



Teacher's Resource

Barbara McGrady
Always Will Be



AUSTRALIAN
CENTRE
FOR PHOTOGRAPHY



RECONCILIATION
AUSTRALIA



@acp.photo #acpexhibitions2017 #acpbarbaramcgrady

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The Australian Centre for Photography acknowledges and pays respect to the past, present and future Traditional Custodians and Elders of Country featured in this exhibition and across the nation. We celebrate the continuation of cultural, spiritual and educational practices of Aboriginal and Torres Strait Islander peoples.

This education kit has been developed in partnership with Reconciliation Australia to accompany the Australian Centre for Photography's 2017 exhibition *Barbara McGrady: Always Will Be*, guest curated by Sandy Edwards.

Images

Cover Image: Barbara McGrady, *Anthony Mundine V Joshua Clotty, WBA middle weight title fight*, Entertainment Centre, April 2014

Pages 2, 4-5: Installation images from Barbara McGrady: *Always Will Be*. Courtesy and © Michael Waite / ACP 2017.

Pages 6: Barbara McGrady, *Closing Communities rally*, 2015

Pages 7: Barbara McGrady, *Gary Foley Free Gaza Boomalli exhibition*, 2012

Pages 8: Barbara McGrady, *Anthony 'Choc' Mundine vs Joshua Clotty, WBA middle weight title fight*, Newcastle Entertainment Centre, 2012

Pages 9: Barbara McGrady, *Jonathon Thurston Indigenous All Stars*, 2015

Pages 10: Barbara McGrady, *Jessica Mauboy, Premiere The Sapphires film*, State Theatre, Sydney, 2013

Pages 11: Barbara McGrady, *Sister Girls stylin up, Mardi Gras*, 2013

The Australian Centre for Photography

About the Schools Program



The Australian Centre for Photography is a not for profit arts organisation dedicated to photography and new media. The ACP provides exhibition, education and community programs to engage audiences in a dynamic conversation about the role photography plays in visual culture. Our Schools Program is developed in collaboration with our experienced team of photographers and educators to align with curriculum outcomes and to connect your classroom with the world of photography in exciting ways:

Teacher Professional Development: Artist Insight allows teachers to share and learn ideas and practical classroom strategies that connect the work of contemporary Australian artists with the NSW and National Visual Arts curriculum.

Workshops: We will create the perfect workshop experience to match your students' skills and interests. We can also send one of our experienced and dedicated educators to your school for an engaging and informative photographic workshop covering a range of interests and practice.

School Tours: Students and teachers will experience our latest exhibition with educational tours from our experienced educators and curators. The ACP also provides Education Kits to accompany school visits to promote critical-thinking and enhance curriculum outcomes.

School Memberships: School Membership offers an exclusive range of benefits and opportunities for schools, staff and students.

Visit our website for more details www.acp.org.au

Contact Marisa Seeley, Education Coordinator at m.seeley@acp.org.au today to schedule your next visit with the ACP.

Reconciliation Australia

About Reconciliation Australia



Reconciliation Australia was established in 2001 and is the lead body for reconciliation in the nation. We are an independent not-for-profit organisation which promotes and facilitates reconciliation by building relationships, respect and trust between the wider Australian community and Aboriginal and Torres Strait Islander peoples.

Our ambition is to enable all Australians to contribute to the reconciliation of the nation. Our vision of reconciliation is based on five inter-related dimensions: race relations, equality and equity, unity, institutional integrity and historical acceptance. These five dimensions do not exist in isolation; they are inter-related and Australia can only achieve full reconciliation if we progress in all five dimensions, weaving them together to become a whole.

www.reconciliation.org.au

About the resource

Important information



Talking or writing about Australia's Aboriginal and Torres Strait Islander Peoples: Australia has two distinct groups of First People: Aboriginal peoples and Torres Strait Islander peoples. When talking or writing about Australia's first peoples, it is considered respectful to say 'Aboriginal and Torres Strait Islander peoples'. Local people may have a preference for how they are described, for example at a function or event. If you're not sure of a person's particular language group and can't find out, it's usually okay to simply acknowledge them as Aboriginal or Torres Strait Islander. The easiest way to find out is to ask the person themselves.

Curriculum: The *Barbara McGrady: Always Will Be* learning resource is closely aligned with the Australian Curriculum, mostly through:

- The cross curriculum priority of Aboriginal and Torres Strait Islander histories and cultures
- English
- Humanities and social science; history, geography, economics and business
- The Arts: Drama, Dance, Media Arts, Music, Visual Arts

Before using the resource: We encourage you to visit the *Barbara McGrady: Always Will Be* exhibition before using this resource. To book a tour, please call 02 9332 0555 or email m.seeley@acp.org.au.

Talk, if possible, with Aboriginal and Torres Strait Islander students, staff, families or community members before using this learning resource. McGrady's work raises themes that may be confronting to students, particularly Aboriginal and Torres Strait Islander students. Considering and pre-empting possible responses is very important.

Set classroom ground rules: Due to the political nature of the content, setting classroom ground rules with your students before viewing is an important step in creating a safe space. It helps to develop mutual respect and understanding between the members of your classroom community.

About the exhibition

Always Will Be



Barbara McGrady: Always Will Be is an exhibition containing 49 photographic works by photojournalist Barbara McGrady and an interview with the photographer.

Spanning McGrady's 30-year career, the works displayed are important historical documents of the political and social events experienced by the Aboriginal and Torres Strait Islander peoples and families of the Redfern, Surry Hills and Waterloo communities.

As visual records, our understanding of a photographic image is shaped by our own social and personal position within a history. As a Gomerioi/Gamilaraay woman, McGrady offers a unique and valued perspective on Aboriginal and Torres Strait Islander peoples continued struggle for recognition, alongside their significant contribution to Australian life through sport, performance and culture.

McGrady's images of of Aboriginal and Torres Strait Islander peoples in urban areas, primarily based in Sydney, offer an alternative and powerful narrative about what it means to be *Kooris* and the First Nations in the new millennium.

Through knowledge comes understanding and in the hands of an informed and skillful photojournalist, such as McGrady, photography can be an effective tool for change.

The exhibition is guest-curated by Sandy Edwards as part of ACP's Carte Blanche Program.

To hear directly from the artist: Go to <https://vimeo.com/75286063> to watch a short film capturing a day in the life of Barbara McGrady. Duration: 14 minutes.

About the photographer

Barbara McGrady

“You won’t learn anything if you don’t put yourself out there and open yourself up to different people and the way they think and the way they operate. We all like to stick to what we know and we’re all comfortable with what and who we know. We’re all tribal, in a way.”

Barbara McGrady, 2013

Born in Mungindi, Barbara McGrady is a Gomeroi/Gamilaraay, Murri yinah (woman) from the north west of New South Wales and south Queensland. McGrady’s interest in photography began in her early teens when she was gifted a camera from her mother. Since then she has played an active role in social documentation of her community. Her specific interests lie in contemporary urban issues that affect Aboriginal and Torres Strait Islander peoples, including human rights, politics and sports. Amongst McGrady’s diverse projects are significant community events, awards and protest rallies, such as WikiLeaks, Occupy Sydney, and The Northern Territory Anti-Intervention.

In 2013 Barbara’s work was chosen to be exhibited at the 2013 Head On Photo Festival, Australia’s largest photo festival and the world’s second largest festival. In 2014 she was the recipient of the National Indigenous Human Rights Award in Photojournalism (the Anthony Mundine Courage Award) and has also been awarded the Solid Screen International Award for Indigenous Women in Film and Photography.

McGrady’s work has been published in a variety of publications and websites, including NAIDOC, NITV, National Indigenous Times, Reconciliation Australia, Aboriginal Legal Service and Gadigal Information. As a freelance photographer, she is an active member of the Glebe community, donating significant time to pro bono assignments.

For the past three years, McGrady has been attending the NSW Koori Rugby League Knockout, one of the largest annual gatherings of Aboriginal people at a sports event. This photographic project is in collaboration with historian Heidi Norman, who has written extensively on the subject of Rugby League.

Barbara’s photographs are uncompromisingly real and informed by her life purpose to document the community she knows and loves and as an active participant in political and social events. Her images celebrate the diverse contribution of Indigenous Australians which include boxer Anthony Mundine, the participants of the Redfern Aboriginal Tent Embassy, singer and actress Jessica Mauboy and Gary Foley legendary activist and historian.

Exercise 1

Redfern and Self-Determination



It was at a rally in 2012 that McGrady snapped her iconic image of friend and political activist Gary Foley

McGrady's practice focuses primarily on documenting her community. Her images tell the story of contemporary Aboriginal life through her knowledge of sociological practice. Describing herself as a protagonist, McGrady is a 'documentarian' of historical events that are important to Aboriginal culture and people. In many ways, McGrady's work lends volume to voices often underrepresented by Australian media. Her work invites us to immerse ourselves in her world, and allows us to view the world through her eyes.

Redfern, is arguably the 'Black Heart' of Australia, with strong political, spiritual and cultural significance to Aboriginal people from all of NSW and across Australia. It is the birthplace of the Black Power movement in Australia. The nearby Block is an area of historical importance in Redfern, having been the site of protests and community gatherings since the 1970s, when landlords campaigned to evict Aboriginal residents. McGrady regularly attends and photographs protests in and around Redfern, and these photographs take many of us beyond what we know, into a world not shown to us by the media. McGrady has documented protest marches, actions, meetings and fundraisers. These include: Occupy Sydney; Deaths in Custody; the death of T J Hickey; the Redfern Aboriginal Tent Embassy; the government adoption of a Basics Card; Grandmothers Against Removals; the Northern Territory Intervention; Closure of Communities in Western Australia, and elsewhere; as well as the Bowraville murders. These protest actions and consciousness raising methods are supported by many individuals. Key front speakers and supporters whom McGrady has photographed include: John Pilger; Rosalie Kurnoff-Monk; Gary Foley; and Jenny and Lorna Munro.

ART MAKING

Consider the significance of McGrady's documentation and perspective evident in exhibition *Always Will Be*. In pairs, take a series of portraits of one another from different distances and perspectives, looking up at the subject, eye level and from above. Consider the effect these different angles have on both the physical depiction of the subject, and the conclusions you might draw about the subject. (Do they look big? Small? Strong? Weak? Scared? Brave?)

Exercise 1

Cont.

PHOTO TIPS

**“No one, it doesn’t
matter how good a
photographer they are,
nobody has my eye”
Barbara McGrady, 2013**

When taking a photograph pay careful attention to perspective lines. Converging lines depict depth, scale and distance, this is called linear perspective. Diminishing perspective occurs when objects of similar dimensions diminish in size the further they are from the camera.

Perspective can be altered depending on where you position the camera in relation to the subject. Moving the camera closer to your subject increases the scale, i.e. things closer appear bigger, and things further away look smaller.

QUESTIONS

After looking at McGrady’s photographs and interview please answer the following:

- If you were documenting your own community, who would you photograph?
Where would you take these images? Consider using a location that also tells us something about your local area.
- How do you think McGrady’s photographs present the achievements of Aboriginal and Torres Strait Islander people living in urban areas?
- Research the history of your local area from an Aboriginal perspective.
- Have you been to Redfern? If so, does McGrady’s documentation of the community match your own experience there?
- Research the Redfern Riot. Using resources from multiple perspectives, especially those written from an Aboriginal and/or Torres Strait Islander perspective, research the Redfern Riot and answer the following questions:
 1. What was the purpose of the Redfern Riot?
 2. Who were the main leaders of the movement?
 3. What were some of the struggles the Aboriginal and Torres Strait Islander community were experiencing at the time?
 4. What was the community ‘resisting’?
- Many Contemporary Aboriginal artists create works with themes of political protest, based on their family history and personal experience. Have students choose an artist to research and share their findings with the class. Suggested artists: Richard Bell, Vernon Ah Kee, Brenda L. Croft, Daniel Boyd, Tony Albert, Destiny Deacon and Michael Riley.

Exercise 2

Media & Sport

Aboriginal and Torres Strait Islander peoples make a significant contribution to Australian sport as both players and spectators. McGrady was raised on Rugby League and boxing. A keen athlete in her early years, McGrady played Rugby League with her father and brothers, a sport she still follows enthusiastically today.

Every year McGrady attends and photographs the Koori Knockout. The Knockout started in 1971 with hand-drawn A4 cardboard signs that were taped on poles around Redfern. It was a stage for the many talented Aboriginal footballers who were overlooked by talent scouts. In 2017 the annual NSW Rugby League Knockout carnival has grown to become one of the largest gatherings of Aboriginal people and communities from all over NSW. It attracts a crowd of over 60,000 people annually as spectators of men's, women's and junior games.

Boxing has also been a part of Aboriginal life since it was legalised in Australia in the early 1900's. At that time, it was one of the few ways that Aboriginal men could earn a living, and a way of gaining social status in the broader community. 'Boxing tents' travelled around Australia with troupes of boxers, inviting local men to go 'a round or two for a pound or two.'

One of the most famous Australian boxers was World Bantamweight Title holder, Lionel Rose. An Aboriginal boxer, who won the Title in February, 1968 in Tokyo Anthony Mundine's father, Tony Mundine, was a well known boxer and participant in these matches during the 1970's. McGrady is a keen follower of boxing and self confessed fan of both father and son. Many of her portraits of Anthony were taken in Tony's gym, located in The Block in Redfern.

**“Well I suppose I’m
a little bit of an oddity,
being a lot older than
them, being a woman,
and being black.”**
Barbara McGrady, 2013



**“The Knockout was
never simply about
football, ... it was
getting people to come
together and enjoy
and celebrate things,
rather than win the
competition football.”**
Bob Morgan, 2016

Exercise 2

Cont.

PHOTO TIP

Candid photography means taking a photograph without the subject noticing, allowing the photographer to record them in their natural state. Capturing a candid moment requires the photographer being constantly 'on'; observing and noticing everything happening around them, which can sometimes be harder work than setting up a posed shoot. It also requires that the photographer blend into the background.

McGrady's love of sport and her confidence are vital factors in successfully recognising 'decisive moment' and fleeting emotions.



QUESTIONS

After looking at McGrady's photographs and interview please answer the following:

- Choose one of the images of Anthony Mundine and consider the angle from which it was taken. How has McGrady used perspective and framing to convey to the viewer the subject's power and strength ?
- Discuss some of the challenges McGrady may face when documenting sporting events and shooting in a 'candid' style.
- Write a blog entry from your own point of view, describing how it might feel to be standing beside the ring or footy field. What do you think it would feel like to see Aboriginal and Torres Strait peoples succeed in their sport, like Johnathon Thurston (pictured above), despite the struggles and hardships communities have faced over the centuries?
- View McGrady's images as a class, discussing the technical complications that may have arisen such as blurring, working in manual mode vs automatic. Choose a school event to document. Consider what technical problems the event may present and how you might overcome these challenges.

Exercise 3

Portraits & Community



PHOTO TIP

Framing is the technique of drawing attention to the subject of your image by blocking other parts of the image with something in the scene. Frames for photographs come in all shapes and sizes and can include shooting through overhanging branches, windows, tunnels, arches or doorways. You can even use people for example shooting over shoulders or between heads.

Your frame doesn't need to go completely around the edges of your image – they might just be on one or two edges of your shot.

McGrady photographs many community leaders and role models in and around the Sydney area. She has documented performances and high profile events with some of Australia's leading performers and celebrities including Jessica Mauboy, Deborah Mailman, Alec Doomadgee, Isaiah Firebrace and Troy Cassar-Daley.

In 2016, McGrady met with Matchbox 20 lead singer Rob Thomas after the singer made reference to Aboriginal and Torres Strait Islander people onstage which led to her photographing his Sydney concert.

“Barbara’s photographs are, through the strength of her unique sight, an antidote to a world that has failed to see or hear or feel her people, the First Nations people of this country. ... I see an innate respect and connection between her subjects and herself. I see images of great humanity and inclusiveness.”

Lisa Hogben, 2017

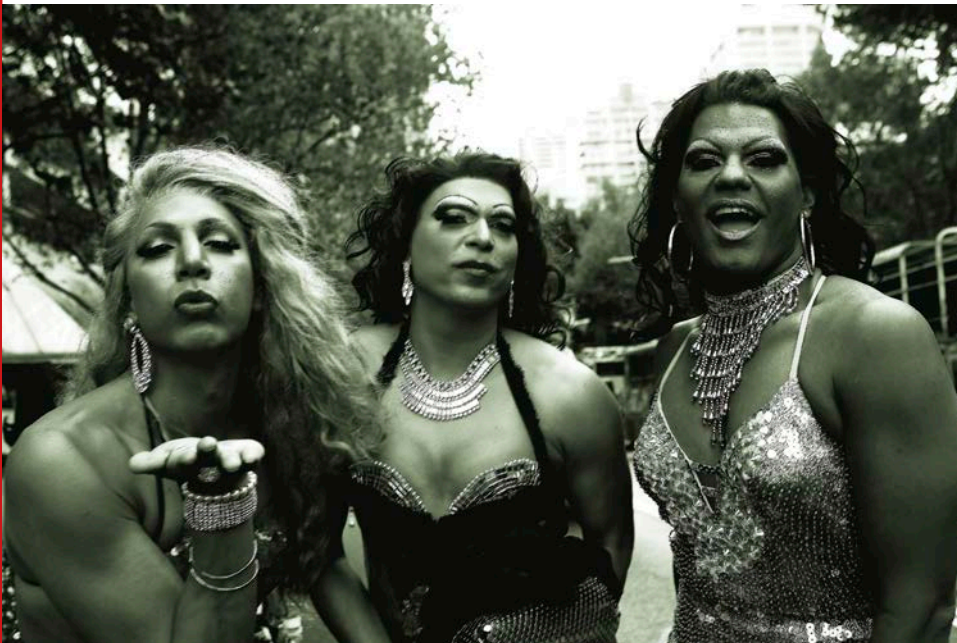
Exercise 3

Cont.

QUESTIONS

After looking at McGrady's portraits of community leaders, celebrities and Indigenous performances please answer the following:

- Consider the significance of McGrady's documentation and positive representation of key Aboriginal and Torres Strait Islander people. Research the visual representation of Aboriginal and Torres Strait Islander people in the media, and in what ways does McGrady challenge the norm?
- Choose one of the community role models photographed by McGrady and list 10 facts about that person, including their contribution to the community. Present your findings to the class.
- Why is it important to tell the stories celebrating Aboriginal and Torres Strait Islander success?
- How might stories of strength, resilience and success, such as what McGrady portrays, impact on you?
- Choose an Aboriginal or Torres Strait Islander community member who is a non-sporting role model to research. What do they do? Where (location and or Language Group) do they come from? What have they achieved? What is their impact on their local community/communities?



ART MAKING

Consider the variety of portraits and subject captured by McGrady throughout. Take some photographs of a friend or family member, paying attention to how you frame each photograph, i.e. vertical or horizontal; wide or narrow. Think about how it alters the photograph depending on what you include or exclude. Also be aware of the relationships between the main subject and what is behind or in front of it.

Glossary

Censor – The suppression of something deemed objectionable on moral, political, military, or other grounds.

Community – Is a social group of any size whose members reside in a specific locality, share government, and often have a common cultural and historical heritage.

Composition - Is the placement or arrangement of visual elements or ingredients in a work of art, as distinct from the subject of a work. It can also be thought of as the organization of the elements of art according to the principles of art.

Contemporary – Modern, current. Belonging to or occurring in the present.

Culture – Is the behaviours and beliefs characteristic of a particular social, ethnic, or age group.

Documentarian – (photography) a photographer specializing in producing a factual record.

Gadigal - a group of indigenous Australians whose traditional lands are located in Sydney, New South Wales,

Indigenous - Indigenous Australians are the Aboriginal and Torres Strait Islander people of Australia, descended from groups that existed in Australia and surrounding islands prior to British colonisation.

Intuition - the ability to understand something instinctively, without the need for conscious reasoning.

Koori – The Koori are Aboriginal Australians from Victoria and southern New South Wales.

Legend – (Sporting) A person whose actions earn them the enduring respect and admiration of the public.

Marginalise - treat (a person, group, or concept) as insignificant or peripheral.

Murri - The Murri are Aboriginal Australians traditionally based in Queensland.

Political – Pertaining to or concerned with Politics.

Political Correctness - Is a term which denotes language, ideas, policies, and behaviour seen as seeking to minimize social and institutional offense in occupational, gender, racial, cultural, sexual orientation, certain other religions, beliefs or ideologies, disability, and age-related contexts, and, as purported by the term, doing so to an excessive extent. It is commonly abbreviated to PC.

Politics - Is a process by which groups of people make collective decisions. The term is generally applied to the art or science of running governmental or state affairs. It also refers to behaviour within civil governments. However, politics can be observed in other group interactions, including corporate, academic, and religious institutions.

Prejudice - Is a prejudgment, an assumption made about someone or something before having adequate knowledge to be able to do so with guaranteed accuracy, or judging a book by it's cover. The word prejudice is most commonly used to refer to preconceived judgments toward people or a person because of race, social class, gender, ethnicity, homelessness, age, disability, obesity, religion, sexual orientation, or other personal characteristics.

Protagonist - an advocate or champion of a particular cause or idea.

Racism - Is the belief that there are inherent differences in people's traits and capacities that are entirely due to their race, however defined, and that, as a consequence, racial discrimination (i.e. different treatment of those people, both socially and legally) is justified.

Rural - in, relating to, or characteristic of the countryside rather than the town.

Sport - Is an organized, competitive, entertaining, and skilful activity requiring commitment, strategy, and fair play, in which a winner and loser can be defined by objective means.

Troupe - a group of dancers, actors, or other entertainers who tour to different venues.

Resources & Links

Barbara McGrady: Pictures worth a thousand words

<https://www.greenleft.org.au/content/barbara-mcgrady-pictures-worth-thousand-words>

Desperate Measures: Barbara McGrady:

<https://vimeo.com/75286063>

NSW Aboriginal Rugby League Knockout 2017

<http://www.redfernallblacksknockout.org.au>

Australian Aboriginal artist Richard Bell: Uz vs Them

<https://www.culturalsurvival.org/news/australian-aboriginal-artist-richard-bell-uz-vs-them>

A round or two for a pound or two: The touring tent boxing circuses.

<http://www.sbs.com.au/nitv/nitv-news/article/2017/02/03/round-or-two-pound-or-two-touring-tent-boxing-circuses>

Theatres of power: Tent boxing circa 1910-1970

<http://press-files.anu.edu.au/downloads/press/p72561/pdf/article0114.pdf>

Critical Media Analysis of the Redfern Riot

http://www.kooriweb.org/foley/images/history/1970s/1973/block/papers/media_analysis_of%20redfern_riot.pdf

Inner Sydney's Aboriginal community fear they are being pushed out for 'white hipsters'.

<http://www.sbs.com.au/nitv/the-point-with-stan-grant/article/2016/03/09/inner-sydneys-aboriginal-community-fear-they-are-being-pushed-out-white-hipsters>

An Indigenous elder met with Rob Thomas last night to teach him about 'Black Australia'.

https://www.buzzfeed.com/bradesposito/rob-thomas-ii?utm_term=.pyLqBwQ5d#.qjdp2LG7d

Share Our Pride – Reconciliation Australia

<http://shareourpride.reconciliation.org.au>

National Curriculum Table

Strand	Exercise & page	Learning area	Level	Content Descriptor
Visual Arts	Exercise 1	Visual Arts	Year 9 and 10	Evaluate how representations communicate artistic intentions in artworks they make and view to inform their future art making (ACAVAR130)
	Exercise 1			Evaluate how representations communicate artistic intentions in artworks they make and view to inform their future art making (ACAVAR130)
	Exercise 2			Evaluate how representations communicate artistic intentions in artworks they make and view to inform their future art making (ACAVAR130)
	Exercise 3			Analyse a range of visual artworks from contemporary and past times to explore differing viewpoints and enrich their visual art-making, starting with Australian artworks, including those of Aboriginal and Torres Strait Islander Peoples, and consider international artworks (ACAVAR131)
	Exercise 1	Media Arts	Year 7 and 8	Analyse how technical and symbolic elements are used in media artworks to create representations influenced by story, genre, values and points of view of particular audiences. (ACAMAR071)
	Exercise 1		Year 9 and 10	Experiment with ideas and stories that manipulate media conventions and genres to construct new and alternative points of view through images, sounds and text (ACAMAM073)
	Exercise 1			Evaluate how technical and symbolic elements are manipulated in media artworks to create and challenge representations framed by media conventions, social beliefs and values for a range of audiences. (ACAMAR078)
	Exercise 1			Manipulate media representations to identify and examine social and cultural values and beliefs, including those of Aboriginal and Torres Strait Islander Peoples (ACAMAM074)
	Exercise 2			Manipulate media representations to identify and examine social and cultural values and beliefs, including those of Aboriginal and Torres Strait Islander Peoples (ACAMAM074)
	Exercise 1			Develop and refine media production skills to integrate and shape the technical and symbolic elements in images, sounds and text for a specific purpose, meaning and style. (ACAMAM075)
	Exercise 2			Develop and refine media production skills to integrate and shape the technical and symbolic elements in images, sounds and text for a specific purpose, meaning and style. (ACAMAM075)
	Exercise 3			Develop and refine media production skills to integrate and shape the technical and symbolic elements in images, sounds and text for a specific purpose, meaning and style. (ACAMAM075)
English	Exercise 2	Literature	Year 9	Explore and reflect on personal understanding of the world and significant human experience gained from interpreting various representations of life matters in texts. (ACELT1635)
	Exercise 2		Year 10	Evaluate the social, moral and ethical positions represented in texts. (ACELT1812)
	Exercise 1			Plan, rehearse and deliver presentations, selecting and sequencing appropriate content and multimodal elements to influence a course of action. (ACELY1751)
	Exercise 3			Plan, rehearse and deliver presentations, selecting and sequencing appropriate content and multimodal elements to influence a course of action. (ACELY1751)
	Exercise 1		Year 9	Analyse how the construction and interpretation of texts, including media texts, can be influenced by cultural perspectives and other texts. (ACELY1739)
	Exercise 2			Create imaginative, informative and persuasive texts that present a point of view and advance or illustrate arguments, including texts that integrate visual, print and/or audio features. (ACELY1746)
Humanities	Exercise 1	History	Year 10	Methods used by civil rights activists to achieve change for Aboriginal and Torres Strait Islander Peoples, and the role of ONE individual or group in the struggle. (ACDSEH134)
	Exercise 1			Methods used by civil rights activists to achieve change for Aboriginal and Torres Strait Islander Peoples, and the role of ONE individual or group in the struggle. (ACDSEH134)
	Exercise 1	Civics and Citizenship	Year 10	Account for different interpretations and points of view. (ACHCS098)
	Exercise 3			Account for different interpretations and points of view. (ACHCS098)