

# NAIDOC Week 2026 teacher resource

Foundation to Year 10





**SBS acknowledges the Traditional Custodians of Country throughout Australia and pays respect to Elders past and present.**

This resource was developed on the lands of the Cammeraygal people, and the Wurundjeri Woi-Wurrung people of the Kulin Nation.

Information in this resource was correct at time of publication.

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Cover page artwork: *Paraulpi* by Zaachariaha Fielding. Read about his artwork on [page 7](#). Artwork has been reproduced with permission from the artist.

The 2026 National NAIDOC Poster incorporates the Aboriginal Flag and the Torres Strait Islander Flag (licensed through the Torres Strait Island Council).

The SBS Learn team would like to thank the thousands of educators who will use this resource. We also extend our thanks to the First Nations peoples of Australia who, since time immemorial, have cared for and nurtured Country so that today we may benefit from the life Country sustains.

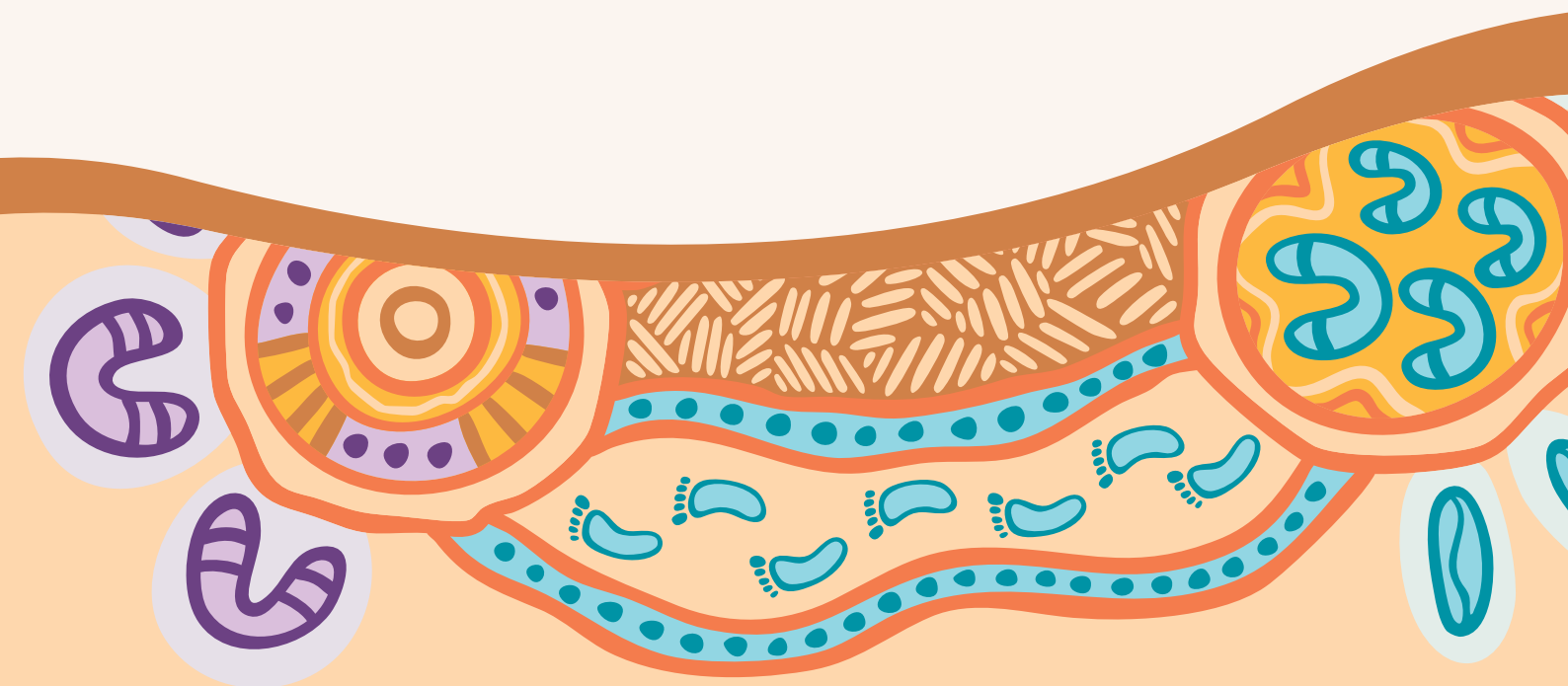


**For Aboriginal and Torres Strait Islander peoples, please be aware this resource contains the names and images of deceased peoples.**

*Albany/Kinjarling,  
Menang Noongar,  
Western Australia,  
Bamay © NITV*

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# ABOUT THIS TEACHER RESOURCE

## This SBS Learn teacher resource focuses on the 2026 National NAIDOC Week theme '50 Years of Deadly'.

It provides curriculum-aligned activities for primary and secondary students that centre Aboriginal and Torres Strait Islander cultures, perspectives, histories and stories.

### This teacher resource is organised into school years, containing:

- Key questions to prompt meaningful discussions
- Targeted reading lists appropriate to year level with suggested activities
- Selected videos accompanied by activities
- Individual, pair and collaborative activities for the classroom
- Extension activities to extend learning
- Further resources and suggested links

### For personal viewing of film content:

- Head to [SBS On Demand](#)

### For classroom use:

- Head to [ClickView](#) (requires a school licence)

Alice Springs/Mparntwe,  
Northern Territory, Bamay  
© NITV

# WELCOME MESSAGE

Welcome to the SBS Learn NAIDOC Week teacher resource for 2026. This year's theme, '50 Years of Deadly', is a celebration of excellence – marking five decades of NAIDOC Week as a national platform recognising the strength, pride and achievement of Aboriginal and Torres Strait Islander peoples.

At SBS, this work is grounded in a commitment to sharing First Nations stories with authenticity, respect and cultural integrity – not only during NAIDOC Week, but every day. With NITV at the heart of our network, these stories continue to reach audiences across Australia.

For educators, this resource is an invitation to bring these stories into your classrooms in meaningful and engaging ways, supporting students to connect with and celebrate the world's oldest continuing culture. Schools play an important role in shaping understanding, and NAIDOC Week offers a powerful opportunity to centre Aboriginal and Torres Strait Islander histories, cultures and perspectives.

As you use this resource, which is organised into different sections for different year groups, remember that you are not expected to be the knowledge holder. Your role is to create a respectful space for learning – one that values cultural knowledge, encourages curiosity and supports students to listen, reflect and connect.

The theme, '50 Years of Deadly', isn't just a milestone. It's a celebration of how far First Nations leadership, creativity and cultural knowledge have travelled, and how much ground they continue to cover. The artists, designers, composers, scientists and leaders you will meet across these pages are working right now. Your students will encounter their stories not as lessons from the past, but as evidence of what is possible today.

This resource was developed by Shelley Ware, a proud Yankunytjatjara, Kokatha and Wirangu woman, educator and author. This is Shelley's eighth NAIDOC Week resource for SBS, and we are grateful for her continued generosity, knowledge and care.

As the NAIDOC Week Supporting Education Partner for 2026, SBS invites you and your students to engage deeply, learn respectfully and carry this knowledge forward. We hope that the lessons that begin here grow with your students far beyond NAIDOC Week.



## TANYA DENNING-ORMAN

*A proud Birri and Guugu Yimidhirr woman from Central and North Queensland.*

**Director, First Nations, SBS**

© Claudine Thornton

# ABOUT THE AUTHOR

A proud Yankunytjatjara, Kokatha and Wirangu woman, Shelley has been a classroom teacher, specialist reading teacher and art teacher in primary schools for 25 years, based in Melbourne/Naarm.

She now runs her own education consultancy, visiting schools around Australia and writing curriculum-aligned resources to support and inspire teachers to confidently embed Aboriginal and Torres Strait Islander histories and cultures into their everyday curriculum.

Shelley is a Lifetime Ambassador for the Indigenous Literacy Foundation, mentoring children from remote communities to write and publish their own books, incorporating local Indigenous languages.

She serves on advisory committees for the Melbourne Children's Hospital, Penguin Random House and Banyule City Council Reconciliation Action Plans (RAPs), and is chairperson for the Carlton Football Club's RAP.

Shelley loves giving back to the community through her passion for helping people – particularly children – to be the best they can be. She has 25 years of media experience, having worked on NITV's *Marngrook Footy Show* and writes a regular opinion and AFL column for the Koori Mail.

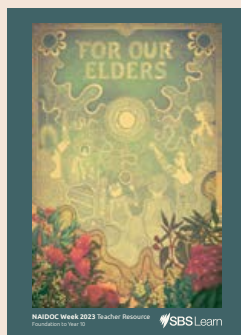
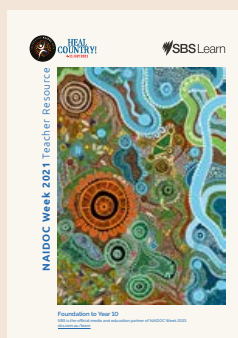
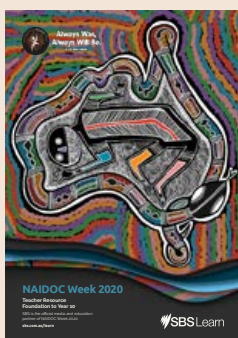
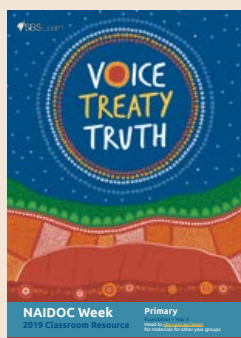


## SHELLEY WARE

*A proud Yankunytjatjara, Kokatha and Wirangu woman.*

© SBS Aaron Wan

Head to [SBS Learn](#) for previous NAIDOC Week resources authored by Shelley Ware



# THE 2026 NATIONAL NAIDOC WEEK POSTER COMPETITION WINNER

## PARAULPI BY ZAACHARIAHA FIELDING



Zaachariaha Fielding is a Yankunytjatjara artist and musician from the APY Lands in South Australia. He is also known through his work with internationally acclaimed musical duo, Electric Fields.

His winning 2026 NAIDOC poster, *Paraulpi*, celebrates cultural strength, creativity and connection across generations.

In describing the artwork, Zaachariaha shares “*Paraulpi* is about movement – movement through generations, through memory, through song and story. It speaks to the strength our people carry and the beauty of culture continuing to evolve while staying deeply connected to who we are.”

Photo © National NAIDOC



**NAIDOC WEEK**  
50 YEARS  
DEADLY  
5-12 JULY 2026

*Paraulpi* by Zaachariaha Fielding

*Paraulpi* extends Zaachariaha's acclaimed *Inma* series and reflects a deeply cultural and immersive narrative grounded in Country. The artwork depicts the sounds of *Paraulpi*, a significant place just outside Mimili on the eastern APY Lands in South Australia. As Zaachariaha describes, *Paraulpi* is a place where people come to embrace and celebrate children, where they are taught by Elders to move and mimic their Clan emblem – for Mimili, this being the maku (witchetty grub).

#NAIDOC2026

#FIFTYEARSDEADLY

#NAIDOCWEEK



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@naidocweek



Aboriginal flag  
designed by Mr.  
Harold Thomas.



Torres Strait Islander flag reproduced by kind  
permission of the Torres Strait Island Regional  
Council, designed by the late Mr Bernard Namok.

Explore the artwork and full artist  
statement on the official [NAIDOC website](#).

# GUIDANCE FOR USING THIS RESOURCE

## NOTES FOR EDUCATORS:

- The terms 'Aboriginal and Torres Strait Islander', 'First Nations' and 'Indigenous' are used interchangeably and respectfully in context throughout this resource when referring to First Nations peoples of Australia.
- These terms are used to encompass the diversity of cultures, identities, and preferences of Aboriginal and Torres Strait Islander peoples.
- 'Deadly' is a term used by many First Nations people to describe something as excellent or impressive.
- The term 'Elders' has a specific meaning for First Nations peoples. In this resource, Elders is capitalised when referring to First Nations peoples who are knowledge holders and highly respected in the community. When referring to non-Indigenous elders, a lower-case 'e' is used.
- When inviting Elders into your school community, ask how they would like to be addressed by non-Indigenous people. Elders may prefer to be called Ms or Mr rather than 'Aunty' or 'Uncle'.
- Alongside the texts in the 'Suggested reading' sections, where possible consider including additional books, language and stories from the Country you are on.
- You may notice variations in spellings of First Nations place names and languages; for example, you may see 'Wiradjuri' also spelt 'Wiradyuri'. There are often different ways of spelling First Nations languages or Countries due to cultural preference, different interpretations and regional dialects. In this resource, First Nations place names and languages are highlighted and link to the glossary where you can find further information.
- A Yarning Circle is a traditional practice used by Aboriginal and Torres Strait Islander peoples to facilitate respectful and inclusive conversations. In educational settings, it serves as a collaborative learning tool where students and teachers sit together in a circle to share stories, listen actively, and reflect collectively.
- For more information, check out the [glossary](#) at the end of this resource.



When teaching First Nations content, the teacher's role is to facilitate learning rather than act as the knowledge holder. The knowledge lives in the content, the communities and the voices of First Nations peoples represented throughout this resource.

### Here are some key points:

- This student-led approach is an effective way to run classroom sessions suggested in this resource, so students can take an active role in learning.
- If this approach is new, it may take time to implement.
- Having your students drive the learning is a powerful way to engage them and let them demonstrate their knowledge.
- The teacher's role is also to make sure that everyone is respectful to each other, and that everyone who wants to contribute constructively can be heard.

Where appropriate and in line with school and community protocols, invite Traditional Custodians, Elders and Aboriginal and Torres Strait Islander community members to talk about this year's NAIDOC Week theme, '50 Years of Deadly'. This gives students the opportunity to understand the concept, value and power of oral traditions. It also provides students with multiple perspectives on this theme. Please note the classroom protocol guides to be considered when teaching.



## CLASSROOM PROTOCOLS

### Before you start

Before you start, please read the [SBS Learn Aboriginal and Torres Strait Islander Protocols Guide for Teachers](#). In this guide, authors Jarin Baigent and Shiralee Lawson (with guidance from Aunty Norma Ingram) take teachers through essential steps to create a safe, respectful learning environment for all students. Align these with existing school policies and practices to bolster mutual respect, equity of dialogue and empathic communication among your students. Schools can also contact their state or territory education department to access First Nations educators or advisors.

It is essential to carefully consider the accuracy and reliability of references used in class.

Prompt students to examine the sources of their prior learning and to seek new knowledge through reputable sources.


Triangulate information using trusted websites such as [AIATSIS](#), [Narragunnawali: Reconciliation in Education](#), [Reconciliation Australia](#), and [NITV/SBS](#). Teachers should prioritise local knowledge and resources where possible.

## CLASSROOM GUIDELINES

Setting classroom ground rules with your students before utilising this resource is an important step in creating a safe space and helping develop mutual respect and understanding between the members of your classroom community.

As with all resources, SBS Learn encourages educators to consult with their school community, parents/carers and relevant education department to provide a safe learning environment for students.

## CLASSROOM CONSIDERATIONS

When you see this symbol  throughout the resource, return to this page and consider the guidance provided. These prompts highlight important cultural protocols, classroom considerations and points for teacher awareness before continuing with an activity.

- **Is this suitable content for my students?**  
Teachers should review any clips, articles or materials before sharing them with students.
- **Do I need to check with parents/carers about individual student needs?**  
This may include allergies when attending excursions or sharing food in class.
- **Can I use traditional First Nations symbols or painting styles when completing art activities?**  
Students should not use traditional First Nations symbols or art styles unless they are part of their own culture or are guided by a First Nations artist.
- **Can I learn First Nations language words?**  
In most cases yes. It's best to consult a cultural authority from the local community who can guide appropriate language use.
- **Can I use AI in my classroom?**  
Check your school's AI policy before using any AI tool with students. AI use in this resource is teacher-guided and should not replace community knowledge or cultural authority. First Nations perspectives generated by AI should be verified against community and cultural sources.

## CONTENT PROTOCOLS

### A Model of Social and Emotional Wellbeing

This diagram is from the book *Working Together: Aboriginal and Torres Strait Islander Mental Health and Wellbeing Principles and Practice (2nd Ed)* in Chapter 4: Aboriginal and Torres Strait Islander Social and Emotional Wellbeing (Gee et al). It is republished here with permission.

Explore First Nations ways of learning and working, such as interconnectivity and holistic thinking (rather than considering concepts in isolation). The diagram describes how the context of the learner and the substance of what is being learnt are interconnected.



SEWB Diagram adapted from Gee et al., (2014)

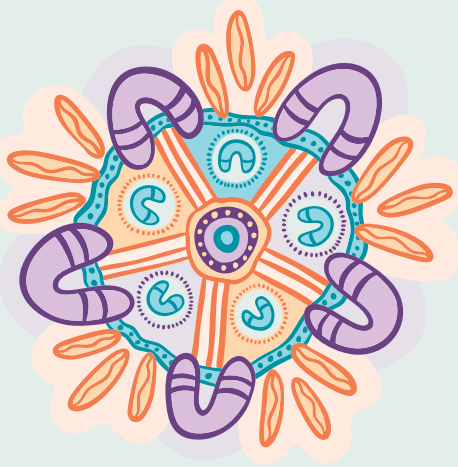
Diagram: A Model of Social and Emotional Wellbeing  
Source: © Gee, Dudgeon, Schultz, Hart and Kelly, 2013.



## PROFESSIONAL LEARNING

Consider organising a professional development session through a First Nations provider to help embed cultural knowledge. Check the 'Keep going!' section for practical ways to support this work. Investing in this professional development can help embed Aboriginal and Torres Strait Islander knowledges, histories and cultures year-round, and build confidence in teaching staff.

# WHOLE SCHOOL NAIDOC WEEK ACTIVITIES



## WHY '50 YEARS'?

The 2026 NAIDOC Week theme continues to tell a story:

- **2024** – ‘Keep the Fire Burning! Blak, Loud and Proud’: NAIDOC celebrated 50 years since the committee became entirely First Nations led.
- **2025** – ‘The Next Generation: Strength, Vision & Legacy’: NAIDOC marked 50 years since expanding from a single observance day to a full week.
- **2026** – ‘50 Years of **Deadly**’: This year honours five decades of the National NAIDOC Committee and Week, celebrating a legacy of culture, strength and leadership.

## WHOLE SCHOOL ACTIVITIES

### Celebrating ‘50 Years of Deadly’

Encourage students across the school to explore the NAIDOC theme ‘50 Years of Deadly’ by unpacking the meaning of ‘deadly’ as strength, pride and excellence. Each class is assigned a letter, or a section of a letter, to be put together to create a large-scale artwork spelling **D-E-A-D-L-Y**, using colour, shapes and materials to represent ideas about identity, community and care for Country. Use mixed materials such as paint and collage. Bring the letters together as a whole-school display and unveil at assembly, sharing reflections to celebrate ‘50 Years of Deadly’ excellence.



## OTHER IDEAS

- **Start a NAIDOC Week Committee** to create plans for events that include the whole school.
- Where appropriate and in line with community protocols, **invite a First Nations community member** to speak at the whole school assembly about this year’s NAIDOC Week theme ‘50 Years of Deadly’. In what ways can each class embed this theme in the classroom to celebrate the importance of First Nations peoples?
- **Learn how to Deliver an Acknowledgement of Country** with Shelley Ware.
- **Conduct a series of interviews** around the school with a range of students and teachers. Ask: ‘What does NAIDOC Week mean to you?’ and create your own video to share with your school community.
- **Use a Yarning Circle to discuss these questions:**
  - How else could you celebrate NAIDOC Week 2026: ‘50 Years of Deadly’?
  - How will you and the school community celebrate First Nations perspectives beyond NAIDOC Week?

## REMEMBERING RHODA ROBERTS AO (1959 - 2026)

This section is shared with the support and permission of Rhoda Roberts AO's family in recognition of her life, leadership and lasting legacy.

Rhoda Roberts AO (1959 to 2026) was a proud Widjabul Wиейbal woman of the Bundjalung Nation and a respected cultural leader, and SBS's inaugural Elder in Residence. Through her work across the arts, theatre and television, she broke new ground in First Nations representation, elevating First Nations cultures and making them central to some of Australia's most significant cultural moments. Her legacy lives on in the artists and communities she supported, and in the way First Nations cultures are seen and celebrated across the country today.



- Read the NITV article '[Rhoda Roberts held Country. Now Country will hold her forever](#)'.
- Explore SBS On Demand's [Rhoda Roberts AO: A Lasting Legacy](#) collection featuring programs celebrating Rhoda's life and legacy

### • Foundation to Year 2

Talk about an Elder or important person in your life who shares stories or knowledge. Students draw their portrait and share one thing they have learned from them.

### • Years 3 and 4

Discuss what makes someone a leader in their community. Students create a short profile of a person they admire and explain how they share knowledge, support others or help keep culture strong.

### • Years 5 and 6

After reading the NITV article, students create a written or visual tribute to Rhoda Roberts AO, exploring how her work supported culture, community and future generations.

### • Years 7 to 10

After reading the NITV article, students write a short editorial or spoken word piece responding to her life and work, considering what it means to carry culture forward and take responsibility for sharing stories.

This year, the National NAIDOC Committee honoured the late Rhoda Roberts AO with a Lifetime Achievement Award, recognising her lasting impact on Aboriginal and Torres Strait Islander peoples and the nation.



# EARLY CHILDHOOD

Young children are natural storytellers and curious observers of the world around them. This section offers early childhood educators simple, joyful ways to celebrate NAIDOC Week 2026 and its theme '50 Years of Deadly' through song, movement, art, story and play. Activities centre First Nations voices and celebrate culture, community and connection to Country.

## Activities

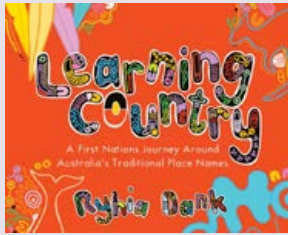
- 1** Dedicate time each day during NAIDOC Week to watching programs from NITV. The animated series *Little J & Big Cuz* is a great starting point. After each episode, invite children to share what they noticed in a Yarning Circle.
- 2** Read *Can You Dance?* by Sally Morgan, illustrated by Kathy Arbon (Indigenous Literacy Foundation, 2025) and join in with the movements together. Ask children: 'What animals can you move like? What sounds do they make?' Encourage children to create their own animal movement and share it with the group.
- 3** Sit outside in a Yarning Circle on Country with your group and listen. Ask children: 'What can you hear? What sounds does Country make?' Read *Spirit of Sound*, illustrated by Noongar artist Davinder Hart (Hearing Australia, 2021), which celebrates the sounds of First Nations communities and Country. After reading together, invite children to share what they noticed. What did Country tell them?



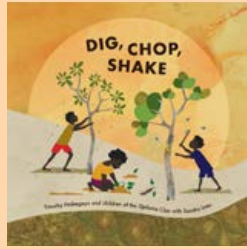
### Teacher note:

*The Spirit of Sound Educator's Guide* (Hearing Australia, 2025) provides free play-based activities aligned to the Early Years Learning Framework.

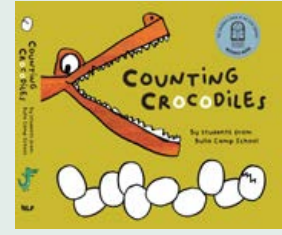
## Suggested reading



Read *Learning Country* by Ryhia Dank (HarperCollins Australia, 2025). Pause on each page and ask children what they can see. Ask: 'What do you think Country is telling us?' Invite them to draw one thing they notice about the Country outside their window or door.



Talk about the foods in the book *Dig, Chop, Shake* by Timothy Nabegeyo and children of the Djalama Clan with Sandra Lees (Indigenous Literacy Foundation, 2025). Ask: 'Where do they come from? Who looks after them?' Children can then draw their favourite food and share where they think it comes from.



The board book *Counting Crocodiles* (Indigenous Literacy Foundation, 2025) was written and illustrated by students of Bulla Camp Primary School aged 5-12 from their community on the East Baines River. Count together, then ask: 'Where do these animals live? What do they need?' Children draw their own animal on Country.

## Useful links

- [Indigenous Literacy Foundation | Homepage](#)
- [NAIDOC | Educational resources](#) (featuring posters, colouring sheets and activities)
- [NITV | Little J & Big Cuz](#)

# FOUNDATION



## PETER FARMER SNR

Meneng, Whadjuk Noongar man from the south west of Western Australia.

Photo © Wesley Jackson of Flicker & Frame Photography

“ My work is guided by a deep and ongoing connection to Country. The land holds stories that reach far beyond our lifetime, carrying the voices of the ancestors, families and communities, who have cared for these places for countless generations. I approach every design with respect for those stories, listening to the rhythms, colours and textures of the landscape. ”

# FOUNDATION

Sharing stories through art allows First Nations peoples to express their connection to Country, culture and community. By closely observing local animals and their features, First Nations artists can represent the natural world as living stories of place, showing that art is relational, respectful and grounded in identity.

## KEY QUESTIONS

- How can art tell us a story about place?
- What can local animals teach us about Country?
- Why is it important to listen to First Nations peoples and their stories?

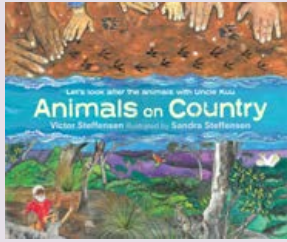
## Activities

- 1** Celebrate and explore the artwork of Noongar artist and designer Peter Farmer Snr with your class. His most recent work includes Doonch-doonch, Kaymelan, Together, created with his son Peter Farmer Junior and Torres Strait Islander artist Alick Tipoti for the Australian Team's uniform for the LA Olympics in 2028. Use videos and photographs as inspiration or, even better, sit outside on Country with your class. Ask your students to paint the shapes and patterns of local flora and fauna they can observe. Have students bring a pair of plain canvas runners into class. Using their artworks as a starting point, students can design their own Peter Farmer-inspired shoes  with fabric paints, then showcase them on a runway parade at assembly.
- 2** Watch the *Little J & Big Cuz* episode 'Honey Ants' (S4 Ep9 – 12 mins) with your class on ClickView (if your school has a licence). For personal viewing, head to [SBS On Demand](#). Before watching, ask students to notice what the characters learn from Elders, then consider what the land and animals might be telling them. After viewing, sit in a Yarning Circle and talk about what the honey ants tell the characters about Country and why it is important to listen to Elders. Ask: 'What other lessons did they learn from Nanna?'
- 3** At the end of NAIDOC Week, ask your students to draw one thing they learned from the stories they have heard about listening to Country and Elders, and what animals tell us about Country. Have students share their reflections with the class. Then, create a class poster titled 'First Nations Stories Carry Knowledge' and add the students' drawings and ideas to the class display so that others can learn too.

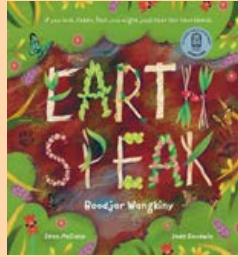
### Extension activity

Use the Australian Museum's [Listening to Country](#) resource to talk about how First Nations peoples listen to the land through animals, wind, water, tracks and seasonal changes. If possible, invite a local Elder or respected community member to share local knowledge. Take students outside to sit quietly on Country and notice what they can hear, see and feel. Students then draw what Country told them, adding a sentence or labels, or record a short video explaining what they noticed.

## Suggested reading



Sit in a Yarning Circle and share *Animals on Country* by Victor Steffensen, illustrated by Sandra Steffensen (Allen & Unwin, 2025), pausing to reflect on ways to care for animals and Country. Introduce the idea that some animals hold special cultural meaning in local First Nations communities. Using the QR code at the back of the book, learn the song 'The Animals' by Mulong and its movements. Students create a simple movement for a chosen animal and perform the song to the wider school community.



Read *Earthspeak (Boodjar Wangkiny)* by Sean McCann and Jane Goodwin (Allen & Unwin, 2025) with your class. Discuss how Country can 'speak' through the land, water, plants and animals. Ask: 'What might animals tell us about a place?' Students draw a local animal on Country, including the features that help it live there. Encourage them to think about what that animal reveals about the place it lives. Compile the drawings into a class book for your school or classroom library.



Read *Grinj det K'Taun Krok!: Grinch The K-Town Croc!* by the students from Katherine High School with David Lawrence (Indigenous Literacy Foundation, 2025). Enjoy the playful language and animal storytelling. In small groups, students choose an animal that lives on their local Country to create their own short, playful story. They can give the animal a silly name, a special sound and a funny adventure. Groups share their animal stories with the class, turning the room into a storytelling space.

### Using AI

Students describe a local animal using words and phrases. The teacher inputs their descriptions into an AI image generator and displays the result for the class. Ask: 'Does this look right? What did we miss?' Students refine their descriptions and compare the results. Discuss why some descriptions produced more accurate results more than others.

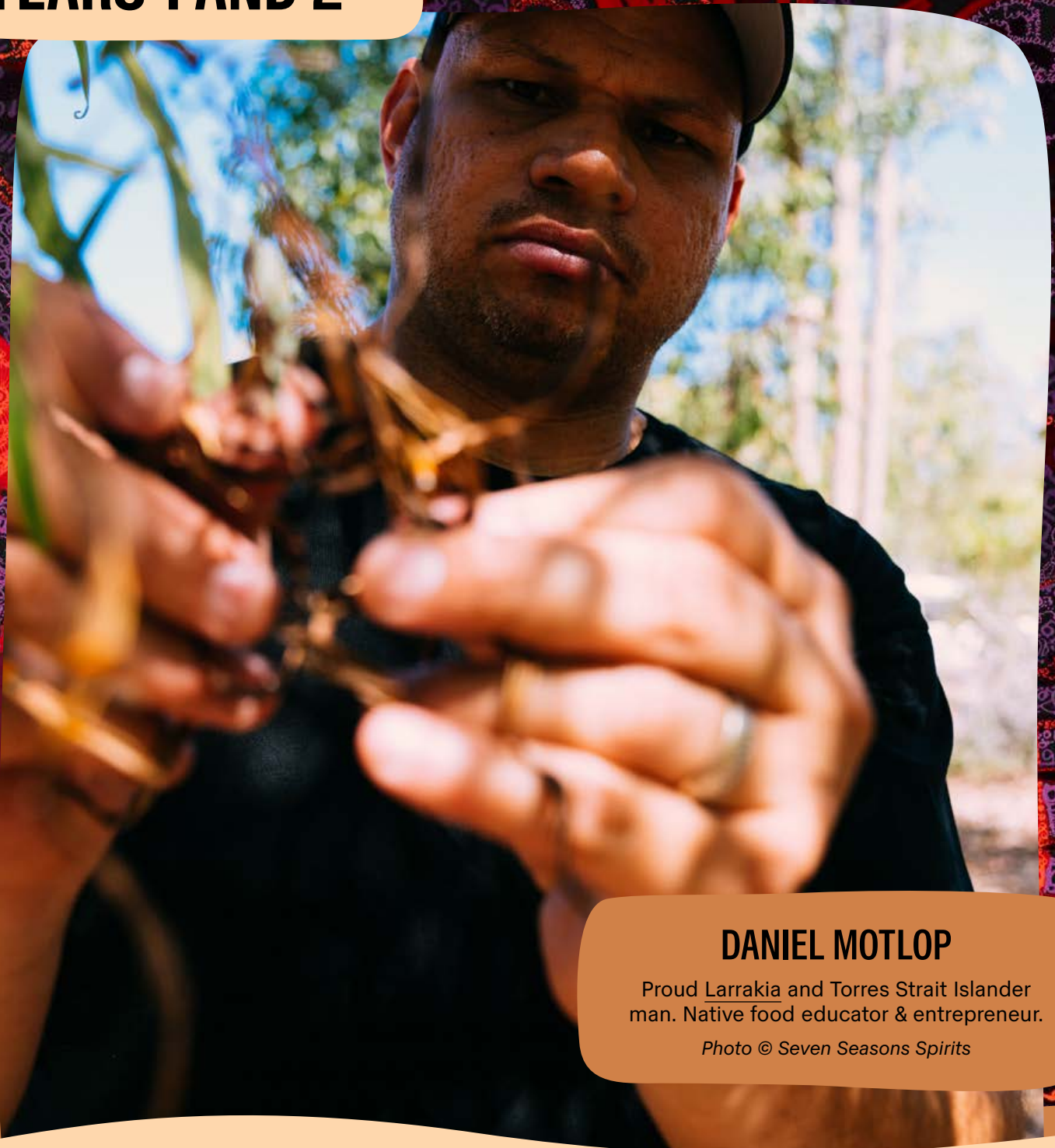


**Guardrail:** AI is teacher-guided at this stage. Students do not prompt independently but observe, respond and contribute language.

### Useful links

- [National Indigenous Times | Chirriger Moort: New exhibition to celebrate 30 years of work by Noongar artist and designer Peter Farmer](#)
- [The Australian Museum | First Nations storytelling](#)
- [The University of Sydney | Aboriginal Kinship Presentation: Totems](#)

## YEARS 1 AND 2



### DANIEL MOTLOP

Proud Larrakia and Torres Strait Islander man. Native food educator & entrepreneur.

Photo © Seven Seasons Spirits

“ I believe everyone should learn about First Nations seasons and how to identify the native foods from the areas we live in. For thousands of generations, First Nations peoples have cared for the land through deep knowledge of plants, animals, waterways and seasonal change. Learning about native foods helps us better understand sustainability, respect where we live, and the importance of sharing knowledge with future generations. ”


# YEARS 1 AND 2

Across thousands of generations, First Nations peoples' daily lives have continued and evolved, particularly around making and sharing food, clothing, shelter, tools and carrying devices. Plants, animals and waterways continue to be sustainably managed through enduring environmental knowledge and intergenerational care.

## KEY QUESTIONS

- How have First Nations peoples' cultural practices continued and changed over time?
- How can we live sustainably on Country?
- Why is it important to pass knowledge from one generation to the next?

## Activities

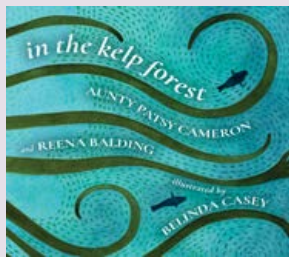
- 1** Read *Coconuts of the Torres Straits* by Kerry Arabena, illustrated by Irene Lehmann (Ilan Style, 2025) and learn Meriam Mir words of the Meriam people. Discuss why it is important to keep culture and language strong. Explore how coconuts are used on Country and if possible, share a coconut together . Students create a simple poster or drawing of a coconut, labelling it with any Torres Strait Islander words they have learned. They then share one idea about how knowledge and language are passed on today.
- 2** After watching the SBS News clip 'Indigenous rangers participate in one of the largest Great Barrier Reef restoration programs', discuss how the Giringun Sea Rangers care for Sea Country and protect coral, fish and other ocean life. As a class, build a model of the Great Barrier Reef using recycled materials such as cardboard, coloured paper and fabric scraps to represent coral. Add drawings of fish and sea animals, then highlight how coral seeding units are used to care for Sea Country and support reef restoration.
- 3** Listen to Daniel Motlop and learn about his role as a First Nations person in the food industry. Create a mindmap on Daniel's role in the community with his food products. Explore native ingredients and bush foods through Daniel's work and, where possible, connect this learning to your local area by identifying a bush food supplier near you. Students can then make damper using an SBS Food recipe for Saltbush and warrigal greens damper. Discuss where these foods come from and how knowledge about bush foods has been passed down through generations.

### Extension activity

Read *Bush Tucker Berries A Children's Guide to Aboriginal Bush Foods of Victoria* by Luke Edwards (Balitj Woka Publishing, 2026). Discuss how First Nations peoples have cared for plants and food sources across generations. Students choose one plant from the book and draw it, labelling parts of the plant and what it might be used for.

**Teacher note:** Where possible, connect learning to local plants by consulting a Land Council or Aboriginal community organisation.

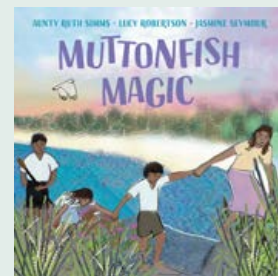
## Suggested reading



Read *In the Kelp Forest* by Auntie Patsy Cameron with Reena Balding and illustrated by Belinda Casey (Magabala Books, 2026). Then gather students in a Yarning Circle to explore Sea Country, focusing on how plants, animals and the First Nations peoples of Tasmania/Lutruwita are connected and depend on kelp forest ecosystems. Discuss how First Nations knowledge of caring for oceans is passed down through generations. Students then create a shared giant kelp forest using recycled materials, adding sea creatures and explaining the ancient connections that sustain all life.



After reading *Collecting Colour* by Kylie Dunstan (Lothian Children's Books, a Hachette imprint, 2009), discuss what students learned about woven pandanus baskets, their uses, and how this knowledge is passed down, both traditionally and today. Take students outside to collect safe, fallen natural materials such as grasses, leaves or soft stems, reminding them to take only what is needed. Back in the classroom, students arrange and glue their materials onto paper to create a simple woven pattern, exploring how natural materials can be shaped and used. Discuss how this reflects First Nations values of caring for Country.




Read *Muttonfish Magic* by Auntie Ruth Simms and Lucy Robertson, illustrated by Jasmine Seymour (Magabala Books, 2026). Discuss the lessons about sustainability and how and why First Nations peoples take only what is needed. Then, explore how knowledge about food, Country and cultural practices is passed down through stories and lived experience. Invite students to share something they learned from an older person in their own lives. Create a class 'wisdom wall' where students draw or write these lessons, highlighting how knowledge is kept strong when it is shared, respected and passed on.




### Using AI

Students share ideas about caring for Country, for example, looking after plants, animals and water. The teacher inputs their ideas into an AI tool to generate a list of simple care actions.

In a Yarning Circle, students discuss: 'Which of these ideas help care for Country? Are there any that don't feel right or that we could do better?'

 **Guardrail:** AI is teacher-guided at this stage. Students do not prompt independently but observe, respond and contribute language.

### Useful links

-  [CSIRO | Indigenous science and engagement](#)
-  [SBS NITV | EXPLAINER: What is food sovereignty and what can it look like in our communities?](#)
-  [The Australian Museum | Barka: The Forgotten River unit](#)

# YEARS 3 AND 4



## MITCH TAMBO

A proud Gamilaraay man. Performer and author.

*Photo: Supplied*


“ Yaama Yaama! Cultural knowledge is expressed in many different forms. I love to express this knowledge through my music, where I can share who I am as a proud cultural man across contemporary and mainstream spaces where people may not have experienced my culture before. On stage and in the studio, I reflect on those who came before me, honour my ancestors, and think about how listeners can be impacted positively. We all have a story, and I hope sharing mine helps others feel safe to share theirs too. ”

Cultural knowledge is dynamic and continues to be shared and strengthened across generations. Today, First Nations peoples continue to express pride in cultural identity through the design and production of artworks, objects and media, using local materials and sustainable practices. Media arts, music and dance help communicate responsibility to Country and community by connecting with an audience.

## KEY QUESTIONS

- How do First Nations artists showcase cultural identity?
- Why is connection to an audience important when sharing a message?
- How can sustainable practices help us care for the future?

### Activities


- 1 Students explore how Bangarra Dance Theatre shares cultural knowledge through dance by viewing clips from the *I.B.I.S (2015)* education resource, showcasing life on the Torres Strait Islands. Discuss how movement, music and costume express identity. Ask: 'How do these performances show care for and connection to Country? How is this responsibility passed on across generations?' In small groups, students create and perform a short piece using movement, sound and simple props to represent a place or story they care about. As a class, discuss how each piece communicates identity to an audience.
- 2 Explore the work of Rachael Sarra, discussing how she uses colour, symbols and text to express identity and share messages with an audience. Talk about what her artworks communicate and why connection to an audience is important. Students create their own artwork  using shapes, colour and words to represent something important about their identity or their community. They then present their work, explaining their choices and message. Invite students to respond to each other's artworks by writing or sharing how the work made them feel or what they connected with.
- 3 After reading the graphic novel *Geigi the Stubborn Boy* by Elliot and Michael Passi (Indigenous Literacy Foundation, 2026), discuss why it is important to see your own culture and stories in books. Share the author's note, highlighting that Torres Strait Islander author Passi created the story because he had not seen it represented before. In a Yarning Circle, ask: 'How does it feel to see your own story? Why is it important for others to learn these stories?' Reflect on whose stories are often seen, whose are missing, and why this matters.

### Extension activity

Students explore how First Nations peoples express identity through sustainable design by examining artworks made from natural materials, including the work of Tjanpi Desert Weavers. Discuss what materials are used. Ask: 'Where do they come from? How does this show care for Country?' Students work together to create a large class sculpture inspired by the Tjanpi Desert Weavers using recycled or natural materials that represent their identity and values. Display the sculpture in a shared school space with a short explanation of the materials used and what the sculpture represents.

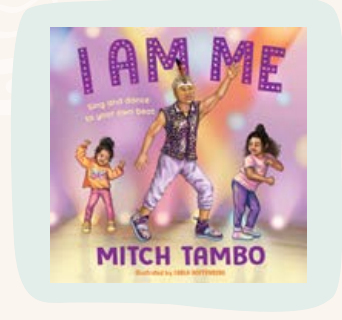
## Suggested reading



After reading *Weaving Country* by Chris Joy and Auntie Kim Wandin, illustrated by Ashleigh Pugh (Walker Books Australia, 2025), sit in a Yarning Circle and discuss why it's important to listen to Country. Ask: 'What would have happened if they didn't listen to Country? Why is Gugung passing her knowledge on?' In small groups, students create a short performance (dance, song or simple play) retelling part of the story and showing care for Country. Encourage use of movement, sound and, where appropriate, Woi-Wurrung language.  Students perform and reflect on how their piece shows responsibility and why these stories matter.




Read *Our Dance* by Jacinta Daniher and Taylor Hampton, illustrated by Janelle Burger (Lothian Children's Books, Hachette Australia, 2025) and explore how movement connects animals, people and Country by joining in and mimicking the animal actions throughout the story. Pause to identify each animal and what each animal's movement might represent. In small groups, students choose one animal and create a short movement sequence. Groups share their dance and explain how it shows connection to Country and storytelling.






Read *I Am Me* by Mitch Tambo, illustrated by Carla Hoffenberg (A&U Children's, 2025). In a Yarning Circle, explore how cultural pride, identity and self-expression are shared through words, music and story. Discuss how Mitch expresses his connection to culture, language and community. Students reflect on what makes them who they are and create a short 'I Am Me' piece (poster, poem, song or performance). Students share their work with the class, building appreciation for the diverse identities within the room.

### Using AI

Students explain what sustainability means. The teacher inputs their ideas into an AI tool to generate local scenarios for discussion in a Yarning Circle. Students consider how these scenarios connect to caring for Country and community.

 **Guardrail:** AI is a thinking partner, not a replacement for research or community knowledge.

### Useful links

-  [SBS Australia Explained | The importance of understanding cultural diversity among Indigenous people](#)
-  [SBS NITV | The colour and culture of Waiben Thursday Island's Winds of Zenadth Festival](#)
-  [SBS NITV Radio | Celebrating 50 Years of NAIDOC: A Conversation with Professor Lynette Riley](#)

# YEARS 5 AND 6



## LOWANNA GRANT

A proud Wiradjuri and Western Arrernte woman, journalist and podcaster.

Photo © Claudine Thornton Creative

“ *Storytelling is one of our oldest and most powerful traditions as First Nations Peoples. Through my work, I have the privilege of sitting with people right across the country to share stories of culture, identity and resilience, granting listeners access to stories they might not have connected with before and giving our people a voice. These conversations honour where we come from, celebrate who we are and help ensure our stories continue to be shared and heard.* ”

Drama, storytelling and media arts are powerful ways First Nations peoples continue and revitalise culture across generations. Performance and visual representation act as declarations of identity and responsibility, adapting over time while maintaining strong cultural foundations. Analysing differing perspectives on shared historical events deepens social awareness and highlights the enduring power of First Nations storytelling.

## KEY QUESTIONS

- How do First Nations peoples keep cultures strong and visible today?
- Why is it important to understand different perspectives of shared historical events?
- Why is storytelling valued by First Nations peoples?

## Activities

**1** Students explore how Wiradjuri journalist and podcaster Lowanna Grant uses storytelling and digital media to amplify First Nations voices and perspectives. After listening to an episode of their choice from Lowanna's podcast *Access Granted*, students discuss how podcasts can challenge stereotypes, share lived experiences and keep culture strong and visible. Ask: 'Why is it important to hear stories directly from the people and communities they belong to? How can media shape the way people understand identity, history and current issues?' Students then create a short podcast, interview or audio reflection about a story, person or issue important to their community, focusing on respectful listening and accurate and respectful storytelling.

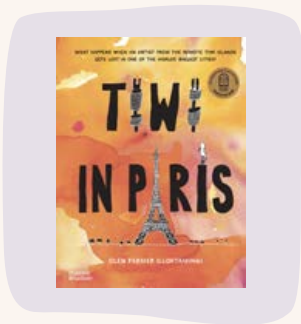
**2** Read the NITV article '[Project uses DNA in hair to scientifically prove 50,000 years of Aboriginal history](#)' and explore how [oral storytelling](#) holds deep knowledge about history and Country. Discuss: 'What does the science show? How does this connect to oral storytelling? Why were these stories not valued in the past?' Students then reflect on where Australia might be today if First Nations knowledge had been more widely recognised, responding through a short written, visual or discussion piece.

**3** Watch the episode of NITV's *Living Black* hosted by Karla Grant on Gooreng Gooreng man, 'Justin Mohamed – On the World Stage'. Students explore how his leadership reflects identity, responsibility and advocacy for First Nations peoples. In small groups, they identify the qualities, values and actions he demonstrates, then create a speech on 'What strong leadership looks like'. Using examples from the episode, students explain how leaders can speak up for community, represent culture with pride and create change at local, national and global levels.

## Extension activity

Students investigate perspective, authority and truth in storytelling through a class audit of their school library. In small groups, they examine books about First Nations peoples and Australian history, asking: 'Whose story is told? Who tells it? Are multiple perspectives represented?' Students identify First Nations authors, assess language choices, and consider whether texts present balanced and culturally informed viewpoints. Groups share findings and create a recommendation list of texts to include or prioritise, reflecting on how storytelling shapes understanding.

## Suggested reading



After reading *Tiwi in Paris* by Glen Farmer Illortaminni (Thames and Hudson Australia, 2025), discuss how, despite being in a beautiful and exciting place like Paris, the protagonist still feels a strong pull to return home. Explore what this reveals about identity, belonging and connection to Country. Students then write a short reflection imagining they are far from home, describing what would draw them back and how their identity shapes their choices.




Read *Tiwi Girl Hunters* (Lothian Children's Books, Hachette Australia, 2025) followed by *Tiwi Girl Hunters Apikiraywi* (Lothian Children's Books, Hachette Australia, 2025), both written by the students of Tiwi College. Students discuss how culture is lived, shared and continued by young people today, including practices such as hunting, family, language and connection to Country. Students then create a short written or visual response showing a cultural practice or tradition from their own lives or community, reflecting on how it is learned, shared and passed on.



After reading excerpts from *Welcome to My Country* by Laklak Burarrwanga and family (A&U Children's, 2013), ask your students to explore how First Nations knowledge is shared through Country, story and community. In small Yarning Circles, students discuss how Laklak teaches responsibility to land, water and community and how this compares to their own learning experiences. Students then create an artwork highlighting lessons from the text and why it is important now and for the future.

### Using AI

The teacher uses an AI tool to generate two contrasting accounts of a shared historical event (for example, the arrival of the First Fleet), one from a colonial perspective and one centring First Nations experiences. Students read both accounts and discuss: 'Whose voice is centred? Whose is missing? What does each account leave out?'

 **Guardrail:** AI reflects the biases of its training data. First Nations perspectives should always be verified against community and cultural sources, not taken from AI alone.

## Useful links

- [Parliament of Victoria | Youth Yarning with Mob podcast](#)
- [SBS NITV | EXPLAINER: What is truth telling?](#)
- [SBS On Demand | The First Inventors: 'Science of Story'](#)

## YEARS 7 AND 8



### DR TERRI JANKE

Wuthathi, Yadhaigana and Meriam woman. Solicitor Director of Terri Janke and Company.

Photo © Stephen Wilson Barker

“*Design, music and storytelling are powerful ways First Nations peoples share who we are, but these expressions also carry cultural knowledge that must be respected and protected. Indigenous Cultural and Intellectual Property recognises that our stories, art and knowledge belong to communities, not just individuals. When creating, young people should think about where ideas come from and how to use them respectfully so their work strengthens identity and community into the future.*”

Design, drama and music are powerful ways First Nations peoples create work that expresses culture, identity and responsibility to Country and community. These practices are guided by cultural protocols and recognise Indigenous Cultural and Intellectual Property (ICIP), ensuring knowledge is shared respectfully and appropriately. Contemporary and traditional expressions communicate identity, resistance, pride and responsibility across diverse genres, industries and communities.

## KEY QUESTIONS

- Why is it important to respect cultural protocols?
- How can ICIP be protected?
- In what ways can ethical and sustainable design strengthen communities?

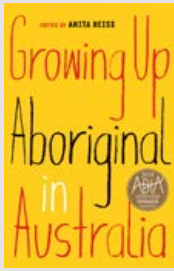
### Activities


- 1** Watch Dr Terri Janke's TED Talk on protecting ICIP. Ask students to identify key ideas including ownership, permission, respect and benefit sharing. After viewing, discuss key ideas in a Yarning Circle. In small groups, students then select a creative industry (for example, fashion, music, film or visual art) and outline how ICIP should be respected, using Dr Terri Janke's principles. They present their ideas as a short pitch, proposal or visual plan.
- 2** Students read the University of Western Australia article 'How AI has powerful uses for First Nations oral cultural knowledge'. In a Yarning Circle, discuss how AI can support or harm the sharing of stories and knowledge. Ask: 'Why is it important to respect who owns these stories? What could happen if stories are shared without permission? How can stories be shared respectfully? Why is it important to keep culture strong for future generations?'
- 3** Read the Beat article 'At the end of the day, respect is all we've got': Iluka Sax-Williams is expanding his artistic voice' about Zenadth Kes multidisciplinary artist Iluka Sax-Williams. Explore how young First Nations artists use their voice while respecting cultural protocols. In a Yarning Circle, discuss how Iluka expresses his identity and navigates cultural protocols in his work. Ask: 'Why is it important to think about ownership and responsibility when sharing culture? What does it mean to use your voice responsibly?' Students then reflect with a short written or spoken response on how they can express themselves while respecting culture, community and knowledge.

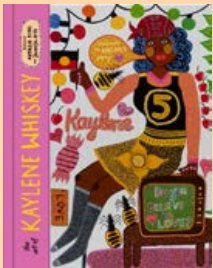
### Extension activity

Students investigate how ethical and sustainable design can strengthen communities through a design challenge (for example, a clothing line, public art, community space or music project). In small groups, students plan and create a concept or prototype (sketch, storyboard or model) guided by Dr Terri Janke's principles, including cultural protocols, community consultation, ICIP protection and sustainable practices. Students present their work as a short proposal, explaining their design choices and how their approach strengthens community and reflects responsible, sustainable practice.

## Suggested reading



After reading selected memoirs suitable for your cohort  from *Growing Up Aboriginal in Australia* edited by Anita Heiss (Black Inc., 2018), students explore how identity, belonging, family, Country and community shape lived experiences. In small groups, they choose one story and create a dramatic monologue, visual collage or audio reflection. Students should show how personal stories can challenge stereotypes, build understanding and reflect the diversity of Aboriginal experiences, while considering how to share these stories respectfully and ethically.



Students explore how Kaylene Whiskey uses art to express identity, culture and contemporary influences by reading as a class *The Art of Kaylene Whiskey: Do You Believe in Love?* by Kaylene Whiskey, edited by Natalie King and Iwantja Arts (Thames & Hudson, 2025). Discuss how Whiskey combines contemporary pop culture with First Nations cultural expression. Ask: 'What messages does her work share? How does her work remain culturally grounded while being contemporary?' Students then design their own artwork inspired by Whiskey that combines an element of their identity with something from popular culture. Create a short summary of their choices which explains how their work is respectful and communicates a message, before sharing with the class.



Students read selected sections of *First Knowledges Design: Building on Country*, by Alison Page and Paul Memmott edited by Margo Neale (Thames & Hudson Australia, 2021) to explore how First Nations design is shaped by Country, sustainability, storytelling and responsibility to community. In small groups, they choose a design example to investigate, such as tools, shelters, fish traps or fashion. Students then create a concept drawing, model or annotated design proposal for a school or community space, explaining how their design is ethical, sustainable and respectful of ICIP.




### Using AI

Students input a design concept into an AI tool and ask it to assess whether it is culturally respectful. As a class, examine the response by asking: 'What did the AI get right? What did it miss? Can AI understand cultural protocols?' Students then compare copyright law and ICIP, discussing what each recognises about ownership and responsibility, and what AI cannot account for.



**Guardrail:** AI cannot understand or apply cultural protocols. Teach students that decisions about cultural respect and ICIP must be made by people, not devices.

## Useful links

-  [The Conversation | Design as a movement: how First Nations people take ownership of their cultural stories through fashion](#)
-  [SBS Australia Explained | Why are Indigenous protocols important for all Australians?](#)
-  [Terri Janke and Company | Indigenous Cultural and Intellectual Property \(ICIP\)](#)

# YEARS 9 AND 10



## TJ ECCLES

Descendant of the Wadawurrung nation. Business owner and registered builder in the Gippsland region for 15 years.

*Photo © Ryan Frith*

“Caring for Country is deeply important to First Nations people and part of the culture. It is important to me to carry this on in my own way. Homes built well can last generations, reduce waste, lower running costs and create healthier places to live. That should be the standard we aim for, rather than simply building as fast and cheaply as possible.”

First Nations composers and performers challenge and reshape dominant ideas of Australian identity through music, innovation and intercultural collaboration, working across choral, orchestral and contemporary genres. Their work sits alongside a broader legacy of First Nations knowledge systems, including sustainable design, knowledge of natural materials, and food practices, that continue to inform more sustainable futures.

## KEY QUESTIONS

- How do First Nations musicians challenge dominant narratives of Australian identity?
- In what ways does First Nations peoples' knowledge of materials inspire innovation?
- Why do traditional food technologies demonstrate sustainable scientific thinking?

## Activities

- 1** Kalkadunga artist William Barton is a powerful First Nations musician and composer whose work challenges narrow ideas of identity, culture and who belongs in classical music spaces. After listening to *Birdsong At Dusk*, students discuss how Barton combines yidaki/didgeridoo, voice and contemporary classical music to express cultural pride and connection to Country. Ask: 'How does this performance challenge stereotypes and create connection through music and storytelling?' Students then share a written or creative response. What story do they think is being told about the birdsong at dusk?
- 2** Learn about the First Nations-owned Western Australian business Tidal Moon by listening to the NITV Radio podcast 'Tidal Moon: Leveraging traditional knowledge to bring back Australia's first ever export – the sea cucumber'. In a Yarning Circle, discuss how traditional knowledge guides sustainable sea cucumber farming, why seagrass restoration matters, and what storing carbon in the ocean floor means for future food systems and climate.
- 3** Explore how First Nations composers challenge dominant ideas of Australian identity through the work of Yorta Yorta/Yuin composer and soprano Deborah Cheetham Fraillon, including her leadership of Short Black Opera. After watching the University of Queensland video 'Eumeralla, a war requiem for peace' and listening to an excerpt, discuss what emotions and messages are conveyed. Reflect on Deborah's idea: "If I can get one person to ask, 'Why didn't I know?'" Students create a concept for their own choral or orchestral piece that challenges or retells history, outlining instruments, voices, mood and message.

## Extension activity

As a class, explore pages 8–11, 12–19, 20–27, 34–41 of *Take 2: Housing Design in Indigenous Australia* by Healthabitat edited by Paul Memmott (Royal Australian Institute of Architects, 2003) and consider how First Nations housing design responds to climate and supports health, hygiene and safe living conditions. Ask: 'How does airflow, shade and layout support wellbeing? What is similar to passive housing today and what are its benefits?' Students then explore passive house design and reflect on whether drawing upon First Nations knowledge earlier may have influenced modern-day housing.

**Teacher note:** This resource presents housing design through a health and environmental lens, but it reflects knowledge systems First Nations peoples have developed over thousands of years.

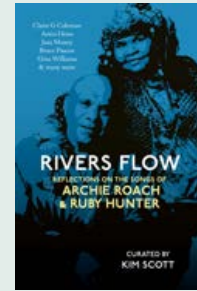
## Suggested reading



After or during reading *First Knowledges Innovation: Knowledge and Ingenuity* by Ian J. McNiven and Lynette Russell, edited by Margo Neale (Thames & Hudson Australia, 2023), students choose one example of First Nations innovation (for example, land management, trade, food technology, design or tools). Students then create an exhibition panel, infographic or digital presentation explaining what the innovation is, how it works, why it is important to communities, and what it teaches us about more sustainable futures.




After or during reading *First Knowledges Plants: Past, Present and Future* by Zena Cumpston, Michael-Shawn Fletcher and Lesley Head, edited by Margo Neale (Thames & Hudson Australia, 2022) students form small groups and choose a chapter to investigate the plant knowledge and sustainable practices it describes, then explore how this knowledge supports communities and shapes care for Country. Students may also research a local native plant, then create a short podcast sharing its cultural significance, environmental role and ongoing relevance.



After reading a reflection from *Rivers Flow: Reflections on the Songs of Archie Roach and Ruby Hunter* edited by Kim Scott and Casey Mulder (Fremantle Press, 2025), listen to the related song. In pairs, choose a song from the book and listen to it, read the thoughts of the writers and how they connected personally to the lyrics and message. Students then write their own reflection, responding to the ideas and emotions, and explaining how music and storytelling share experiences, strengthen culture and connect people across generations.

### Using AI

The teacher uses an AI tool to generate a short piece of music. Students listen and discuss: 'Who created this? Who owns it? Can AI music be culturally significant?' Students then compare it with a work by a First Nations musician such as William Barton or Deborah Cheetham Fraillon, identifying what is present in one and absent in the other.

 **Guardrail:** AI is a tool, not a creator. Students should be able to explain how AI-generated music differs from culturally grounded work, recognising that cultural knowledge and authorship remain with people.

### Useful links

- [Australian Musician | Introducing the next wave of First Nations Artists for First Sounds Volume 13 compilation](#)
- [Australian Passivhaus Association | Frequently Asked Questions](#)
- [SBS NITV | Mayi Jilbamun](#)

# KEEP GOING

## TEACHER PROFESSIONAL LEARNING

Professional learning helps educators build confidence and capability around embedding Aboriginal and Torres Strait Islander perspectives across curricula.

### Start here

The [Kinship Module](#), developed by Professor Lynette Riley AO, explains the intricacies of the Aboriginal Kinship system to promote cross-cultural understanding. Share it with your staff as an introduction to First Nations kinship and its relevance to classroom learning.

The Australian Institute for Teaching and School Leadership's [Indigenous Cultural Responsiveness Continuum](#) helps schools reflect on and progress their cultural responsiveness practice. Set aside time at a staff or whole school meeting to explore where your school community currently sits on the continuum and identify next steps.

### Course providers

- [AIATSIS | Core: Culturally responsive teaching](#)
- [Australian Museum | Waranara Teacher Professional Development](#)
- [Narragunnawali Reconciliation in Education | Professional Learning](#)

## SBS/NITV USEFUL TEACHER RESOURCES

### SBS Learn

[SBS Learn](#) offers free, curriculum-aligned classroom resources built around SBS and NITV content, including documentaries, dramas, news and current affairs, online interactives and multilingual programming. Everything is classroom-ready and free to access.

### SBS On Demand

- [The Colleano Heart](#) is a documentary which explores the hidden legacy of a world-famous circus family.
- [Dreaming Big \(series\)](#) follows the journey of First Nations athletes aged between 12 and 19, showcasing their talent and resilience.
- [Muy Ngulayg](#) hosts an excellent collection of First Nations films, documentaries and TV series from Australia.
- [Our Medicine \(series\)](#) takes viewers behind the scenes of Australia's medical services and highlights the First Nations professionals and their communities taking control over Indigenous health.
- [The Point: 'NAIDOC: The Next Generation'](#) celebrates 50 years of NAIDOC with emerging leaders who carry strength, vision and legacy.

### Podcasts

- [First Nations Podcasts](#): Explore a selection of Indigenous-led podcasts from SBS, sharing stories, knowledge and perspectives.
- [Small Voices Big Ideas: 'What does the future look like from a First Nations perspective?'](#) Students from Kensington Public School, Sydney ask some big questions on their podcast.

### Other useful teacher resources

- [AIATSIS Podcasts](#)
- [Australian Curriculum: Aboriginal and Torres Strait Islander Histories and Cultures: Glossary](#)
- [Australian National Maritime Museum](#)
- [Bangarra | Classroom resources](#)
- [Common Ground](#)
- [Evolve Communities](#)
- [Gardening on Country](#)
- [Museum of Contemporary Art | Learn](#)
- [NAIDOC | Supporting NAIDOC Tool Kit](#)
- [National Museum of Australia](#)
- [NITV | How to be a good Indigenous ally](#)
- [SBS Learn | Helping young people understand allyship](#)
- [Stronger Smarter Institute](#)
- [Wingaru](#)



# GLOSSARY

## FIRST NATIONS PLACE NAMES AND LANGUAGES

You may have seen different Country boundaries interpreted in different ways. Before colonisation, they naturally aligned with features of the landscape. There are also different variations in spellings and pronunciation.



For further information consult the [AIATSIS AustLang](#) site to explore these places, their peoples and languages spoken. Noting, as greater consultation occurs with community, more information is learnt and added.

The following spellings reflect variations of place names used in this resource. For a full list of known spellings and language information, consult AIATSIS AustLang.

| Place name             | Location                    | Also known as                              |
|------------------------|-----------------------------|--|
| <b>Arrente</b>         | Northern Territory          | Aranda, Arunda and Arunta.                 |
| <b>Birri Gubba</b>     | Queensland                  | Birigaba, Biria, Biriaba                   |
| <b>Boon Wurrung</b>    | Victoria                    | Bun wurrung, Bunurong, and Boonerwung      |
| <b>Bundjalung</b>      | New South Wales/ Queensland | Bandjalung, Badjulung and Bandjalang       |
| <b>Cammeraygal</b>     | New South Wales             | Gamaraygal, Kameraigal and Cammerray gal   |
| <b>Dunghutti</b>       | New South Wales             | Dhanggatti, Djan gadi and Thangatti        |
| <b>Gamilaroi</b>       | New South Wales             | Gamilaraay, Kamilaroi and Gomerioi         |
| <b>Gooreng Gooreng</b> | Queensland                  | Gureŋ Gureŋ, Goreng-Goreng and Goeng-Goeng |
| <b>Larrakia</b>        | Northern Territory          | Larrakiya, Laragia, Larakia                |
| <b>Kalkadunga</b>      | Queensland                  | Kalkatungu, Kalkadoon and Kalkutungu       |
| <b>Kokatha</b>         | South Australia             | Kukatha, Kukarta and Kokata                |
| <b>Meneng</b>          | Western Australia           | Minang, meenun and Minnal Yungar           |
| <b>Meriam</b>          | Torres Strait               | Miriam, Meryam Mir, Meriam Mir             |
| <b>Noongar</b>         | Western Australia           | Nyoongar, Nyungar and Nyunga               |

| Place name              | Location                   | Also known as   |
|-------------------------|----------------------------|---|
| <b>Taungurung</b>       | Victoria                   | Dhagung wurrung, Taungurong and Daundwurrung            |
| <b>Wadawurrung</b>      | Victoria                   | Wadha wurrung, Wuddyawurru and Witouro                  |
| <b>Whadjuk</b>          | Western Australia          | Wajuk, Ngunga and Beelia                                |
| <b>Widjabul Wiewyal</b> | New South Wales            | Wudjeebal Wiyabal, Wijabal Wia-bal and Widjabul Wiyabal |
| <b>Wiradjuri</b>        | New South Wales            | Wiradyuri, Wiradhurri and Wirratherie                   |
| <b>Wirangu</b>          | South Australia            | Wanbiri, Wangon and Warrangoo                           |
| <b>Woiwurrung</b>       | Victoria                   | Wuy wurrung, Wawoorong and Wawarong                     |
| <b>Wuthathi</b>         | Queensland                 | Wotati, Wutati, Wotadi                                  |
| <b>Yadhaigana</b>       | Queensland                 | Djagaraga, Ynduyamu, Yaradyana                          |
| <b>Yankunytjatjara</b>  | South Australia            | Yankuntjatjarra, Yankuntjatjara and Alinjera            |
| <b>Yorta Yorta</b>      | Victoria / New South Wales | Yota Yota, Yoda Yoda and Yotta Yotta                    |
| <b>Yuin</b>             | New South Wales            | Guyangal yuin, Thua, Thurga                             |
| <b>Zenadth Kes</b>      | Torres Strait              | Torres Strait Islander people                           |



## TERMINOLOGY

- **Acknowledgement of Country and Welcome to Country:** An Acknowledgement of Country is a way of showing respect to Traditional Custodians of the land and can be given by anyone. A Welcome to Country can only be delivered by an Elder or Traditional Custodian and formally welcomes people to their Country.
- **Carbon:** A natural element found in all living things that can be stored in the land, plants and oceans; managing carbon is important for reducing climate change.
- **Caring for Country:** A First Nations way of being that involves looking after land, water, plants and animals in a respectful and sustainable way for future generations.
- **Country:** The land, water, animals and places that First Nations peoples are connected to; considered a part of First Nations kinship systems.
- **Cultural authority:** The recognised right of First Nations people to speak for and share knowledge about their own culture, Country and community.
- **Cultural identity:** A First Nations person's sense of belonging to their culture, shaped by protocols, community, language, traditions, beliefs and connection to Country.
- **Cultural protocols:** Guidelines and responsibilities that ensure cultural knowledge, stories and practices are shared respectfully.
- **Deadly:** A positive word used by Aboriginal and Torres Strait Islander peoples meaning excellent, strong, talented or impressive.
- **Dominant:** Refers to the perspectives or narratives that are most widely accepted by mainstream Australian society.
- **Elders:** The term 'Elders' has a specific meaning for First Nations peoples. In this resource, 'Elders' is capitalised when referring to First Nations peoples who are knowledge holders and highly respected in the community.
- **Kinship:** A First Nations system of relationships that connects people to family, community, Country and culture, and guides roles, responsibilities and ways of caring for others.
- **Indigenous Cultural and Intellectual Property (ICIP):** The rights of First Nations peoples to own, control and protect their cultural knowledge, stories, designs and practices.
- **Oral storytelling:** The sharing of knowledge, history and culture through spoken stories or songs rather than written text.
- **Pandanus:** A small tree which is native to Australia and mostly grows along coastal areas in Queensland and northern New South Wales.
- **Passive housing:** Designing buildings to naturally stay cool or warm using sunlight, airflow and carefully selected materials instead of relying on energy.
- **Respected community member:** A person recognised within their community for their knowledge, experience or leadership, who may share cultural knowledge and support learning in a respectful way.
- **Sustainability:** Using resources in a way that protects them for future generations.
- **Truth-telling:** Sharing honest and accurate accounts of history, including perspectives that may be ignored or silenced.
- **Yarning Circle:** A respectful way of sharing ideas, stories and learning together, in a circle where everyone is at the same level and has a chance to listen and speak.

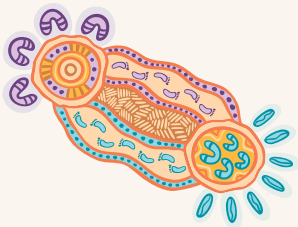
# ABOUT THE DESIGN

Throughout this resource, cultural illustrations help tell the story of SBS Learn's connection to sharing First Nations histories, perspectives and cultures. The illustrations and layout design of the document were thoughtfully developed with Yirra Miya.



## Artist Acknowledgement

Leticia Forbes is a proud Wiradjuri and Torres Strait Islander yinaa (woman), and Wiradjuri artist. She is the Founder of Yirra Miya, a 100% First Nations-owned and women-led creative agency. She blends her cultural storytelling with her specialist skills in branding, layout design, and workshop facilitation to support First Nations businesses, young entrepreneurs and community focused initiatives.



## Learning Journey

This element reflects the two-way learning journey between educators and students. The footprints move forward, illustrating the exchange of knowledge. The surrounding knowledge sticks symbolise pride, while the community circle at the centre reflects the importance of honouring knowledge. The connected pathway through the middle represents connection across Country.



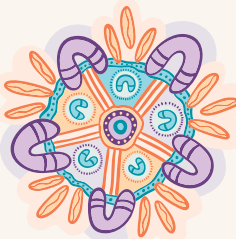
## Next Generation

This element reflects lifelong learning across generations. The yellow figure in the centre represents an Elder and honours the knowledge and guidance Elders provide. The educators and students sit side-by-side, while the stars symbolise knowledge shared from ancestors. The knowledge sticks represent pride and identity while the orange dots below symbolise seeds planted for future generations, grounded in connection to Country, Australia and community.



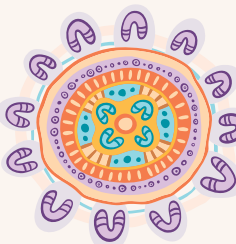
## Learning Responsibility

This element reflects the shared responsibility educators and students have in learning together. The central shape represents openness to truth-telling and safe spaces. Surrounding connected circles reflect the importance of educators across Australia working together to support one another. The gathering circles represent lived and living experiences, while the outer journey line symbolises continuity.



## Celebrating Cultures

This element reflects the celebration of cultures across Australia and honours the richness of Aboriginal and Torres Strait Islander communities. The central figures represent learners embracing identity, pride and education. The surrounding leaves symbolise growth and the celebration of different cultures. The connected linework reflects collaboration between educators, while the knowledge sticks represent the sharing and honouring of culture.



## Community Connection

This element reflects community connection, deep listening and shared learning. The learners at the centre represent the purpose of SBS Learn in supporting the sharing of knowledge. Multiple layers reflect the diversity of people listening deeply, learning together and remaining connected through culture and community. The educators seated in a circle symbolise people coming together to support connection, learning and shared experiences.