

## File 12 p. 128 • Reconciliation through art

A group of Aboriginal artists are working on a major sculpture that will go on show on the shores<sup>1</sup> of Sydney this weekend.

It is hoped the sculpture, which takes the form of 11 ship masts draped with sails representing the First Fleet<sup>2</sup>, will prompt discussions about reconciliation. The sails will be painted on one side with Aboriginal art, and on the other side with white paint. [...]

“I thought it would be visually spectacular, but also a political statement that would be really easily recognisable,” lead artist Tereasa Trevor said. “So, it’s almost like the sails are mirrors for the culture that existed here prior to<sup>3</sup> the arrival of the First Fleet.”

Aboriginal elder Aunty Denise Bloomfield has been involved in the project.

“I’m a Stolen Gen, and it’s helped me to release a lot of the pain that I’ve had over the years,” she said.

She hoped the sculpture would build upon conversations around reconciliation and Indigenous recognition. “Hopefully we can finally unite as a nation, and I mean actually look at each other and see each other as brother and sister, not as enemy. What I’d like to see is reconciliation between both cultures, and to see it permanent.”

Adapted from Robert Virtue, *abc.net.au*, August 3rd, 2017

**1.** coast

**2.** The 11 ships that first arrived from England to Australia in 1787.

**3.** before

**File 12 p. 129 • Cultural Diversity**

Australia is home to the world's oldest continuous cultures.

Australians identify with more than 270 ancestries.

Nearly 20% of Australians speak a language other than English at home.

1 in 4 (26%) Australians were born overseas.

1 in 2 (46%) have an overseas-born parent.

2013: Overseas migration represented 60% of Australia's population growth.

Top migrants to Australia:

- United Kingdom (5.3%)
- New Zealand (2.6%)
- China (1.8%)
- India (1.6%)
- Vietnam (0.9%)

It is estimated that migrants contribute to over \$10 billion to the Australian economy in their first years of settlement.

1 in 5 Australians have experienced race-hate talk.

86% of Australians support action to tackle racism.

Australian Human Rights Commission, [www.humanrights.gov.au/face-facts](http://www.humanrights.gov.au/face-facts),  
2014

## File 12 p. 131 • The moko: facing up to your culture

Facial tā moko on both women and men were prominent in Māori culture until Pākehā<sup>1</sup> arrived. In the early years of colonisation, preserved tattooed heads of Māori warriors became souvenirs and collectors' items, which were often traded for guns. [...]

Decades later, in a much more modern world, a few brave Māori made the decision to embark on the journey of tā moko once again.

The facial tattoos are a celebration of Māori culture, a physical statement of a person's identity.

Tattoo artist Gordon Toi remembers the beginning of the resurgence. "Initially, in the late 70s early 80s, when people were courageous enough to take their facial moko on, it was exciting for us as artists because that is the true challenge to actually moko somebody's face," he says. [...]

In recent years, tā moko designs have become so popular that people outside of Māori culture have adopted the art. Pop star Rihanna received a traditional tattoo on a visit to New Zealand, a move labelled controversial by many.

"I would never ever tattoo a non-Māori's face. I think those are something that is reserved for Māori," says Mr Toi. "We share enough of our culture with the rest of the world; some things we need to maintain for ourselves."

Mr McLean, [a doctor in Māori culture], says it is important to understand the depth of the tattoo and how it embodies someone's connection to their whanau<sup>2</sup> and whenua<sup>3</sup>. "The tā moko is not a tattoo, to us, in terms of being Māori it is a taonga, a treasure."

Shannon Redstall, *newshub.co.nz*, February 6th, 2017

1. European settlers

2. extended family

3. People

**File 12 p. 132 • Gender equality in Samoa**

How do you promote gender equality in Samoa?

Samoa Deputy Prime Minister Fiame Naomi Mata'afa successfully thrives in the world of politics and the unique social structure of Samoa.

“In employment legislation there were particular provisions for women. So you keep an eye out for them. But interestingly enough too, it has cultural elements, in terms of protections for women. It's quite funny that the men are very supportive in that context, 'Oh yes, we have to make sure the women are safe.'

And fortunately for the Pacific, we don't have the pay equity issues that seem to be prevalent, ironically, in more developed countries. I don't know whether it's because we came into the modern economy as a new nation and everyone just got paid the same. Thankfully it's not an issue because it's one of the ongoing and contentious<sup>1</sup> issues. In this day and age, I find it totally baffling<sup>2</sup> why it would still happen.

*adb.org*, March 26th, 2018

**1.** controversial

**2.** confusing

**File 12 p. 132 • Finding unity through diversity**

VOU is a dance company in Fiji that honors their traditional roots and simultaneously looks toward the future. Since 2007, they have been creating original music, dance, videos, and fashion to fuse their ancestral roots with the modern world we live in today. While this broad range of creation continues to bring them much success on tour internationally, they are now interested in bringing inspirations from around the world to their home in Suva, Fiji.

VOU Fiji, 2018

## File 12 p. 137 • Untold stories on television

Growing up, I loved my television, it was something I could get lost in or something that I could go outside and re-enact after watching. But the older I got, the more I started to realise that I couldn't see myself on the screen. There wasn't anyone I could relate to on Australian television. By contrast, I watched a lot of American and British television, and they had at least one thing I could relate to—and that was diversity. [...]

Let's jump ahead 30 years or so. Today I watch Australian television and still find it hard to relate because diversity is limited on our screens. Sure, we are getting better, and commercial television networks are finally trying to break that mould, but we can do more. It doesn't take a genius to scroll through the channels to see we are missing something. It's like we moved from black and white television to colour, but forgot to bring the black with us. [...]

The fact that *Cleverman*<sup>1</sup> has now been sold to the US and the UK markets demonstrates that our stories resonate internationally. [...]

There were several things I wanted to see happen after *Cleverman* finished its first season. The first was for my son to have a superhero that he could look up to— and a few months ago, I saw him pretending to be the Cleverman in his bedroom. The second was to get our culture onto the world stage, which we did in Paris and Berlin last year.

But there are two more things still outstanding<sup>2</sup> that I can't wait to see happen. That is to see more Aboriginal actors and people of colour on our screens across all networks; and for more smart, sexy genre television to be made in this country, the types of shows that will draw international audiences to our stories.

As an Aboriginal man, there is one thing that is glaringly obvious here. At a time when unique stories are in demand, this country holds 60,000 years worth of stories that will blow the world's audiences away.

Ryan Griffen, *theguardian.com*, July 13th, 2017

1. an Australian TV show, based on aboriginal ancestral myths    2. striking