout the 20th century that impacted First Nations Australians, migrants, women and children AC9HS6K02 Civic and Citizenship the key institutions of Australia's system of government, how it is based on the Westminster system, and the key values and beliefs of Western democracies AC9HS6K06
Year 7	Knowledge and Understanding History the cultural obligations of First Nations Australians about significant heritage sites, including ancestral remains, material culture and artefacts, and the role of collaboration between First Nations Australians and other individuals and groups to ensure cultural preservation AC9HH7K07
Year 9	Knowledge and Understanding History different experiences and perspectives of colonisers, settlers and First Nations Australians and the impact of these experiences on changes to Australian society's ideas, beliefs and values AC9HH9K06
Year 10	Knowledge and Understanding History the causes of changes in perspectives, responses, beliefs and values on migration that have influenced Australian society since 1945 AC9HH10K08

English	
Year 3	Creating Texts plan, create, rehearse and deliver short oral and/or multimodal presentations to inform, express opinions or tell stories AC9E3LY07
Year 4	Creating Texts plan, create, rehearse and deliver structured oral and/or multimodal presentations to report on a topic AC9E4LY07
Year 5	Creating Texts plan, create, rehearse and deliver spoken and multimodal presentations that include relevant, elaborated ideas AC9E5LY07
Year 6	Creating Texts plan, create, rehearse and deliver spoken and multimodal presentations that include information, arguments and details that develop a theme or idea AC9E6LY07
Year 7	Creating Texts plan, create, rehearse and deliver presentations for purposes and audiences AC9E7LY07
Year 8	Creating Texts plan, create, rehearse and deliver spoken and multimodal presentations for audiences and purposes AC9E8LY07
Year 9	Creating Texts plan, create, rehearse and deliver spoken and multimodal presentations for purpose and audience AC9E9LY07
Year 10	Creating Texts plan, create, rehearse and deliver spoken and multimodal presentations AC9E10LY07