

**IMA**  
INSTITUTE OF MODERN ART

*Longwater*

5 September - 19 December 2020

**Education Resource**

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*long water: fibre stories* is curated by **Freja Carmichael**, a Ngugi woman from Quandamooka country.

The exhibition has been developed through relationships with artists and communities, particularly the Milingimbi Art and Culture Centre, and Moa Arts.

*long water: fibre stories* has been assisted by the Australian Government through the Australia Council, its arts funding and advisory body, the Australian Government's Visions of Australia program, and String Harvest.

Education kit written by Alex Kopp, Sandy Barber and Natalie Dames.

Images: Rhett Hammerton and Chris Chen.

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## **water. life. culture.**

**Susan Balbunga – Mandy Batjula – Elisa Jane Carmichael  
Sonja Carmichael – Fiona Elisala-Mosby – Janet Fieldhouse  
Helen Ganalmirriwuy – Ruth Nalmakarra – Paula Savage  
Lucy Simpson – Delissa Walker**

*long water: fibre stories* traces the fresh and salty waterways of New South Wales, Queensland, Northern Territory and the Torres Strait, and brings together fibre practices of Aboriginal and Torres Strait Islander women from different generations, experiences, places and ancestries.

The featured artists include community Elders, leaders, and younger artists. These women, working in collaboration with collective and family memory or with their kin and community, nurture, preserve, and share culture through fibre-based forms.

Each carries a spirited attachment to water that is both unbreakable and complexly interwoven with all other elements that sustain life, culture, identity and spirituality. Their artworks remind us that to weave is to honour the ways of water, to care for the environment and systems that support important water sites, and to acknowledge that Aboriginal and Torres Strait Islander cultures flow from a deep and eternal source—Ancestors and country.

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## exhibition themes

The stories and objects that form part of *long water: fibre stories* can be explored through the lens of three interconnected themes:

### deep connections

Spiritual entities associated with water are linked to creation stories and Ancestral experiences. The featured artworks are tactile representations of the intangible yet deep connections that exist between culture, people and water.

### weaving memory

Water places have been sites of learning, living, sustenance and ceremony for Aboriginal and Torres Strait Islander people. Consequently, the rich fibre forms and techniques that have emerged from places of water are the material manifestations of detailed knowledge that has been embodied, practiced, and shared by thousands of generations. In the contemporary expressions of fibre traditions that are presented in *long water*, artists recall memories that have been collected over years, seasons, and many lifetimes of experience.

### flow and change

Over time, tides have turned, waterlines have changed, and lands have formed and transformed. Throughout these shifting courses of nature, past generations have adapted their ways of being and cultural processes but have never lost their sense of connection to place. Indeed, changing environments have presented opportunities to expand and deepen understandings of the land, waters and seasonal forces. The creative strength and adaptability of previous times can also be recognised in the ongoing resilience of Aboriginal and Torres Strait Islander people and their cultures. Despite the devastating histories of dispossession and colonisation that have shaped contemporary First Nations' societies, culture continues to surge from the wellspring of their deep past.

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## using this resource

This education kit includes a selection of templates, discussion points and activity ideas which can be used during, pre and post a visit to the *long water: fibre stories* exhibition.

The 'in-gallery' activity sheets are linked to general capabilities rather than specific curriculum outcomes. They are designed to facilitate student engagement with artworks on display, promote critical and reflective thinking, and provide a starting point for post-visit discussions. Some general discussion ideas are also included.

The pre-visit and post-visit activity ideas support the Australian Curriculum across a range of year levels and subject areas. They can be used to prepare students for a visit to the gallery or serve as a springboard for further exploration of concepts back in the classroom. A summary of curriculum links is provided at the end of this document.

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## the award goes to...

Consider the artworks on display. Which one would you nominate as a winner for each of the categories below? Give a reason for your nomination.

Hardest to make	Most thought inspiring
Most creative	Most beautiful

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## question the artist

If you had an opportunity, which artist would you like to interview about their work, and why?

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List at least five questions you would like to ask them.

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3.

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4.

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5.

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Suggested question starters:      Things you might want to ask about:

Who...

Materials

What...

Choices

Why...

Influences

How...

Methods

Where...

Ideas

When..

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## new learnings

Write down four new things you learned during your visit to the exhibition. You might have learned them by closely examining the artworks, reading information on the display panels, or by listening to teachers or gallery staff talking about them. Next to each of the points you learned, give your opinion on the topic.

What I learned	What I think about this

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## feelings

Choose an artwork and without reading the text panel (the title of the artwork and the artist's description), write some words that describe your feelings about what you see. If you can, explain why this art makes you feel like this.

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Ask someone to read the artwork's title and the artist's description aloud. Write some more words about how you feel now.

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Did your feelings about the artwork change or stay the same after reading the text panel? How or why?

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Read your answers to a friend and compare your feelings. What was the same? What was different?

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## **insect art-venture**

*Choose an artwork that you find interesting.  
Imagine you are a small insect, gently exploring this artwork.*

What colours do you crawl across?

Describe the textures that you feel under your feet.  
(Hard or soft? Rough or smooth?)

Is it cold or warm?

What do you see when you crawl between the gaps?

What sounds do you make when you walk across it?

Can you smell anything? Describe the smell.

Can you see anything from your natural world? What are these things?

Can you see anything made by humans? Describe these materials or objects.

Draw a close-up of a part of this artwork here:

Imagine you told another insect about your adventure.  
Use your information to write about it.

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## **eye spy**

As you explore the artworks in this gallery, see how many things you can spy...

- \_\_\_\_\_ Your favourite colour
- \_\_\_\_\_ Something from nature
- \_\_\_\_\_ A material made by humans
- \_\_\_\_\_ Something re-used or recycled
- \_\_\_\_\_ Something round, rectangular, triangular
- \_\_\_\_\_ Something that would feel smooth
- \_\_\_\_\_ Something that would feel soft
- \_\_\_\_\_ Something that makes you feel happy
- \_\_\_\_\_ Something that makes you feel calm
- \_\_\_\_\_ Something that reminds you of your family
- \_\_\_\_\_ Something that reminds you of water

Which artwork did you look at for the longest? Why?

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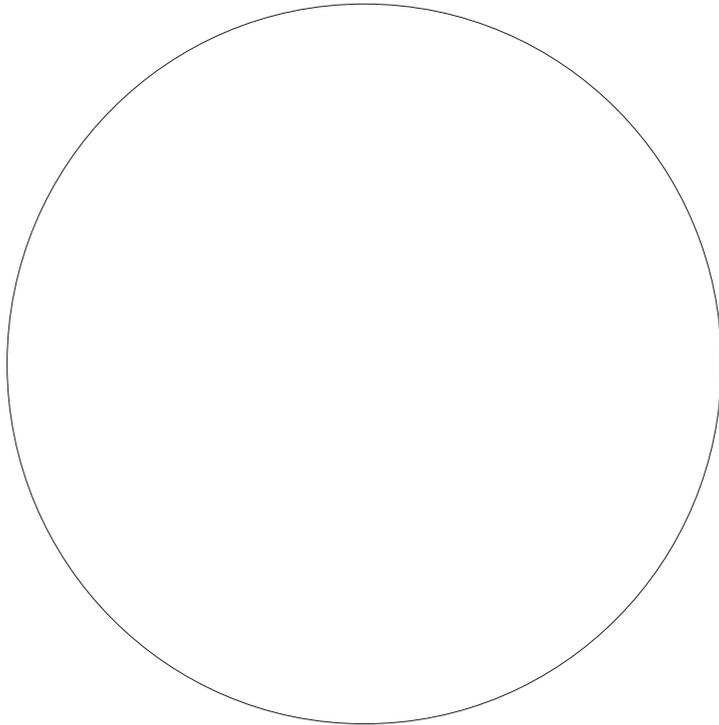
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## artwork interrogation

Choose one artwork in the exhibition that excites you. Now really get to know it - interrogate it! Study it from different angles, read the labels, note how it makes you feel. Sketch it and label it with all the things you learn, such as:

**Who made you and why?**

**What are you made from?**



**What's your connection to water?**

**What can you teach me about  
Aboriginal and Torres Strait Islander  
cultures or knowledge?**

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## let's talk - discussion ideas

A gallery visit offers a great opportunity to engage students in deep reflection and conversation. Here are some discussion questions you might want to consider, following an exploration of *long water: fibre stories*.

### deep connections

- Why do you think the words 'long water' were chosen to be included in the title of the exhibition?
- What waters are local to your area? How often do you visit these places, and what do you do there?
- How deeply do you feel connected to water? Are there any water places that are particularly meaningful to you?
- Water has deep spiritual significance in Aboriginal and Torres Strait cultures - how does this compare to other cultures or different religions?
- How might attitudes to water be different for people who live close to the coast or rivers to those who live in desert, inland areas?
- What other art forms (books, films, paintings etc) are you familiar with that are linked to water? Are there any themes that are often repeated?

### weaving memory

- What skills, knowledge or values have you picked up from your experience of being near water?
  - What skills did you learn from your parents or grandparents? Do you think any skills and knowledge were lost over the generations - or do you think that your knowledge or skill level in a particular area has grown across generations?
  - How important is 'tradition' to you?
  - Do you have any skills or knowledge that you think you might want to pass on to your own children one day?
  - Does it matter if you learn how to do something from someone you love, versus learning how to do it by looking up instructions online or in a book?
  - How have Indigenous oral or artistic traditions supported 'collective memory' within Australia?
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## flow and change

- To what extent is practical knowledge of fibre and weaving relevant to daily life today? In what occupations is this knowledge important?
- How important is capturing oral knowledge into a written or digital form?
- Do you feel like you have the same connection to places as your parents or grandparents?
- On a scale of 0-10, how adaptable are you? Compared to your other personal qualities, is adaptability and resilience your strength or your weakness?
- Are there any aspects to your culture that you think are disappearing?
- If you were to be transported into a completely different time, place and society to what you are familiar with, what do you think you would miss most?
- How important is it for non-Indigenous Australians to support the continuation of Aboriginal and Torres Strait Islander languages, customs and practices? What are some specific examples of the ways this support can be shown?

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## homelands, homewaters

The artists whose works feature in *long water: fibre stories* have ancestral links to places across New South Wales, Queensland, Northern Territory and Torres Strait islands.

Using Google Maps for reference:

- shade in the location of the artists' homelands on the map of Australia in different colours;
- complete the table over the page by adding in the names of some water features that surround or can be found in each area (eg. rivers, lakes, bays, seas etc).

*All year levels, HASS (Geography)*



Colour Key	Artist	People and country	Waters in this area
	Susan Balbunga	Warrawarra people of North East Arnhem Land, NT	
	Ruth Nalmakarra Helen Ganalmirriwuy	Liyagawumirr Garrawurra people of North East Arnhem Land, NT	
	Mandy Batjula	Gaykamangu people of North East Arnhem Land, NT	
	Sonja Carmichael Elisa Jane Carmichael	Ngugi people of Quandamooka, Minjerribah (North Stradbroke Island) and Mulgumpin (Moreton Island), Moreton Bay, Qld	
	Lucy Simpson	Yuwaalaraay people, Walgett, Lightning Ridge and Angledool region, North West NSW	
	Delissa Walker	Kuku Yalanji people, Mossman and Daintree Rainforest, Far North Qld	
	Fiona Elisala-Mosby	Kala Kawa Ya people, Torres Strait region, Qld	
	Paula Savage Janet Fieldhouse	Kala Lagaw Ya and Meriam Mir people, Torres Strait region, Qld	

## colours and patterns

During her childhood, one of the artists, **Paula Savage**, accompanied her father on pearl diving and crayfish hunting activities. It gave her an opportunity to closely observe the marine environment, such as the changing currents, plants, and animals. These early memories gave her a strong appreciation of the patterns and colours found in the environment.

Grab a camera and go in search of interesting colours and patterns. Use the photos to create a collage inspired by your local environment.

*Primary school, Arts (Visual Arts/Media Arts)*

## weaving stories

Artist **Fiona Elisala-Mosby** celebrates the importance of the pandanus plant to Torres Strait Islander cultural practices in her printed art works. They are a connection to the values and beliefs she has inherited from past generations, and a reminder of her family and community's weaving activities.

Is there a family value, belief or tradition that you have inherited? Or a special feeling you get when you think about your family? What would that look like expressed as a woven artwork, where you weave your thoughts, feelings and experiences together?

Collect an array of colourful, patterned and textured materials that can be cut into strips for weaving. This can include paper, card, fabric, raffia, ribbon or other medium. Once they have been cut into strips, you can write words or draw on the pieces to help express your thoughts and feelings. Using a mix of these different materials, weave together a creation that shares a story about your family. Challenge a friend to guess what that story is!

*Primary school, Arts (Visual Arts), Technologies (Design and Technologies)*



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## sensory memories

Many of the artists in *long water: fibre stories* talk about strong memories of the past and how memories influence and feature in their artwork.

Memories are often triggered by, or connected with, the five senses.

Think of a wonderful time from your past - it might be a family holiday, a birthday or Christmas.

Describe the event from your past by picturing yourself there.  Who is with you? What are some things that happen?	
What do you see?	
What do you hear?	
What do you smell?	
What do you feel?	

Create a piece of art, like a collage or a sculpture that celebrates this event from the past and includes as many different sensory elements as possible.

- Sight - vibrant colours and shapes
- Touch - three dimensional forms, different textures and materials
- Smell - plant elements, essential oils
- Sound - tactile elements that you can scrunch or rub to make a sound

*All year levels, Arts (Visual Arts)*

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## skill circle

Some art skills such as weaving may be taught in such a way that an actual product is not made at first, but instead the focus is on learning the process.

Research a simple weaving technique online and use some raffia to practise this technique. (Alternatively, you can try knitting or crochet). Sit in a circle in a small group and find some interesting topics to talk about as you weave, so the focus is on group connection and letting your fingers naturally learn the skill without the pressure of making a particular form or shape.

Afterwards, discuss how you felt during this activity. For example, did it feel relaxing, calming?

*All year levels, Technologies (Design and Technologies)*

## memory keepers

*The Giwilirr (Garrawurra dilly bags* by Ruth Nalமாகarra, Helen Ganalmirriwuy and Mandy Batjula) featured in the exhibition are symbolic of the woven bags, baskets and mats carried by the artists' ancestral creator spirits as they travelled across salt water country, creating life, culture, clan, language, ceremony, landforms and water sites.

Many items and objects can be memory keepers, that record, celebrate or symbolise people's stories and heritage. Consider a family story or historical event remembered in your family - or even your own personal experience that has shaped you - perhaps it is the journey a grandparent took, a distant relative who died during a war, or a significant tradition celebrated in your family. Create an art project that embodies these stories and knowledge that can now be a legacy for the next generation.

Examples include:

- a quilt or stuffed toy made from significant clothing e.g. baby clothes
- a pottery bowl depicting images, textures and colours that reflect your traditions
- a wall hanging incorporating sporting ribbons, medallions and trophies
- a multi media installation that features treasured photographs.

*All year levels, Arts (Visual Arts, Media Arts)*

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## caring for country

Caring for country is one of the things that many of the *long water: fibre stories* artists have grown up learning from their family.

How can you help to look after a special place?

Think of a place that is important to you and your family. What suggestions do you have for how this place can be protected and looked after?

Special place: \_\_\_\_\_

What makes this place important to you?

\_\_\_\_\_

\_\_\_\_\_

Ideas on how to care for this place:

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

On a large sheet of paper, create a visitor's sign for this place, encouraging them to look after it. Include a description on the sign of why this place is important, as that will help people to be motivated to look after it.

Use your best persuasive strategies so that the rules sound easy and fun to follow.

Make your sign blend in with the surrounding environment – try using colours, shapes and patterns that you can find in this area.

*All year levels, HASS (Geography), English (Literacy)*

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## sharing skills (buddy class activity)

There is something very special about learning a skill from an older person. The artists who feature in *long water: weaving stories* learned their weaving skills from their mothers, grandmothers, Elders and others in their community.

Come up with something that your class has recently learned together and then team up with a buddy class so that each student can work with a younger buddy to teach them that skill. For example, it could be a special weaving or knot-tying craft, or perhaps a simple origami shape.

Create a plan of how you will simplify the skill and break it down into steps so the younger students will understand it.

Spend a special afternoon outside, sharing this skill with one student from your buddy class.

Record the event with photos and a recount.

Talk about how it felt to share the skill. How did your buddy learn and improve? What strategies did you use to help and encourage them? Were there any challenges and how did you overcome them?

Visit the same class a week later to meet your buddy again and see what they remember.

*All year levels, Technologies (Design and Technologies), Arts (all strands)*

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## local waters

Research a local body of water in your community (eg a lake, river or beach).

Working in groups, find out:

- the Traditional Aboriginal or Torres Strait Islander name of the body of water;
- how it was and is used by the local Aboriginal or Torres Strait Islander people;
- the most common and the most endangered animal and plant species that use the water body (include Aboriginal or Torres Strait Islander names for these plants and animals where you can);
- how the body of water has been changed by people or nature over time;
- how the water is used by the wider local community today;
- any current environmental challenges the body of water is facing;
- any current things that are being done to protect and improve the health or cultural heritage of the water;
- ideas on how the local community can help to protect and preserve this body of water.

Use all of your research to create a design for a mural which could be painted on a wall near the waterway. Incorporate as much acknowledgement to Indigenous cultures and their connection to this body of water as you can.

*All year levels, HASS (Geography), Arts (Visual Arts)*

## working together

Reflect on the mother-daughter work by Sonja and Elisa Jane Carmichael, *Budjong dabiylil* ('mother water'). The women chose a range of fibres which reflect the colours of the sunset on the clear water of their home country, and used a combination of techniques including string knotting, looping, and coiling, to create adjoining bases for the woven words 'budjong dabiylil' to float on.

Working with a partner, use a similar process to produce a woven 'word' artwork which links to something that is a shared experience for both of you using colours significant to you both.

*All year levels, Technologies (Design and Technology), Arts (Visual Arts)*

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## water meditation

Play water sounds (via YouTube, Spotify, Nature Sound Map or other service) from the various water regions around the world, such as rivers, streams and the ocean. Lie down or sit quietly and listen to the sounds of water in nature.

Consider:

- how do the sounds make you feel?
- what memories surface?
- what images and colours do you see?

Create an artwork or written work inspired by your water meditation, such as a watercolour painting, a poem, or a recount of a memory, and share it with the class.

*All year levels, HASS (Geography), Arts (Visual Arts), English (Literacy)*

## form and function

The practice of creating woven fish traps is many generations old, and part of a deep cultural and spiritual connection to salt water, fresh water and marine resources.

Artist **Elisa Jane Carmichael** creates contemporary versions of these with materials sourced from the sea, and sculpted to resemble the ocean waves, to represent her people's relationship to salt water country.

Select an object or tool used in your life, and reimagine it as a way of reflecting its use in an artistic form. Create a sculpture that makes people think about the item differently and appreciate its form, function, and future. Write a label for your sculpture, and display it in a class exhibition.

*High school, Technologies (Design and Technology), Arts (Visual Arts)*

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## artistic or practical?

*long water: fibre stories* is an art exhibition - and yet it showcases everyday, functional items. For example, **Delissa Walker's** baskets are examples of practical objects which were traditionally used to carry babies, food and personal items. They were also used like strainers! Some foods that grow in the rainforest are poisonous and need special treatment before they can be eaten. The baskets were filled with toxic plants and placed in running water so that the poisons could leach out.

Discuss:

- What makes a utilitarian item an art form?
- Which is more important: preserving traditional styles and practices or innovation?

Collect images of modern appliances that you feel show creativity and ingenuity in their design, then create your own innovative design for an everyday item.

OR

Explore examples of traditional objects or artworks from your own culture, and design an everyday object that reflects some of those traditional elements.

*High school, Arts (Visual Arts), Technologies (Design and Technologies)*

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## re-purpose for a reason

Reflect on the artwork by **Lucy Simpson**, *Gungandhi*: in the belly of the crocodile made from recycled fencing wire and nylon fishing line.

Discuss how at the time of making the piece, the waters on Simpson's home land, Yuwaalaraay had dried up. The reality of the country's suffering - and the realisation of the broader disrespect for our waterways - confronted Simpson during a visit home. *Gungandhi* is a response to this, and a reminder of the unbroken responsibility between people and country. The work recalls a Yuwaalaraay narrative of the first beings who broke law and were consequently swallowed whole by crocodiles.

The work was created from abandoned materials polluting the country. Repurposing these materials of destruction, Simpson created a message for the ongoing protection of land and water.

As a class, create a mind map of as many environmental concerns you can think of that affect Australia today. These may include water scarcity, native species loss of habitat, climate change, or pollution.

Then, using an array of discarded and recyclable materials, create an individual artwork to reflect one of these ideas. Suggestions include wire work, sculpture, collage, or even a digital creation.

You may wish to combine this activity with a clean-up of your local area, where safe, clean items can be repurposed for this task eg Think 'Clean Up Australia Day' or a local beach clean up.

*High school, Arts (Visual Arts), HASS (Geography)*

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## special plants

**Fiona Elisala-Mosby's** work, *Ngurpay* (meaning teaching) is a series of printed panels which represent the importance of the pandanus plant to Torres Strait Islander cultural practices.

For Elisala-Mosby, the pandanus invokes memories of her family's daily life on Dauan Island, and her Aka's (grandmother's) weaving activities. After collecting the pandanus and preparing the fibre, her Aka would weave the strands together surrounded by family and community. She would create baskets and other woven items that were used in celebrations and ceremonies. Pandanus features as an intrinsic part of all aspects of life on the Island.

Brainstorm and then research the cultural significance of another plant (eg. plants that form part of state or national emblems and flags; staple food plants such as rice, wheat, maize and millet; the multi-functional bamboo and coconut palms; Australian gum trees etc).

Present your findings about the plant – using both text and images – under the following headings:

- practical uses
- folklore (songs, stories)
- symbolic or spiritual significance

As an extension, explore the extent to which your focus plant is commercially grown, and what sustainability issues relate to its production.

*High school, Technologies (Design and Technology)*

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## bamugora

*'Bamugora is very special and it is very powerful. Old people used them a long time ago.*

*I watched my grandmother when I was a young girl. I watched her with my eye and recorded it in my memory.*

*There was no blanket or sheet, just Bamugora. We would sit on top or sleep underneath. We used Bamugora to cover ourselves, our babies and our old people. It keeps us safe.*

*We were protected. No ants, scorpions, spiders or mosquitos would go under—maybe they don't like the smell, I don't know, but they won't enter.'*

### **Susan Balbunga**

Bamugora is a woven cone-shaped mat, with many practical, ceremonial and spiritual uses. Identify some of those uses, based on the Susan Balbunga's quote above.

Working in pairs, design a new product that could fulfil as many different uses as Bamugora. What will it be made of? How will it be made? How will it be used? Pitch your product to the class.

OR

Using water as a design inspiration, screen print or fabric paint onto a circular piece of fabric (such as calico), a personalised, meaningful design that you can use for a variety of purposes. This could become a wall hanging, bed cover, picnic rug, or toy mat.

*High school, Arts (Visual Arts), Technologies (Design and Technologies)*

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## curriculum links

The themes of the *long water: fibre stories* exhibition, and the activity suggestions included in this pack, may be linked to a wide range of curriculum areas. The most significant links are listed below.

### Arts: Visual Arts

K-2 Explore ideas, experiences, observations and imagination to create visual artworks and design, including considering ideas in artworks by Aboriginal and Torres Strait Islander artists (ACAVAM106)

Respond to visual artworks and consider where and why people make visual artworks, starting with visual artworks from Australia, including visual artworks of Aboriginal and Torres Strait Islander Peoples (ACAVAR109)

3-4 Explore ideas and artworks from different cultures and times, including artwork by Aboriginal and Torres Strait Islander artists, to use as inspiration for their own representations (ACAVAM110)

Identify intended purposes and meanings of artworks using visual arts terminology to compare artworks, starting with visual artworks in Australia including visual artworks of Aboriginal and Torres Strait Islander Peoples (ACAVAR113)

5-6 Explore ideas and practices used by artists, including practices of Aboriginal and Torres Strait Islander artists, to represent different views, beliefs and opinions (ACAVAM114)

Explain how visual arts conventions communicate meaning by comparing artworks from different social, cultural and historical contexts, including Aboriginal and Torres Strait Islander artworks (ACAVAR117)

7-8 Experiment with visual arts conventions and techniques, including exploration of techniques used by Aboriginal and Torres Strait Islander artists, to represent a theme, concept or idea in their artwork (ACAVAM118)

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9-10 Conceptualise and develop representations of themes, concepts or subject matter to experiment with their developing personal style, reflecting on the styles of artists, including Aboriginal and Torres Strait Islander artists (ACAVAM125)

Evaluate how representations communicate artistic intentions in artworks they make and view to inform their future art making (ACAVAR130)

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)

### Technologies (Design and Technologies)

K-2 Identify how people design and produce familiar products, services and environments and consider sustainability to meet personal and local community needs (ACTDEK001)

Explore how plants and animals are grown for food, clothing and shelter and how food is selected and prepared for healthy eating (ACTDEK003)

Explore the characteristics and properties of materials and components that are used to produce designed solutions (ACTDEK004)

3-4 Recognise the role of people in design and technologies occupations and explore factors, including sustainability that impact on the design of products, services and environments to meet community needs (ACTDEK010)

Investigate food and fibre production and food technologies used in modern and traditional societies (ACTDEK012)

5-6 Examine how people in design and technologies occupations address competing considerations, including sustainability in the design of products, services, and environments for current and future use (ACTDEK019)

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Investigate characteristics and properties of a range of materials, systems, components, tools and equipment and evaluate the impact of their use (ACTDEK023 )

7-8 Investigate the ways in which products, services and environments evolve locally, regionally and globally and how competing factors including social, ethical and sustainability considerations are prioritised in the development of technologies and designed solutions for preferred futures (ACTDEK029)

Analyse how food and fibre are produced when designing managed environments and how these can become more sustainable (ACTDEK032)

Analyse ways to produce designed solutions through selecting and combining characteristics and properties of materials, systems, components, tools and equipment (ACTDEK034)

9-10 Critically analyse factors, including social, ethical and sustainability considerations, that impact on designed solutions for global preferred futures and the complex design and production processes involved (ACTDEK040)

Explain how products, services and environments evolve with consideration of preferred futures and the impact of emerging technologies on design decisions (ACTDEK041)

Investigate and make judgements on the ethical and sustainable production and marketing of food and fibre (ACTDEK044)

Investigate and make judgements on how the characteristics and properties of materials, systems, components, tools and equipment can be combined to create designed solutions (ACTDEK046)

Investigate and make judgements, within a range of technologies specialisations, on how technologies can be combined to create designed solutions (ACTDEK047)

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## HASS (History and Geography)

PP The reasons why some places are special to people, and how they can be looked after (ACHASSK017)

2 The ways in which Aboriginal and Torres Strait Islander Peoples maintain special connections to particular Country/Place (ACHASSK049)

3 The importance of Country/Place to Aboriginal and/or Torres Strait Islander Peoples who belong to a local area (ACHASSK062)

4 The diversity of Australia's first peoples and the long and continuous connection of Aboriginal and Torres Strait Islander Peoples to Country/Place (land, sea, waterways and skies) (ACHASSK083)

The importance of environments, including natural vegetation, to animals and people (ACHASSK088)

6 The world's cultural diversity, including that of its indigenous peoples (ACHASSK140)

7 Economic, cultural, spiritual and aesthetic value of water for people, including Aboriginal and Torres Strait Islander Peoples and peoples of the Asia region (ACHASSK186)

8 Spiritual, aesthetic and cultural value of landscapes and landforms for people, including Aboriginal and Torres Strait Islander Peoples (ACHGK049)

9 The perceptions people have of place, and how these influence their connections to different places (ACHGK065)

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