



oneriver

How artists work
in a community setting
EDUCATION RESOURCE



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THIS RESOURCE HAS BEEN COMPILED BY Lindy ALLEN, Executive Producer *One River*, Centenary of Canberra, with support from *one river* major sponsor the Murray Darling Basin Authority, in particular Victoria Parkes-Bridle, Clair Bannerman and Megan Douglas.

COVER IMAGE:
Conflux performance
PHOTO: ADAM HOBBS

DESIGN: LIN TOBIAS
LA BELLA DESIGN

artists and projects

- 1 MILDURA-WENTWORTH** Kim Chalmers & Sally Hederics **SAT 16 MARCH**
- 2 MURRAY BRIDGE** Heidi Kenyon **SAT 13 APRIL**
- 3 ALBURY-WODONGA** Bianca Acimovic, Vicki Luke & Vern Bartlett **SUN 14 APRIL**
- 4 NARRANDERA** Vic & Sarah McEwan **SAT 20 APRIL**
- 5 MITCHELL** Jude Roberts **THUR 30 MAY**
- 6 LAKES MUNGO, HATTAH & HAWTHORN** (in Mildura) Carmel Wallace **SAT 1 JUNE**
- 7 BOURKE** Andrew Hull **SAT 6 JULY**
- 8 AUGATHELLA** Joanne Sutton **FRI 12 JULY**
- 9 GOOLWA** Margaret Worth, Richard Hodges, Bill 'Swampy' Marsh and Michelle Murray **SAT 10 AUGUST**
- 10 CANBERRA** John Shortis and Moya Simpson **MONTH OF AUGUST 2013**



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ONE RIVER IS A CENTENARY OF CANBERRA PROJECT, PROUDLY SUPPORTED BY THE ACT GOVERNMENT AND THE AUSTRALIAN GOVERNMENT

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The logo for 'One River' features the word 'one' in a brown serif font and 'river' in a blue sans-serif font. The 'i' in 'river' has a blue dot. The background consists of large, overlapping geometric shapes in light blue and light brown.

Introduction

One River is a Centenary of Canberra project conceived by Robyn Archer AO, Creative Director of the Centenary of Canberra, as a way of engaging other Murray-Darling Basin communities in telling their stories about living within this river-system. The centenary is an opportunity for all Australians to reimagine and reengage with their capital and the significant fact of its chosen location on a major tributary of the Murray-Darling system. *One River* aims to engage four states and a territory through a shared experience of river life and in this way strengthen Canberra's connection to some of the most remote communities in Australia. During 2013, *One River* will connect communities throughout the Basin by drawing attention to aspects of river life revealed in new and existing cultural projects, activities and ideas by people who themselves live within the system. It will allow the whole nation to look with new eyes at this most iconic of Australian waterways – to see the system not only as a source of division over water management, but a wellspring of celebration for the people who live within it.

Among the many things contributing to *One River* is a series of arts-based community engagement projects that will come to fruition in participating Murray-Darling Basin communities during the period March – August 2013. The most familiar concept for experiencing art is in the context of a gallery, a theatre or a purpose-designed outdoor space like a sculpture garden. The works we experience this way are usually created by an individual artist working alone, or a team of artists working together in collaboration. There is, though, another approach to art-making which places a highly-skilled artist into a community, where they create avenues for local residents to participate in the development and delivery of the work. This approach is particularly practised when the aim of the project, as it is with *One River*, is to gather local stories and articulate the genuine experience of life within a particular place or location.

One River has chosen to adopt the artist-working-in-community model because the work produced by that model speaks directly of the experience of communities. Robyn Archer has said, “Artists have the capacity to make magic from the gaps that separate us.” Community-based arts practice, when properly supported and delivered, can strengthen community cohesion, civic engagement and local pride. This style of community engagement has proven to be a powerful tool in bringing together disparate groups of people, often with very different views. When people are engaged in a group creative process, issues that may have been thought too complex, too contentious or too emotional can be explored through memories, stories and the hidden meaning of objects or artefacts. A sense of common experience emerges and sometimes, magic intervenes and these shared stories are able to point the way to resolving the challenging issues.

This resource kit is an opportunity to have a close look at this model of working. Teachers from a number of disciplines will be able to explore the several community-based arts projects that are part of the *One River* program to explore how artists work to tease out stories relevant to a particular location.

This resource should be read in conjunction with the centenary Education Resource ‘**The Art of Bringing the Arts to Canberra**’ which provides a detailed overview of the newly adopted Australian Curriculum and links to the Arts, English and Science. The section dealing with the Australian Curriculum is provided in this resource on *page 32*.

“Artists have the capacity to make magic from the gaps that separate us.”

Robyn ARCHER AO

The purpose of this resource



elcome to this resource, primarily aimed at teachers working within arts disciplines, but equally useful to teachers of English, Science, Geography and cross-curriculum priorities of Sustainability and Aboriginal and Torres Strait Islander histories and cultures. The role of creativity in unlocking a lifelong interest in learning across all disciplines is strongly endorsed in the *Melbourne Declaration on Educational Goals for Young Australians* (MCEETYA 2008).

“Responding to the challenges of the twenty-first century – with its complex environmental, social and economic pressures – requires young people to be creative, innovative, enterprising and adaptable, with the motivation, confidence and skills to use critical and creative thinking purposefully.” – ACARA’s introduction to *Critical and Creative Thinking* [from the Australian Curriculum website]

Artists are continually involved in developing new ideas to apply in specific situations, in this way helping us to see things differently, understanding other dimensions or perspectives in relation to issues and allowing us to shift our thinking into new ways of seeing, making fresh links and building new connections. You might say that they can take an existing set of circumstances, or objects or people and shift them around, provoking a different conversation with a new outcome. When artists work in a community setting, using well-supported engagement processes, they can quickly bring people along on a journey through some complex, exciting and invigorating ideas that will rarely deliver people back to the same place they started.

In this resource, we will introduce the many *One River* artists, examining the way they have chosen to respond to their particular brief. We will explore the way they work, singularly and in teams of various sizes, creating a set of case studies specific to artists working in a community context. This will be of interest to students who are contemplating a career as an artist. We will provide some suggestions for further explorations. This resource has been created and published while most of the projects are still in the development phase. It will be updated during the course of 2013 as the *One River* project evolves and various elements are completed. All users of this resource are strongly encouraged to keep visiting the *One River* website to find up-to-date information about each of the projects and the outcomes.

From March until August 2013, throughout the Murray-Darling Basin, communities will work with local artists to tell their stories, share their secrets and help celebrate what it is they love about living where they live. There are ten extraordinary projects in locations at the source of the many rivers that flow into the Murray and the Darling, at the mighty confluence in Mildura-Wentworth region and at the mouth, near Goolwa in South Australia. There will be a number of presentations, performances, exhibitions, talks and debates in the Murray-Darling Basin’s largest city, Canberra, in August 2013. These will take place on Aspen Island and in various venues around Canberra including the National Museum of Australia. There will be a Radio Play with local live readings in Renmark, Albury and Canberra. On the *One River* website you will be able to view the ten *One River* films made by Malcolm McKinnon and also look at the many wonderful photos and stories uploaded by people who live in the basin who have generously shared their reflections on what this extraordinary, iconic and somehow quintessentially Australian region means to them.

You will be able to access all of this and much more online as the project unfolds during 2013. Depending on where you live, you may be able to access some of this in person.

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One River **MILDURA-WENTWORTH** Conflux

LOCAL PROJECT ARTISTS: Kim Chalmers & Sally Hederics
MILDURA ARTS CENTRE, 16 MARCH 2013, FROM 8:00PM

Conflux performance, 16 MARCH 2013

PHOTO: LINDY ALLEN



For composer **Kim CHALMERS**, the Murray River is central to her electro-acoustic compositions. She draws inspiration from the environment around her home on the banks of the Murray and her childhood memories of life on the banks of the Murrumbidgee. Kim studied Composition and Digital Arts at Adelaide University and taught music technology and electronic music there from 1999 to 2003. Her compositions range from piano solos to large scale multimedia performance art works. Her last major works were *Riverlife* (2006) and *Elements* (2008), which both focus on environmental stewardship, climate change and water issues in the Murray-Darling Basin. **Sally HEDERICS** attended the Centre for the Performing Arts in Adelaide, obtaining a Bachelor Degree in Dance Performance. During these years she worked with many of Australia's top choreographers. In 2004 Sally completed her Honours in Dance at the Victorian College of the Arts in Melbourne, and then began work with the Melbourne-based international touring company *Strange Fruit*. Sally has returned to Mildura and works as a contemporary, choreography and jazz teacher for the Mildura Ballet and Dance Guild. Kim and Sally have been working together for the last ten years creating works which involve dance and composition and use these art forms to explore issues of sustainability in the Sunraysia.

Kim's response to the *One River* brief was to consider what forces are at work for people who live between the Murray and Darling rivers near the confluence at Wentworth. She wondered if the fact of proximity to the place where the two mightiest rivers of the Murray-Darling Basin join together had a psychological, emotional or physical impact on those whose livelihoods were intertwined with these waterways. She wondered what their

views were on the politics of water management. The project sub-title *Conflux* is suggestive of the sub-themes she wanted to explore including conflict, flux and fluctuations. The area is not only the confluence of two rivers but also of three states, three Indigenous nations, diverse industry and numerous nationalities of new arrivals to the region. It was important in the project development that *Conflux* would engage local young people, Indigenous and non-Indigenous, in gathering the stories and that they would have the opportunity to extend their skills through exposure to master classes by visiting professionals.

Kim started collecting photos and recording stories from paddle boat captains, water police, irrigators, broad acre farmers and others living in the area. Sally worked with young dancers including those from the Mildura Ballet School to choreograph a physical response to the stories Kim collected. The young dancers were asked to bring along their own photos and stories to add to the understanding of local experience. A rich and complex layering of stories, histories, sentiments, views and issues began to emerge. Kim began composing a soundscape for the *Conflux* performance using a technique called musique concrete, incorporating some of her collected key phrases and words and 'found sounds' with piano and percussion, to stimulate the choreographer's response. Guest choreographer Gina Rings (Bangarra Dance Theatre) visited from Adelaide to provide professional development master classes to Sally and the young dancers.

Throughout her research, development and delivery of this work, Kim has maintained a clear sense of the three levels she felt were important to ensure strong community engagement and strong artistic outcomes. Firstly, the story gathering process allows for an expression by local people of the sentimental bond they share with this ancient waterway and the effect this has on their identity. This level could also be described as 'nature.' Sally took the dancers through a process of imagining how it felt as a young child, floating in the river, looking up at the sky, using calm and gentle movements. On the second level, *Conflux* explores the way the community interacts with the river physically including swimming, fishing, walking and sharing life experiences with family and friends. This is concerned with the domestic reality of our dependence on water and how we tend to take it for granted. The third level is about industry. Kim's found sounds allow for an expression of an industrial reality, the creation of regional centres that use irrigation to build wealth with the consequence of throwing the natural balance out of order. The challenge for Sally throughout was to be able to use the classical training of the dancers, their technique and strength, at the same time as trying to loosen them up from their stylised moves and encouraging them to move 'like a person.'

Kim's aims for this project include providing unique professional development to young local dancers, accessing similar opportunities for herself and Sally through being part a cohort of artist working over a large geographic area wrestling with similar themes, and the opportunity to bring work representing the lived experience of communities of the confluence to Canberra to bring that experience into the overall picture of life in the Basin.

FURTHER EXPLORATIONS

1. Use the internet and other available resources to identify the three states, the three Indigenous Nations and the three distinct types of industry that meet or take place near Wentworth, NSW.
How many Indigenous Nations are there in the Murray-Darling Basin?
2. Developing a strong artistic collaboration requires a very clear understanding of the roles of responsibilities of all collaborators. Create a brief job description for Kim and Sally.
3. Think about the place where you live. Describe how this environment influences your sense of identity.
4. Choose five people to interview from different generations in your local region. You will be asking each person about their relationship with the river to explore how the waterway affects their identity. Script five questions to ask each person and record each person's responses. Use the findings of your interviews to inspire an artistic representation of the impact of the river on identity in your local region.
5. Do you think this work conveys a message for future generations? Imagine you are writing this message to place in a time capsule. Use Kim's tools (or levels) of sentiment, activity and a call to restore natural balance to write the succinct sentences.
6. Define what is meant by the terms confluence, soundscape, irrigation and musique concrete.
7. List ten recreational activities that depend on the river.
8. Identify the percentage of Australia's irrigated agriculture that takes place in the Murray-Darling Basin.
9. Identify three of the main irrigated agricultural crops grown in the Murray-Darling Basin.
10. Identify the proportion of agricultural produce grown in the Murray-Darling Basin that comes from irrigated land.
11. Use adjectives to describe the movements and 'look and feel' of Kim's three levels: nature, human interaction and industry.

One River **MURRAY BRIDGE** Turn Back to the River

LOCAL PROJECT ARTIST: Heidi Kenyon

MURRAY BRIDGE, FRI 12 – SUN 14 APRIL 2013, FROM 11:00AM

Turn Back to the River installation in the railway carriages, 13 MARCH 2013

PHOTO: LINDY ALLEN



heidi KENYON's sculptural practice is motivated by a curiosity towards common materials and found objects, both natural and human-made. She is interested in the memories they evoke, and their capacity to house our stories. Heidi is currently undertaking a Masters by Research at the University of South Australia's School of Art, Architecture and Design, where in 2007 she graduated with First Class Honours (Bachelor of Visual Arts, South Australian School of Art). Heidi has received a number of awards and commendations and has exhibited in many group and solo exhibitions within Australia and overseas.

Heidi's response to the *One River* brief was to extend her interest in the technique of *camera obscura* and use this in several installations in old railway carriages beside the river in Murray Bridge. Over the last two hundred years or so of European settlement of Australia, the riverways of the Murray-Darling Basin have been viewed as busy trade routes and most sizeable towns have developed with a focus away from the river. It is only in recent times that rural shires and councils have begun opening up the riverbanks with parks, restaurants and sporting clubs that make use of the beauty and amenity that a river vista offers. The technique of *camera obscura* is such that in order to view the projected image, the viewer enters the space and turns away from the light source, or the origin of the image. The projected image is in fact upside down and back to front. For Heidi, the fact that people would be seeing things differently was important. When you first experience a camera obscura, it is quite disorienting. Heidi sees this as the first step in the process of shifting community perceptions of the Murray River at Murray Bridge. She will use special lenses to make sure the image inside the railway carriage is ultra-sharp. The installation will be open to the public during the daylight on all three days.

Her choice of old railway carriages is also important. There are several abandoned carriages along the river which are owned by Council, and being gradually restored by volunteers from the Riverboat, Rail and Steam Group. They are evocative of the river's industrial past, as the bridge built over the Murray enabled this town to be the main locomotive depot and administration centre between Adelaide and the Victorian Border. Inside, they are layered with the marks of history and traces of past use and this is also important. The Murray River was known in Murray Bridge as the Queen's Highway. River craft would intersect with rail carriages to continue the industrial network, moving milk, mail and stock. The carriages are a powerful reminder of why the people of Murray Bridge have turned their backs on the river.

In order to engage the local community, Heidi has created a postcard using as inspiration an old postcard she found in an op shop. The postcard image is a polaroid Heidi took of the Murray Bridge which is a story in itself. It was built in two stages. The central piece was prefabricated but the dimensions were wrong. It spanned the river, but not the banks. A second section needed to be built and this was a slightly different style, giving the bridge a unique, unbalanced look. Postcards are now becoming a thing of the past, but until the advent of texting and social media, they were the means of communicating from afar, particularly holiday stories. Heidi has printed 5,000 postcards and will distribute them through the local Gallery, library, cafes and through the local newspaper. She hopes this method will prompt people to want to share their memories of the river, and connect to its mail delivery history. She is also meeting with a number of community groups asking them to circulate the postcards amongst their members – the local writers' group has been actively interested. The postcards will be exhibited in a number of locations. Some of the stories on the postcards will be scanned and people will be able to view them on a digital photo screen in several different locations. Heidi will also use some of the stories from the postcards to enrich the insides of the train carriages.

Heidi has set up a workshop space in the Library and people have already begun dropping in, finding out what she's up to, bringing their postcards or placing them in a specially created mail box, and telling her what they remember, think and feel about the river. One man told her he used to jump off the jetty when he was a kid, but he doesn't do that with his kids. He's not sure why, but if Heidi hadn't been there asking the question, he wouldn't have thought about his relationship with the river, and he's glad that happened.

Heidi hopes that her project will encourage people to look at their river in a different way. She sees that the benefit to the community of Murray Bridge will be as a first step in a longer, layered conversation. She also hopes that by engaging a broad cross-section of the community in story-telling, she will open people up to contemporary art by demonstrating how useful it can be in telling local stories.

FURTHER EXPLORATIONS

1. Discuss and debate the reasons why so many river-side communities, big and small turn their backs on the river.
2. Find an old postcard or perhaps use the internet to find an image of an old postcard and make your own. Imagine you are holidaying in that location and write about your holiday experiences on the card to send to a family member or friend.
3. Conduct some research on what your town was like 100 years ago. How did the mail arrive? How did the food arrive? How did farmers and other producers transport their produce out of your town to the marketplace?
4. What is *camera obscura*? Experiment with making a *camera obscura*. Think about what images you want to capture. How big will your box need to be? Where will you locate it? How different is the captured image from the real scene? Does this difference make you think about the scene in a different way?
5. List some of the towns of the Murray-Darling Basin which were developed from river trade/ transport.
6. Find references of the Murray River termed 'the Queen's Highway'.
7. Find an image of your local river or landmark. Ask five people to describe what that place means to them. Capture their thoughts and memories in a media of your own choosing.

One River **ALBURY-WODONGA** riverun

LOCAL PROJECT ARTISTS: Bianca Acimovic, Vicki Luke and Vern Bartlett
HUME WEIR, SUN 14 APRIL 2013, FROM 5:00PM

Tipping Point projection onto Oakbank Brewery, Narrandera, 20 APRIL 2013

PHOTO: LINDY ALLEN



Bianca ACIMOVIC has a Bachelor of Visual Arts Fine Arts from the University of Southern Queensland, majoring in Sculpture and Gallery Studies. She has spent ten years working in galleries and arts organisations whilst maintaining her own practice in the disciplines of installation, sculpture and public art. She has exhibited in Melbourne, Brisbane, Bundaberg and Toowoomba, with public artworks in Cairns and Port Douglas, Queensland. In 2008 Bianca completed her Masters in Museum Studies at the University of Queensland, graduating with a Dean's commendation for High Achievement. Vicki LUKE studied graphic design in the 1970's and has 30 year's experience as a graphic designer focussing on illustration and design. She studied Fine Arts in 1998 at Riverina institute of TAFE winning the Institute Award for Fine Arts in 2000. She gained a Distinction for her degree in Fine Arts at Curtin University in 2011. Her work *'Paradise Lost'* was a finalist in the Blake Prize and the Travelling Blake in 2012 and she is represented in the Directors Cut exhibition of the Blake prize in 2013. Growing up along the Murray and returning to the region as a young adult, Vicki understands the anxieties of drought and flood and this has been a major factor in her body of work, which is about climate change. Vernon BARTLETT has 20 year's practice in printmaking, drawing and illustration. He has studied drawing, illustration, print-making and sculpture at Riverina Institute of TAFE, Central Institute of Technology, Claremont School of Arts and Perth Design School. He is a two-time winner of the KCGM Mining award at the Kalgoorlie Art Awards 2009 & 2010.

This trio will work in close collaboration through all stages of the project. With access to the Albury LibraryMuseum's extensive social history collection containing historical photographs and films, they have gathered a body of relevant local source material about the Murray River and water facilities of the region, including the Hume Weir, to develop

a sense of historical perspective on water use, large-scale engineering and the impacts of this type of intervention on social and cultural history. They have used this body of material as a stimulus to deliver workshops with a broad range of community groups, including Indigenous residents. Participants have brought their own stories, photos and artefacts, to add another layer to the picture of the local and lived experience of the Murray River at this location. Of particular interest is stories of river life before the Dam was built.

Hume Dam was created primarily to ensure an unceasing water supply to irrigation districts and towns along the Murray River from Albury to Adelaide. It currently stores six times the volume of water in Sydney Harbour. It was built in two stages: the initial construction commenced in 1919 and in 1956, the dam was raised nine feet necessitating the flooding of the old township of Tallangatta and a number of other small communities.

The artists will develop their responses to this research phase separately and then share their explorations. Vicki Luke will experiment with etching and painting on glass. Her new experiments have included coating vessels with slip mud as a base for finely etched forms. Her interest in glass containers has extended to lights. Kerosene lamps are being painted into, producing painting on a 3D ground. The final work may make use of the carbon overlay as the lamp burns. These lamps will be used to create an installation in the viewing area on the Victorian bank of Murray on the night. Vernon Bartlett will use text, imagery and graphics to create drawings.

Following this phase of independent response to the resources, the site and the themes, the artists will work together and translate what they have to storyboards. These will form the basis for the creation of a series of short films, including animations, which will incorporate historical photos from the Dam's construction. The films will be projected onto the Hume Dam. For the artists, the process of beginning with their own art practice and moving through subsequent processes of collaborative development of the installation, film and projection technologies is an exciting extension of their individual practices.

The artists will continue to work together to rigorously test the process, ensuring their data projectors have sufficient power to throw an image onto the moving water wall of the Hume Dam. They will also need to deal with other technical challenges such as finding an electrical lead that can carry its current over 30 metres with dropping power. The artists will play with the contrast of images in combination with text in order to discover what will work best in this environment. They will experiment with different projection surfaces such as trees and bush canopies, explore the impacts of distance (from projector to surface), atmospheric conditions and various light conditions, from dusk to nightfall.

As the projection site is at the Hume Dam, a location 20 minutes' drive from Albury-Wodonga, they have needed to think through how they will get an audience there. They have developed a relationship with the local historical society who will be running site visits on the same day and bussing people out to the site. This transport opportunity will also be made available to everyone who has participated to date. They will work together to co-produce the two events to capture the same audience. People will also be able to drive to this site independently. As the project occurs at an outside venue it will be important to ensure the audience is onsite, welcomed and briefed prior to nightfall and with the projections and installations taking place just after dusk.

The team is working closely with the owners of the site, Goulburn Murray Water to determine how the audience will move through the site. They plan to open the experience at the top of the Hume Dam where audience will witness spectacular views of the surrounds looking down the dam wall, into the spillway, observing the powerful force of water flowing down the Murray River. From this vantage point, viewers will be able to see the viewing area, highlighted by the alluring ambient light of Vicki's lamps. The audience will be marshalled down to the viewing area where the light installation will create an intimate atmosphere. The Dam wall will be engaged as a screen presenting the cumulative community river stories, overlaying the contemporary experience with historic images of the site, exploring themes of industrialisation, Indigenous management practices, water as recreation and the way major water intervention such as the Hume Dam can cause physical and social displacement. Smaller projections will take place concurrently on shrubbery at the viewing area giving the viewer an alternating sense of the large scale and the intimate. The project will use this combination of a mighty intervention juxtaposed with gentle and subtle reflections to provoke a greater awareness of how we must all act together to preserve the waterways for the future.

FURTHER EXPLORATIONS

1. What are some of the challenges artists have to face with outdoor installations?
2. Find an interesting statistic about Hume Dam to share: eg height, cost to build, cost to maintain, time to complete, design etc. What is the total capacity of the Hume Dam in gigalitres at 100%? What percentage of Hume Dam is full today? Identify a dam near your home town. Find out the capacity of this dam in gigalitres. How much bigger or smaller than Hume Dam is the dam near your home town?
3. Visit a waterway near your home. Explore the native vegetation and use what you find to design a lantern.



Tipping Point projection onto Oakbank Brewery, Narrandera, 20 APRIL 2013

PHOTO: LINDY ALLEN

One River **NARRANDERA, SANDIGO and BOOREE CREEK**

Tipping Point

LOCAL PROJECT ARTISTS:

Vic and Sarah McEwan

NARRANDERA

OLD BREWERY SITE,

SAT 20 APRIL 2013,

FROM 5:30PM

V

ic McEWAN is a composer, sound and installation artist, producer and director who is interested in landscape, communities, remote spaces and cross art form collaboration. Vic creates sound for theatre, dance, performance and conceives, creates and directs large scale site specific collaborations that often involve dance, projection, installation and sound. Vic has completed a Masters of Arts Practice with a High Distinction. **Sarah McEWAN** studied at Sydney College of the Arts and is an artist and musician who dabbles in curation. Sarah's interest in the visual is ever evolving and has taken on many different forms over the years but one theme remains; the fascination with private spaces and representing the personal, autobiographical or inner worlds.

Vic and Sarah purchased a remote old school house built in 1886 in the Riverina in regional NSW in 2007. After spending substantial time there they decided to move permanently in 2010. Rather than restricting their scope as artists, the move has allowed them to explore their practice and extend the activities of The Cad Factory to include a range of site specific projects drawing inspiration from the surrounding spaces, equipment and buildings used in primary industry. It presents new opportunities to work with local communities and the great Australian landscape. Vic and Sarah invite national and international artists to The Cad Factory to make contemporary art work/s.

Vic and Sarah live near the watershed between the Murray and the Murrumbidgee. Their schoolhouse-home is in Sandigo, among primary industry farmers and 2kms from the tipping point – the border land, the divide between two catchment areas, the Murray and the Murrumbidgee. When rain falls on one side it flows into the Murray River, when rain falls on the other it falls into the Murrumbidgee. A few centimetres or a slight gust of wind could change the fate of the water's journey and the impact on the lives of those in these catchment areas. As part of their local

response to the *One River* project, they explored the literal meaning of a tipping point at the border of a catchment and the psychological, environmental and social tipping points of local people in relation to water and the rivers. They are working with five local people to gather stories about the lived experience of these catchments for a large scale projection work onto the disused Oakbank Brewery situated by the Murrumbidgee just south of Narrandera in an area known as Brewery Flats. This event is part of the Narrandera Sesquicentenary.

Vic and Sarah interviewed residents in their local area whose lives and livelihoods are strongly connected with water and wrote articles that were published on a weekly basis over 8 weeks during March and April 2013 in the Narrandera Argus. Participants for these stories are diverse in their background and experience ranging from a local Elder who spent his childhood living in two camps, one on the Murray and one on the Murrumbidgee, a water lawyer, an ex-councillor who has a long history of lobbying the State and Federal Government on water issues, a Boree Creek farmer diversifying and experimenting with different sustainable farming techniques and a long-term resident of Brewery Flats whose grandfather was the architect who designed the Brewery.

Vic conducted the interviews and wrote the stories. The interviews were audio-recorded and used to form the narrative of each video section. Sarah created the drawings. Vic and Sarah developed the story, composed the sound track, played the instruments, took photographs and edited video. They have used a number of techniques to create the film including animation, video, photography, scriptwriting, composition and video mapping. Sarah held a drawing workshop with four Aboriginal art students from Narrandera High to create the drawings to be animated for the local Elder's story.

The selection of the site for the final projection was important. The Oakbank Brewery is an iconic building in Narrandera and overlooks the banks of the Murrumbidgee. It has stood strong through many floods and has watched over the activity on the river since 1912. Having the projection event at such a loved site is a way for their project to becoming part of Narrandera's lived history and to stimulate sharing in the future. They found that their original idea, using an object that physically tipped, was provoking a negative response from local people who didn't really want to talk about something as political as a 'tipping point.' Moving the site to a much-loved building in the centre of town has made it easier to engage people in talking about what they love about the area, and easier to delve into some of the more interesting aspects of water allocation and sustainability without raising a sense of 'taking sides'.

It has been good for the project to link with the overall program of the Narrandera Sesquicentenary (150th birthday) as this helps underline the connection to Canberra. Vic and Sarah like to think of the Narrandera community as Canberra's older brother, connected through a family of waterways. The fact that the voices and stories from Narrandera will be taken to Canberra for people to enjoy during Canberra's 100th birthday year is an important outcome for this community because it suggests that a nation is listening.

FURTHER EXPLORATIONS

1. Describe the process of video mapping. Research contemporary Australian artists who are working in the field of video mapping. Focus on three of the artists and list the skills they would need to successfully work in this medium.
2. Identify what is meant by the term 'tipping point'. Create a diagram/model of the water cycle and landscape, including a 'tipping point'. Create a hilly/ ridged landscape with sand or plasticine. Identify the tipping point. Pour water your model landscape and describe whether you were accurate in identifying the 'tipping point'.
3. Find a topographical map of the Murray and Murrumbidgee rivers. Identify the hills and ridges that separate the two catchments.
4. Towns and communities in the Riverina were the most vocal opponents of the Murray-Darling Basin Plan. Research the reasons behind this. What were they afraid might happen if water allocations were restricted? Discuss and debate the pros and cons of irrigated farming.
5. Identify some ways in which farmers are saving water by using sustainable farming techniques.
6. Make your own specific compositions. Think of ten questions and at least three possible answers for each question. Select a few notes from a keyboard or guitar chords and assign to each answer. Interview some friends and family members and play them 'their song'.

One River MITCHELL Unravelling the River

LOCAL PROJECT ARTIST: Jude Roberts

MITCHELL ON MARANOA GALLERY, MITCHELL, THU 30 MAY 2013, 5:30PM

Artist Jude Roberts immerses paper in the Maranoa River

PHOTO: JUDE MACKLIN



In 2011 Jude ROBERTS completed a Fine Arts degree with first-class honours at Griffith University and is now a post-graduate student. She has substantial experience in an artist-in-community context, as well as formal community and school-based tutoring. Jude's focus has been about water sites on the Great Artesian Basin and the ephemeral rivers and landforms within these areas. The works are normally executed on paper and document shifts and changes in the landscape.

The Mitchell project for *One River* is situated on the Maranoa River which is a recharge area for the Great Artesian Basin as well as being a part of the Murray-Darling Basin. The anniversary of the 2012 flooding and evacuation of Mitchell in early February presented an opportunity for the artist to talk to various people in the community, reflecting on their connection, memories and knowledge of the Maranoa River. Many local people have families that have lived in Mitchell for several generations, both Indigenous and non-indigenous, adding to the narrative of one of the fastest flowing inland rivers in Australia. The works are part of a shifting landscape. Every visit to a site, the weather, seasonal changes, precipitation and state of the water determines the work's process. New problems arise each time. The results are seven different fusions of paper with the site's water and vegetation to create a map of the landscape.

The site activities within the *One River* project have included a gathering of knowledge and sharing experiences while drawing, walking and documenting within the river environment with local residents. An aim of the Mitchell project has been to generate a lived experience and human meaning into the landscape. To emphasise this, the process has included immersing a nine-metre roll of cotton paper within the river and sandbank, weighing it down partially with nearby rocks, logs or wedging it between vegetation growing on the bank. In some sites the paper softens dramatically after immersion in the water flow for 48 hours or more, in others, the process is more subtle with less time and absorption. Sometimes, surrounding vegetation and sediments are placed or rubbed on the paper. Sound recordings are taken from the sites of local fauna, birds and water movement as well as human voices and activities. These will be used in the final installation of the artworks. Fragments of conversations are also added to the audio to form a collage of the art process and the various systems within the river environment.

The project has also been linked with a science art collaboration in order to make the most of engagement with a local school. Partnering with Jude Macklin, visiting printmaker from Wales and Professor Mark Macklin, a fluvial geomorphologist, also from Wales, Jude co-facilitated workshops with students and teachers at Mitchell State School. The aim was to create experimental drawings from Google Earth images to explore the notion of having a sense of place with regard to the students' local river and catchment. This included uncovering unexpected stories about flooding and river histories over long periods of time. Almost the entire length of the river was printed from satellite imagery which students studied before drawing forms, textures and lines. The drawings as well as contributions of images are included in the installation exhibition at the Mitchell on Maranoa Gallery from 19 April to 30 May 2013.

Jude Macklin was funded by Wales Arts International and Professor Mark Macklin, visiting professor at the Australian Rivers Institute, Brisbane.

FURTHER EXPLORATIONS

1. An oft-repeated story involves the renaming of a significant Aboriginal site by a European explorer. Research the dreamtime story of the Rainbow Serpent. Explain the connection of this creature with the Carnarvon Gorge area.
2. Using a map, roughly draw/identify the Great Artesian Basin and the Murray-Darling Basin. Do they touch/intersect at all? Do you think they interact?
3. List some places/towns/landmarks in the Basin that have both European and Indigenous names.
4. Can you describe what people mean when they talk about a sense of place? Jude is using Google Earth to assist primary students to understand this concept. Use Google Earth to locate a significant location from your own life or experience. Make a drawing based on this Google Earth image.
5. Take a piece of paper and bury it somewhere around your home. Retrieve it after 48 hours and let it dry. Gather some objects from the site where it was buried and use these to create drawings on the paper.
6. Why is it important to engage communities? What are the benefits to the community? To the artists? To you? To the outcome?
7. Describe the role of a fluvial geomorphologist. What do they do? What do they hope to learn? How does their work affect our lives?

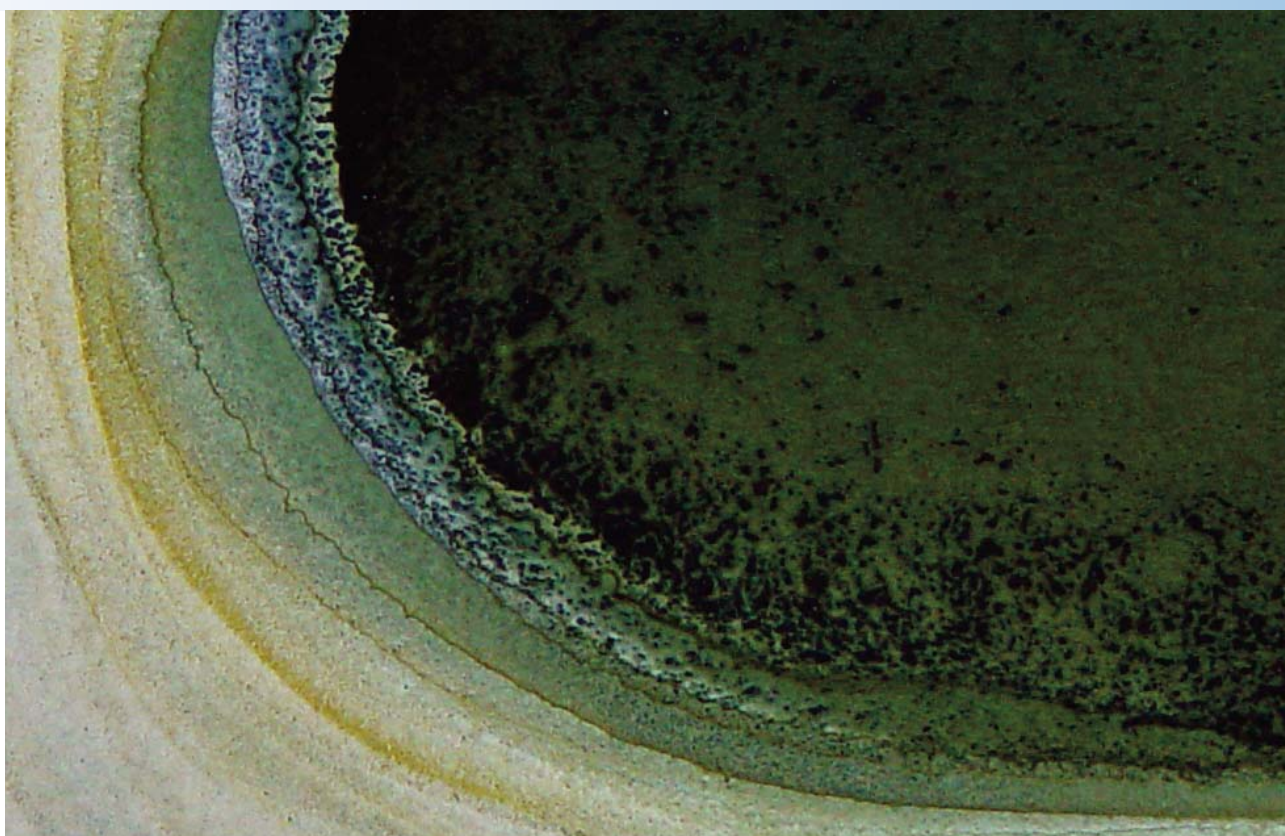
One River LAKES MUNGO, HATTAH and HAWTHORN Lake Suite

LOCAL PROJECT ARTIST: Carmel Wallace

THE ART VAULT, DEAKIN AVE MILDURA, EXHIBITION 15 MAY - 3 JUNE 2013,
PUBLIC EVENT 4-5 PM, SAT 1 JUNE 2013

Mapping the Water Series 2 no.7 monotype (detail),

ARTIST: CARMEL WALLACE



Carmel WALLACE's art practice focuses on a multi-disciplinary exploration of place in the context of environmental awareness and ethics. She has a PhD in this field (Deakin 1999) and has held lecturing and other teaching positions to complement her role as an artist. Carmel's experience includes both international and Australian residencies, most recently at *SymbioticA*, an artistic laboratory at the University of WA dedicated to life sciences. Her research there focused on the environment of Lake Clifton and is currently part of the national touring exhibition, *Adaptation*. Carmel employs a variety of media in her artwork, including sculpture, installation and printmaking. This year she was short-listed for the *Montalto Sculpture Prize* in Victoria and her work was selected for *Sculpture by the Sea*, Cottesloe in Western Australia. She has completed a number of public artworks and has worked in a community context for several projects including *Illuminated by Fire* (Regional Arts Victoria, 2010-2011). Carmel has a strong and ongoing connection to the region. She was born in Mildura and spent her school days along the Murray. Her grandparents on both sides cleared the land and established fruit blocks in the district. Her mother and many members of her extended family still live here.

In line with her multi-disciplinary and inclusive approach, Carmel aims to work with people of various ages, interests and expertise who are connected to the environs of at least one of the three lakes under investigation. These may include station owners, 'blockies' and field naturalists; museum and historical society members; young children and those living in an aged-care facility. The three sites chosen all have environmental, social and cultural significance illustrating deep connections across place and time. The artworks produced will embody various aspects of these environments and the lives of people connected to them. In developing a suitable form to act as a vehicle for presenting the stories she gathers, Carmel initially drew inspiration from the sound suits of Nick Cave, the soft

figurative sculptures of Simon Birch and Louise Bourgeois, and interesting costumes made early last century in Portland. Nick Cave's suits alerted her to the power of mystery and embodiment; Simon Birch prompted her to think of the possibilities of incorporating multiples of unexpected materials; Louise Bourgeois inspired her to consider the possibilities of hand-sewing everyday clothing items into some works to give them particular personal references; and photographs of costumes for the 1920 Diggers' Sports Carnival parade from the Glenelg Cultural Collection dared her to use the body as a site for sculpture!

After further research and development, Carmel has chosen to use the form of a cloak to encapsulate the people and environments that are the subject of her *Lake Suite* series of works. Cloaks have been used across time and cultures both for ceremonial occasions and as items of everyday clothing. They can be a form of disguise but also offer security, warmth and protection. Cloaks allow expression not only of outer, public narratives, but also of inner, often hidden and more personal stories. A cloak can represent who and where we are and be an ideal repository of memories.

As she built links within the broader community, Carmel began developing the actual art works and determining the ways in which meaningful engagement can occur in the creation of the works. She spent the early months of 2013 researching local archives and connecting with people who are interested in participating. She visited Merbein Historical Society where President and Research Officer, Bernadette Wells, generously opened the society rooms and assisted with research focusing on local experience of Lake Hawthorn, including that of pupils of the Lake School. Bernadette uncovered some interesting information about Carmel's father's side of the family, including a photo of her father in Grade 4 at the Lake School in 1934. The Lake School's interesting curriculum once included swimming lessons in the Lake; the establishment of a school vineyard run by parents and maintained through working bees including the involvement of the school children; picnics and nature study classes at the Lake; and a focus on gardening, with the school winning many awards including 'Best Garden in the State' in 1994.

Carmel contacted the school and gained the support of Principal, Rod Pearce, to work with the two Grades 5/6 classes to produce one of the *Lake Suite* cloaks about Lake Hawthorn. Through a series of in-school workshops, she will use the motif of white socks, each of which will contain a story by one of the students and will be closed using Velcro. The socks will form the outer skin of the cloak and the viewer will be able to open each sock and read each story. La Trobe University, Mildura, also invited her to present a forum to the art students on Friday 15 March and she will work with interested students to create another cloak. Carmel will also work with other community-based organisations and interest groups to broaden her sense of what this region means to those who live here. Material collected from local workshops will be used to make the *Lake Suite* series of works. Her ideas include a cloak heavily encrusted with metal bottle tops sewn on, reflecting the early days of European exploration when metal was highly prized for trade by Aboriginal people they met. A collar made of fox will reference the way introduced animals have impacted on native wildlife. In order to engage older people, Carmel will collect plastic flowers as a way of exploring the artificial environment of the heavily irrigated Sunraysia and the European passion for flower gardens which use of lot of water.

Carmel will undertake a residency at The Art Vault in Mildura from 15 May until 3 June 2013 and will use this wonderful facility as a base for her project. With the support of the broader community, she will put the finishing touches to her wearable art works and photograph these in the various environments they are interpreting. An evolving exhibition of works from the project, including the cloaks and digital prints taken of them in-situ at Lakes Mungo, Hattah and Hawthorn, will run in the main gallery at the Art Vault simultaneously with her residency, enabling the community to witness the development of the project. The work will give residents of this broad region an enriched perspective of their position in the broader Murray-Darling environment. The final outcome will be presented and celebrated at The Art Vault Gallery in Mildura with a special event held at 4pm on Saturday 1 June 2013.

FURTHER EXPLORATIONS

1. Carmel mentions three key influences in her development of the idea of creating wearable sculptures: Nick Cave, Simon Birch and Louise Bourgeois. Do some research on these three artists. What is unique about their work? How does Carmel's work differ?
2. What is the significance of the cloak and how has Carmel used it to interpret the environs of her chosen sites? Cloaks have been used historically by Indigenous people, and ceremonially in many cultures. See what examples you can find.
3. How do the curriculum subjects of the Lake School in 1934 differ to your school? Why do you think it was different? Do you like the old way of learning?
4. Why were socks chosen for one of the cloaks? What else could you choose to symbolise the same thing?
5. Research how much water is needed for different vegetation types. Describe why flower gardens require more water than native gardens.
6. Design your own cloak to represent how you feel/ fit in with the natural environment around you. What can you use to symbolise events/ meanings? Think about materials that are plentiful in your area that might reflect something of the cultural, social or industrial history of the area.

One River **BOURKE** Remembering the River

LOCAL PROJECT ARTIST: Andrew Hull

THE WHARF PRECINCT, BOURKE SAT 1 JULY 2013

Remembering the River, floating lanterns test PHOTO: ANDREW HULL



Something of a contemporary Renaissance man, or a polymath, **Andrew HULL** works across several arts disciplines, and combines this with a science-based day job at the Bourke Catchment Management Authority where he works as a project officer. He has had several professional and non-professionals roles as diverse as news columnist, poet, songwriter and photographer. Based in Bourke NSW, he has also maintained active interest in his community in roles such as President of the local Arts Council and Board Member of Outback Arts. While his interests are diverse, he is well-recognised for excellence by his peers: his writing is published in the Outback magazine and the Sydney Morning Herald; his poems have featured in the Sydney Morning Herald, the Melbourne Age and regularly on ABC local and national radio. He has been described by contemporaries as, “a modern day Lawson” (Australian Geographic), “the Bard of Bourke” (Outback Magazine) and, “the keeper of Lawson’s secret” (Neil Murray) and has performed at major folk festivals across Australia. He has toured and performed with various renowned Australian musicians. Andrew has also maintained an active involvement in teaching, having taught art, music and photography at both primary and secondary level in Bourke as well as the Western Division of TAFE and Newman High School in Western Australia. Andrew understands the value of story-telling, not just in spreading an environmental message about water management in his own community, but also in assisting remote communities to strengthen their sense of pride and place.

Remembering the River will encompass a huge area of Western NSW capturing stories, history and experiences of the most remote communities in the Murray-Darling Basin. Andrew will work with five communities along the smaller rivers which form the upper catchment of the Darling River. These are Wanaaring (Paroo River), Fords Bridge (Warrego River), Engonnia (Warrego River), Louth (Darling River), and Bourke (Darling River). He will work at three different levels.

Firstly, he will work through the primary school network, delivering workshops at upper primary level, asking students to choose a part of the river and share a personal story. From this, they will write a poem. Later, they will extend this work into songwriting. The NSW Western Division of Schools will host a creative camp for small and remote schools in May 2013 and *Remembering the River* will feature at this camp. Andrew will work individually and in group workshops to record all of these stages and use the material gathered to create up to twenty short radio segments that will be broadcast on 2WEB in Bourke, ABC Western Plains in Dubbo and 2CUZ-FM.

Secondly, Andrew will conduct what he calls 'long-form' interviews with people who have an interesting, long-term relationship with their part of the river. He will speak to a second generation apiarist on the Paroo and a traditional boat-builder on the Darling. These interviews will be produced by Andrew into longer radio segments

Finally, the written material will be transformed into floating lanterns and floated on the river at community events creating a memorable visual experience, metaphorically committing individual's stories to the flow of the river and linking them to the broader basin community. There will be local events at the outlying communities of Louth, Wanaaring, Fords Bridge and Engonnia and a final event in Bourke on Saturday 6 July where all the component parts will be drawn together for a combined visual flotilla of light and colour.

The floating lanterns presented something of a challenge: What materials could be used to ensure they floated? How could they be made economically? How many would be needed to create a strong visual impression? *One River* Local Projects Manager Donna Jackson visited Andrew in February 2013 to help explore these challenges. After a day of exploring models of various calibre and composition, they settled on a prototype lantern that would float well, was easy to assemble and would be a vessel for the words the participants wanted to commit to their river. Andrew plans to make 250 of these lanterns. All events will involve gathering by the river, a community BBQ, live music, 'open mic' storytelling and the local launch of lanterns.

FURTHER EXPLORATIONS

1. Choose one of the rivers Andrew Hull is focussing on, the Paroo, the Warrego or the Darling. Discover where it 'rises' and which towns and communities it travels through. Draw a map of its course and using cartographer's lines, illustrate what its catchment looks like.
2. Imagine you have been asked to design a floating lantern. Research various prototypes that are being used at lantern festivals throughout the world. Make a simple set of instructions about how to make this lantern.
3. What is the importance of Andrew working through three levels of the community?
4. The term 'Renaissance man' seems a little mono-gendered today, because it dates from a period when the achievements of women were rarely recognised. Explore the Renaissance and find three women who might be described as polymaths. Tell your class about them.
5. Identify what is meant by the term 'apiarist'.
6. Research 'traditional' boat building. What is different between traditional and modern boats in terms of how they are built? Describe the techniques that are used.

One River **AUGATHELLA** Treasures of the River

LOCAL PROJECT ARTIST: Joanne Sutton
TOWN CENTRE, FRI 12 JULY 201

Building Q150 Shed Augathella

IMAGE COURTESY OF JAN ZOHL



Local artist Joanne SUTTON is an emerging artist working across a range of mediums including compositions in oil, acrylics and mixed media. She has produced work in mosaic and has been involved in range of performing arts productions. Joanne has been employed as a primary school educator with Education Queensland for over twelve years and has a passion for bringing artistic expression to the community in which she lives.

Joanne will work with students and the local community, using a number of community engagement processes including workshops and 'sharing sessions' to discover forgotten stories and create contemporary stories recorded in written, photographic and audio form. Augathella is a community that has a long history of floods, the most recent in February 2012. Roads were closed, houses flooded and properties became inland lakes as the waters of the Warrego River rose and rose. People watched over each other as many chose not to leave their properties, their livestock and their family pets. Everyone pitched in to help with the clean-up. Augathella also lives through the other weather extreme of long periods of drought. In contrast to the 2012 flood, the Warrego at Augathella in February 2013 was diminishing to a trickle.

Joanne describes herself as an 'emerging' artist because her professional skills are not in the arts but in teaching. She is a strong organiser with great communication skills and knows she can draw on the skills of others as needed to deliver this project. In order to make this project a success, Joanne felt she needed to bring in a professional to furnish the wider community with skills to capture snapshots of places of significance. Don Hildred is a photographer with 22 years of professional industry experience predominantly in the commercial sphere. He has Honours in Applied Photography from the Queensland College of Art and is currently extending his studies into multi-media. Joanne has invited Don in to deliver workshops to school students and the broader community. In February, he delivered a workshop on practical camera operations and digital post-production to students of Augathella State

School. He encouraged the students to view the Warrego River from a different perspective and this resulted in some inspiring images of their local waterhole. Don delivered similar workshops to the broader community of Augathella and Charleville. They also studied night photography and took a field trip along the Warrego River and its tributaries. The skills taught during these sessions are providing a springboard for the community to record their own stories about the Warrego through photography.

Joanne is also working closely with the students as well as the broader community. She is working with local students from Augathella State School to gather stories and images and they will use these to create a display at the school. Students will also be encouraged to reflect on their photographs and create a final image for the 'Treasures of the River' exhibition in July. In the broader community she has established sharing sessions and personal interviews to hear many more local stories and piece together a collage of ideas and images for exhibition. A familiar narrative about flood and drought is emerging, but there is also another story about the years gone by when the river looked and acted differently, where cattle and livestock were not fenced off from the river. Flying foxes stretched across the water to move supplies from one side of town to the other. It is story of great adventure where you travel high into the Carnarvon Gorge where the Warrego rises and where it has carved a path with springs and ever-changing water holes for people to discover. Personal stories reveal happy memories of swimming holes and favourite fishing spots, of family and friendships. It seems that the Warrego River can be a vastly different experience depending on where you live. While in Augathella it is currently small and tame, a woman from a farm 100 kilometres away describes her piece of the river as a swift and strong, sometimes heartbreaking and destructive with flora that seasonally transforms the bank into a splash of red.

Joanne is inspiring community members to tell their stories in order to turn their treasures into a community exhibition and a treasure hunt using the increasingly popular 'geocaching' approach. The exhibition will take place in a unique building that recently arrived and is now located in a park in the main street of Augathella. Locals have dubbed it 'The Shed.' The unique circular design of the building is actually based on one of the largest shearing sheds in Australia though similar in style to a Spiegeltent and made out of corrugated iron. The building was originally commissioned for the Queensland 150 celebrations and has spent time travelling around regional Queensland as a venue for live concerts. It has now found a permanent home in Augathella. Joanne is working with the local Council to ensure it will be suitable and ready for the community exhibition opening on Fri 12 July. Community-produced photographs will be converted into postcards and organised under six themes relating to life in this part of the Murray-Darling Basin: fishing, swimming, family, work, flood and drought.

As people enter the large circular building they will be guided along a path that gradually spirals inwards to the centre of the shed. Around the main walls of the building will be large vinyl banners with chosen hero images from Treasures of the River designed as giant postcards with the images and stories entwined. Between each of the eight main posts in the centre of the building will be a line made of twine with smaller images, again depicted as postcards, pegged onto the line for people to touch, view, read and share. In the centre of the building, hanging from the soaring dome of the shed will be extra-large banners with postcards on each, hung so as they can move, flutter and spin. Beneath these banners will be a table, in the very centre of the building, where people can pause and reflect on the images and stories they have seen, and record their own thoughts on postcards to be encased in the six Geocaches destined for chosen locations along the Warrego River. Visitors will exit through a 'blanket of sound' with audio recordings featuring the voices of people they know, sharing their thoughts and long-forgotten stories about life along the Warrego. Visitors will be given their own set of 6 postcards from the exhibition to treasure, use or share. The Geocaching treasure hunt will be launched on the same evening, providing opportunities for locals and visitors alike to continue to share their own stories and images reflecting life and relationships in these remote upper reaches of the Warrego for as long into the future as they desire.

FURTHER EXPLORATIONS

1. **Geocaching is a fairly recent recreational activity that involves downloading co-ordinates from a website and going out bush to try and locate the treasure (or 'cache') buried at those co-ordinates. Use the internet to find out what you can about geocaching. Working in groups, devise your own geocache. Decide what your first treasure will be.**
2. **Why does the river bank turn red sometimes? What effects can seasons have on rivers and surrounding areas? Consider factors such as rainfall, temperature, food webs, food availability etc.**
3. **How big is the largest shearing shed in the world? How many sheep can it fit? How many sheep used to be sheared per day/week/year at Isis Downs station?**
4. **Why is water important for sheep farmers? Consider breeding sheep, growing food for sheep, washing wool, shearing etc.**
5. **Design six postcards for your town using the themes of fishing, swimming, family, work, flood and drought.**

One River **GOOLWA** Alluvial Connections: FROM SOURCE TO SEA

LOCAL PROJECT ARTISTS: Margaret Worth, Richard Hodges,
Michelle Murray and Bill 'Swampy' Marsh
SIGNAL POINT GALLERY, GOOLWA, SAT 10 AUGUST 2013

Beginning or Ending PHOTO: RICHARD HODGES



Through a professional practice of more than 20 years in public places art and design Margaret **WORTH** has worked collaboratively with artists, professional designers, civic and social planners. She has won national and state awards including the Community Environment Art and Design (CEAD) and the Sir Zelman Cowen for the best public building in Australia. Margaret has had a life-long connection with the River Murray and the Murray-Darling Basin growing up near Goolwa, spending adult years working on projects in the Riverland. She now lives in Victor Harbour. She has a strong sense of the layers of the waterways of the Basin, some above ground and some below ground, and this reflects the layers of people, industry and passions. She decided to form a creative team to capture this sense of layers within the project.

Bill 'Swampy' MARSH is an award-winning writer/performer of stories, songs and plays. He has written fourteen books of 'Great Australian Stories' where he travels throughout Australia interviewing and writing the stories of those from all walks of 'outback' life. **Richard HODGES** has a Diploma of Photojournalism and has been an active photographer for over 20 years with a number of awards from the South Australian Photographic Federation, Elders Stock Journal and the Royal South Australia Society of the Arts. **Michelle MURRAY** has qualifications in performance, acting, writing and communication. Since 2004 she has been writing and performing work for the Adelaide Fringe, South Coast Regional Arts Centre, Adelaide Centre for the Arts and a number of regional Councils.

Margaret's team will work with communities around Lakes Alexandrina and Albert, the Mouth of the Murray and the Coorong, collecting diverse local stories through various media. Bill 'Swampy' Marsh will interview ten people who have a long-term attachment to the river and its environment, and craft these into stories that will be included in the final installation. Richard Hodges, a resident of Goolwa for 26 years will use his familiarity with his environment to photograph the moods, life, essence and people in this region of Murray-Darling Basin. Richard will apply his technique of using a Nikon D3 full frame camera with Nikkor lenses of high-quality to produce high-resolution pin-sharp images which can then be projected as part of the final installation, in this way showing the flow and feel of the water system around the Coorong where the Basin finally flows into the ocean. Margaret Worth will oversee the creation of the visual installation as part of the South Australia Living Artists Festival at Signal Point, Goolwa on Sat 10 August. She will create a ground map of the Murray-Darling Basin using sand and river stones, artefacts which embody the stories of eons of time and place. Michelle Murray's process of developing her performance piece will include formal and informal meetings with members of the community to engage them on their deeply personal relationship with the river. She will research issues and public perspectives on the history of white settlement which, as is the case in many parts of Australia, is contested. As with all her performances, finding the right 'voice' to convey the subject, in this case the natural potency of the water and the waterways, is important. In creating a human character for the river, Michelle will give voice to the human inter-dependency with the environment.

The installation/performance event will include a sequenced projection of Richard's images, a viewing of Margaret's Murray-Darling Basin installation on the floor, a soundscape of interview fragments accompanied by Bill's stories in written form and a performance by Michelle. Visitors will also be able to use QR Codes to access a website (via their mobile phone) where they will be able to read the stories written by Bill 'Swampy' Marsh.

FURTHER EXPLORATIONS

1. List some examples of where water occurs above and below ground (lakes, aquifers, soil etc).
Research what the water from these areas is used for. Investigate how much water occurs as surface and groundwater in the Murray-Darling Basin, in Australia and in the world.
2. QR Codes are being used more and more frequently in printed publications as a way of taking the reader to a website where they are able to access constantly updated material and information on a project or event. Using current newspapers and magazines, find as many of these QR codes as you can.
Working in groups, explore some of the sites these codes take you to. Evaluate these sites in terms of how useful they are in extending your knowledge of the event or project.
3. Explore Richard Hodges photography on the *One River* website by following this link:
<http://oneriver.com.au/views-of-the-murray-mouth-from-richard-hodges/>
Photographers often say there is more colour in a black and white image than in a colour image.
Discuss what you think is meant by this.
4. Read Bill 'Swampy' Marsh's story *The Fight* at <http://oneriver.com.au/the-fight/> about fisherman Henry Jones. Describe some of the most significant changes he has experienced as a fisherman.
What made him take a stand against irrigation?
5. What is meant by the term 'bio-valve'? Can you identify other bio-valves?

One River **CANBERRA**

LOCAL PROJECT ARTISTS: Moya Simpson and John Shortis
 ASPEN ISLAND CANBERRA, FRI 23 AUGUST 2013

WORLDLY GOODS CHOIR, CANBERRA



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oya SIMPSON and John SHORTIS (Shortis and Simpson) have worked on many large community arts projects including *Outback Children's Spectacular* [1988] for the Bicentennial in which 3,000 children wrote and performed their own show about life in the outback, *Candid Canberra* [2001], a Centenary of Federation project and *Onwards and Upwards* [2011], working with people in Black Saturday fire-affected areas in the Yarra Valley. As part of the Centenary of Canberra, Shortis and Simpson have also been commissioned by Creative Director Robyn Archer AO to develop and present *Prime Time*,

a full-length musical theatre production about Australia since Federation, told through the personal and political lives of Australia's 27 (at the time of commissioning) Prime Ministers.

For the *One River* project, Shortis and Simpson will research the Canberra connections to the Basin (both physical and metaphorical) and use community workshops to create a suite of songs for broadcast in Canberra and throughout the basin on community radio during August 2013. Worldly Goods Choir and other local singing groups will form a massed choir that will perform at dusk on Aspen Island in Canberra on Fri 23 August 2013.

As resident Canberrans, it was important at the outset that John and Moya's project would operate on two fronts: it would engage Canberrans in a musical project that told the story of their own experience of living in the Murray-Darling Basin which will air on community radio during August 2013 and it would also form the cornerstone to the final *One River* performance and presentation of elements of all of the works to be delivered in Canberra on the weekend of Fri 23 to Sun 25 August 2013.

The pair chose the medium of songwriting through community collaboration and creating radio program to respond to the first part of the brief. They have conducted community workshops during February and March 2013 to gather ideas about the experience of living in the largest city in the Basin. John has conducted extensive research into Australia's unique genre of town name songs and has used this as base for songwriting workshops for which he employs a unique method. He allocates every letter in the alphabet a musical note, starting with 'A' and ending at 'G' before repeating the cycle. The word 'Murray' and the word 'Darling' thus reveal their own melody – using the workshops, he can impose time and key signatures. Moya has concurrently work-shopped with the Canberra community to develop a world-music repertoire that tells the story of the post-war migrant experience of working on the Cotter Dam, a story that is quintessentially of this region but also reflects the migrant experience in many other towns in the Murray-Darling Basin during this busy period of Australia's history. Working with the 70-strong un-auditioned community choir, *Worldly Goods Choir*, all of this material will be rehearsed during June and July, with the support of Gorman House Arts Centre. Other Canberra choirs including Ecopella, the Cyrenes and the Canberra Hospital Choir, along with and a ukulele group, will be added in the final stages of rehearsal to build the sound. John will develop a radio script to support the music and the program will be recorded with the support of Canberra's community arts radio station ArtsSound FM, using a variety of locations. Using a combination of recorded massed choirs, narrated material and sound effects, the material will be edited into a half-hour program in July 2013 and will be made available to community radio stations throughout the Murray-Darling Basin for broadcast in August.

At the time of developing his response to the *One River* brief, John knew that he wanted to involve the Carillon players in developing a new work for the Carillon that could be used to accompany the massed choir on Aspen Island. With the support of head Carillonist Lynn Fuller, John has mastered the fundamentals of this extraordinary instrument and is now writing a song about the Murray-Darling Basin that will be performed by Lynn on the Carillon and accompanied by the choir at the base of the Carillon. They will also sing a welcoming song in English, based on African calls, that names all the 10 communities in the project and a medley featuring town songs from the Murray-Darling Basin medley accompanied by ukuleles.

FURTHER EXPLORATIONS

1. List the five largest cities in the Basin from largest to smallest. Identify the location of these cities on a map.
2. Where is the Cotter Dam? When was it built? Explain why the Cotter Dam was built.
3. Using John's song-writing method where every letter of the alphabet is allocated a musical note, create a melody for the town or community you live in. Work in small groups to write the words and music.
4. The National Carillon was a gift from the British government to commemorate the 50th anniversary of the National Capital. Queen Elizabeth the 2nd officially opened the National Carillon on 26 April 1970. Conduct some research into other carillons around the world. How many can you find?

One River Films

BY *One River's* 'CURATOR OF STORIES': Malcolm McKINNON

STILL FROM *HOLDING WATER*

IMAGE MALCOLM MCKINNON



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Malcolm McKINNON is an Australian artist and filmmaker working mainly in rural communities. Over the past 20 years, his work has encompassed oral history, urban planning, public and community art projects, critical writing and exhibitions. His current practice is mainly focused around documentary filmmaking and social history, motivated by an appreciation of living memory and local vernacular.

As part of *One River*, film-maker and social historian Malcolm McKinnon is producing a series of short films revealing different relationships and attitudes to the rivers of the Murray-Darling Basin. These stories relate to quite specific localities within the Basin, but storytellers are also mindful of the way in which their part of the river inextricably links with other parts of the system. The stories are told as “first voice” narratives, with people talking in their own words to describe their connection to the river and their perspective on how we should best manage our riparian environments and our water resources, now and into the future.

Revealing a wealth of knowledge, memory, experience and imagination, the films can be viewed on the *One River* website.

HOLDING WATER can be viewed at:

http://oneriver.com.au/malcolm-mckinnons-one-river-films/?tubepress_video=PRthqHLr7Ks&tubepress_page=1

NAMING A PADDLESTEAMER can be viewed at:

http://oneriver.com.au/malcolm-mckinnons-one-river-films/?tubepress_video=Dea2oBSUc5Y&tubepress_page=1

CHANNELING NOSTALGIA can be viewed at:

http://oneriver.com.au/malcolm-mckinnons-one-river-films/?tubepress_video=VU3M2SsWlwl&tubepress_page=1

BIG RIVER RED GUMS can be viewed at:

http://oneriver.com.au/malcolm-mckinnons-one-river-films/?tubepress_video=w3ua4niFP9c&tubepress_page=1

BLOOD LINE can be viewed at:

http://oneriver.com.au/malcolm-mckinnons-one-river-films/?tubepress_video=6Dc63HPl7m8&tubepress_page=1

RICE BOWL can be viewed at:

http://oneriver.com.au/malcolm-mckinnons-one-river-films/?tubepress_video=Rho-_nQYdrl&tubepress_page=1

FURTHER EXPLORATIONS

GENERAL

1. Besides a feeling of connection to a particular locality, identify other common threads between these films.
2. Brainstorm a subject / theme for another film as a class.
3. List some of the emotional responses people display in relation to places along the river.
4. Explain some of the motives the subjects in these films have for discussing their relationship to the rivers of the Murray-Darling Basin (eg: raising awareness, coping with change, understanding past practices).

HOLDING WATER

5. Using Adrian Browns' recollections of his early childhood experiences and the river, discuss the reasons we all may wish/need understand more about how Aboriginal people used the river.
6. Explain in your own words why the Ngunnawal people chose the Kosciusko region near Canberra as a place to meet in the times before European settlement.

NAMING A PADDLESTEAMER

7. Explain what you think the Captain of the PS Canberra meant when he said, "We are still six states in search of a nation."
8. David Conner, who commissioned the PS Canberra, named his new boat after the city. Discuss his reasons for doing this.

CHANNELING NOSTALGIA

9. Malcolm explores how the scale and character of irrigated horticulture has changed over the years, particularly as many small, family farm blocks have become unviable. Imagine you have been asked to defend the importance of small family farms on the grounds of preserving history. Argue your case.
10. Why has the dried fruit industry in the Sunraysia declined so dramatically?
Do you think this is a good thing or a bad thing?

BIG RIVER RED GUMS

11. Explain the reasons European farmers over the last 200 years thought it was a good idea to clear all the trees off the land?
12. Imagine you are a young farmer now replanting trees that were cut down by previous generations of farmers on your land. How would you explain your reasons for replanting to these older generations of farmers?

BLOODLINES

13. In your own words, explain the importance to Aboriginal people of passing on the knowledge of their ancestors to the children of today.
14. Early explorers like Captain Sturt depended heavily on Aboriginal leaders like Tenbury to help them navigate the Murray River. Imagine you are Captain Sturt. Write an entry in your travel journal describing your first encounter with Tenbury.

RICE BOWL

15. Explain why farmers need to be conscious of not taking too much water out of the river system.
16. Some people believe we should stop growing rice in Australia because we have such a drought prone climate. Choose one side of this argument (either for or against rice farming) and justify your grounds.

One River Symposia: Critical Undercurrents

CURATED BY Malcolm McKINNON

Malcolm McKINNON has curated three Symposia to ask eminent Australians to examine current thinking and practice and offer an alternative view to assist us to manage this finite resource better in the coming 100 years. The presentations of each speaker can be downloaded from the *One River* website (see the *Links and Resources* page 35-36).

Goolwa October 2012

This session outlined the core concerns of the *One River* project and explored the role of artists in helping us to unpack our complex relationship with the rivers of the Murray-Darling Basin.

PANELLISTS FOR THIS SESSION INCLUDE Artistic Director of the Centenary of Canberra, Robyn Archer AO, artist Ken Orchard, journalist and writer Asa Walquist and Ngunnawal Caring for Country Ranger (ACT) Adrian Brown.

Mildura March 2013

The Murray-Darling Basin is often referred to as Australia's food bowl, accounting for over a third of the country's food production. But the history of irrigated farming across the basin is a history of boom and bust. Can we manage our celebrated food bowl on a sustainable basis?

PANELLISTS INCLUDE historian Cameron Muir (Australian National University), regional development worker Lani Houston (Regional Development Australia), economist, horticulturalist and community activist Ross Lake (SunRISE21) and environmentalist Paul Sinclair (Australian Conservation Foundation).

Canberra 24 August 2013

For over a century, colonial, state, federal and regional bodies have failed to jointly develop mutually supported policies in relation to management of water resources in the Murray-Darling Basin. This final session will uncover the roadblocks that have stymied planning and management of Australia's greatest river system. It will explore what the project has discovered about points of common interest and consider how we might find a stronger voice for Australia's first peoples and for regional communities who are often isolated from the decision-making process. *One River* will work with curators from the People and Environment Program at the National Museum of Australia to identify objects from the museum collection that illustrate the lived experience of policy-in-action in the Basin as a way of grounding the symposium presentations in real stories, both contemporary and ancient.

PANELLISTS INCLUDE historian and public policy analyst Daniel Connell (Australian National University), environmental and community activist Sarah Moles (Qld) and winegrower and artist Kim Chalmers (Vic).

FURTHER EXPLORATIONS

You can find all the presentations from the symposia here:

<http://oneriver.com.au/symposia/critical-undercurrents/>

ROBYN ARCHER'S PRESENTATION (Goolwa)

1. Robyn, her mother Mary and Aunt Beryl wanted to save the Cadell Ferry. Formulate a 'Save the Cadell Ferry' campaign and see if you can help them achieve this goal.
2. Robyn believes sharing stories about river life is really important. Consider your own response to her personal stories and explain what impact they have on you.

KEN ORCHARD'S PRESENTATION (Goolwa)

3. Ken Orchard is interested in the paintings and sketches of Australia's early European artists like Eugene von Guérard and in visiting these sites today. Use your library or the internet to find an old painting or photo of a part of the river near you. Describe the many ways in which this scene has changed.

ASA WAHLQUIST'S PRESENTATION (Goolwa)

4. Asa talked about the burning of the Murray-Darling Basin Plan by irrigators in Griffith. Identify other occasions in history where the burning of literature has happened. Decide if this was a good or a bad thing.
5. Identify some common experiences shared by farmers along the length and breadth of the Murray-Darling Basin.

ADRIAN BROWN'S PRESENTATION (Goolwa)

6. Adrian explains the relationship between the kangaroo and the grass parrot from a Ngunnawal perspective. Working in pairs, each choose an animal you are familiar who live in close proximity to each other in your area. Predict what will happen if the population of one of these animals doubles. Create and present a management plan to address the problem.

CAMERON MUIR'S PRESENTATION (Mildura)

7. Why is it that some rivers don't flow to the sea? How many rivers can you identify in the Murray-Darling Basin that don't flow to the sea? Where does the water go?
8. Which country is the biggest rice producer in the world? What is the overall average amount of rice produced in the world annually over the last ten years. What is the average annual percent produced by Australia?

LANI HOUSTON'S PRESENTATION (Mildura)

9. Investigate the wool slump in Australia in the 1980s and 1990s. What caused it? What were the impacts?
10. Visit the Art4Agriculture website. Describe what this project is contributing to the discussion about changing farming practices.

ROSS LAKE'S PRESENTATION (Mildura)

11. Ross said that markets aren't pure. Using his logic, explain why it would be harder for a not-for-profit environmental organisation to successfully lobby for sustainable water allocations than a wealthy, multi-national company?

DI DAVIDSON'S PRESENTATION (Mildura)

12. The Murray-Darling Basin Plan was adopted by the Australian Government in 2012. Can you list three reasons why Di Davidson is in favour of this plan?

COMING SOON!

We will add FURTHER EXPLORATIONS from the speakers' presentations from the Canberra Symposium, scheduled for 24 August 2013, as soon as possible after this event has occurred.

One River Radio Play: 'This River'

A RADIO PLAY BY Sean RILEY

The confluence of the Murray and Darling rivers at Wentworth

PHOTO: LINDY ALLEN



Sean RILEY is an award-winning playwright, based in Adelaide, South Australia. A much sought after workshop leader for young people and emerging artists, Sean works regularly with Urban Myth Theatre of Youth and has been artist in residency at a wide variety of schools, most recently at Adelaide Secondary School of English, devising performance works with African and Middle Eastern immigrants.

Sean's work is frequently adapted for broadcast on ABC Radio. He has written and directed new work for the Adelaide Festival of Arts, Adelaide Fringe Festival, Urban Myth Theatre of Youth, Come Out Festival and the Australian National Playwrights Conference. Sean has been recognised with a number of awards including:

- Adelaide Theatre Guide's Curtain Call Award for Best Dramatic Production 2005/06 for *Beautiful Words*
- Adelaide Theatre Critic's Award for Best New Play for *Beautiful Words*
- Jill Blewett Playwrights Award 2004 for *Beautiful Words*
- Hopscotch Films' Unproduced Screenplay Award 2009 for *The Wife of Bedlam*
- Inscription Award 2009 for *The Wife of Bedlam*

The *One River* Radio Play, *This River* has engaged people living in the Murray-Darling Basin in the gathering of secret, forgotten and never-before-told stories of river life. Playwright Sean Riley has worked collaboratively with community groups and organisations from Murray Bridge (SA), Finnis (SA), St Arnaud (VIC), Renmark (SA), Albury (NSW) and Mildura (VIC). Sean asked participant communities to think about their own story, but also to articulate what it means to live where they live today. In workshops, they explored how the river influences the way they live, what they think, what they might want for the next generation? They worked together to find contemporary stories that helped illustrate this. Secret stories are often a great way of uncovering our real passions, motivations and aspirations.

Sean used the material gathered to develop a radio drama with a narrative thread. The finished script will be performed live onstage on Canberra Youth Theatre on 4 June 2013, Riverland Youth Theatre (Renmark SA) on 4 June 2013 and Hothouse Theatre (Albury-Wodonga) in late July 2013. We hope to bring to the *One River* website in late July a series of recordings which you will be able to download. We will also supply some questions and ideas.

[Return to this page in July 2013.](#)

FURTHER EXPLORATIONS

We will supply the content for this page in July 2013.

THE AUSTRALIAN CURRICULUM

At the time of writing this resource, the Australian Curriculum, Assessment and Reporting Authority, ACARA, has released curriculum for English, Mathematics, Science and History, Foundation—Year 10, with Phase 2 well underway (the Arts, Languages and Geography) and work beginning on Phase 3 learning areas (P/Health, Technologies Civics and Citizenship, Business and Economics). Curriculum for Years 11 and 12 is also being developed, released for consultation, rewriting and final release for implementation in schools.

The Arts curriculum is being written and will go through a process of trialling, consultation, and rewriting, ready for release and implementation early in 2013. The five arts forms in the curriculum are music, visual arts, drama, dance and media and the art works explored in this resource cover the five forms. While the specific content is not yet available, the rationale for, and aims of, the Arts curriculum for all Australian students, Foundation to Year 12, are expressed in the Introduction of the paper 'Shape of the Australian Curriculum: the Arts' (August 2011). The following points from the Shape paper have some highlighted parts, indicating particular relevance to the purpose of this resource:

- An education rich in the Arts maximises opportunities for learners to engage with innovative thinkers and leaders and to experience the Arts both as audience members and as artists. Such as education is vital to students' success as individuals and as members of society, emphasising not only creativity and imagination, but also **the values of cultural understanding and social harmony that the Arts can engender** (*National Education and the Arts Statement 2007*).
- Through studying and engaging in the Arts, students will develop specific knowledge, skills and processes, and also create art works. Through learning to appraise and critique art works, artists and artistic practices, they will learn to value the uniqueness of each art form, and to understand the social, historical and cultural contexts of art forms. **Students will learn that the Arts are central to creative communities and cultures. The Arts provide evidence of the creative and cultural life of a community.**
- In a curriculum for the twenty-first century, students will experience and learn about the five Arts subjects: dance, drama, media arts, music and visual arts. In the Arts, students need to know what questions to ask, especially when encountering an art work of another era, culture or unfamiliar medium. **Young Australians need the confidence to access the Arts, and to understand the contemporary manifestations of each art form as well as their social, cultural and historical contexts.**
- As emerging critical and creative thinkers, students will gain the confidence and the tools to understand and critique the Arts in everyday life. Students will learn that the Arts exist in process as much as in finished artistic products. Process does not have to result in a product or performance. Through their Arts studies, students will discover that artists work both individually and in groups, and that **the Arts connect many creative and mainstream industries contributing to the development of a vibrant, modern and inclusive society.**

This resource could form the basis of a unit of work that a teacher may want to develop, particularly for the centenary year. Likewise, it could support current units of work. It certainly connects with a large number of the aims iterated in that Introduction to the Shape paper for the Arts and which will be embedded in the content of the Arts curriculum. Likewise, when looking at the art projects presented here, teachers will be able to make significant links with other subjects, English, History, Science and Mathematics and Technologies. Knowledge has traditionally been codified in these disciplines. However, the 21st century presents learners with a complex, information-rich and globalised world, and teaching in schools must reflect such a world with greater integration of knowledge areas and the development of understanding across disciplines. The Arts offer a significant opportunity to do just that.

Teachers will readily see the connections between the art works presented in this resource and other important elements in the Australian Curriculum:

LINKS WITH THE AUSTRALIAN CURRICULUM

The ten local projects presented in this resource offer many opportunities for teachers to make connections with the other learning areas that currently comprise, or soon will be included in, the Australian Curriculum: English, History, Geography, Science and Mathematics, Languages, Health/PE, Technology, Civics and Citizenship, Business and Economics.

The following are examples of, and prompts for, intentions and content (in the Phase 1 learning areas) that teachers could consider within an interdisciplinary approach to exploring the art works presented in this resource. The details of the Year 9 and Year 10 English curriculum demonstrate how pertinent and useful it is for Arts teachers to consider and build on content from other learning areas. The other subjects links have been presented in more general terms and teachers are encouraged to look for those content links in the Australian Curriculum, Phase 1, and then as Phases 2 and 3 are published.

THE AUSTRALIAN CURRICULUM: ENGLISH

The Rationale says: *The study of English is central to the learning and development of all young Australians. It helps create confident communicators, imaginative thinkers and informed citizens. It is through the study of English that individuals learn to analyse, understand, communicate with and build relationships with others and with the world around them. The study of English helps young people develop the knowledge and skills needed for education, training and the workplace. It helps them become ethical, thoughtful, informed and active members of society.*

The Australian Curriculum: English, Year 9: *Students engage with a variety of texts for enjoyment. They interpret, create, evaluate, discuss and perform a wide range of literary texts in which the primary purpose is aesthetic, as well as texts designed to inform and persuade. These include various types of media texts, including newspapers, film and digital texts, fiction, non-fiction, poetry, dramatic performances and multimodal texts, with themes and issues involving levels of abstraction, higher order reasoning and inter-textual references. Students develop a critical understanding of the contemporary media, and the differences between media texts.*

Content:

ACELA1553: understand that authors innovate with text structures and language for specific purposes

ACELA1557: explain how authors creatively use the structures of sentences and clauses for particular effects

ACELA1561: identify how vocabulary choices contribute to specificity, abstraction and stylistic effectiveness

ACELT1635: explore and reflect on personal understanding of the world and significant human experiences gained from interpreting various representations of life matters in texts

ACELT1773: create literary texts, including hybrid texts, that innovate on aspects of other texts, for example, parody, allusion and appropriation

ACELT1638: experiment with the ways that language features, images and sound can be adapted in literary texts, for example the effects of stereotypical characters and settings, the playfulness of humour and pun and the use of hyperlink

ACELY1740: listen to spoken [and sung] texts constructed for different purposes, for example to entertain and to persuade, and analyse how language features of these texts position listeners to respond in particular ways.

The Australian Curriculum: English, Year 10: *Students engage with a variety of texts for enjoyment. They interpret, create, evaluate, discuss and perform a wide range of literary texts in which the primary purpose is aesthetic, as well as texts designed to inform and persuade. These include various types of media texts, including newspapers, film and digital texts, fiction, non-fiction, poetry, dramatic performances and multimodal texts, with themes and issues involving levels of abstraction, higher order reasoning and inter-textual references. Students develop critical understanding of the contemporary media and the differences between media texts.*

Content:

ACELY1572: evaluate the impact on audiences of different choices in the representation of still and moving images

ACELYA1571: refine vocabulary choices to discriminate between shades of meaning, with deliberate attention to the effect on audiences

ACELT 1643: compare and evaluate how 'voice' as a literary device can be used in a range of different texts such as poetry to evoke particular emotional responses

ACELY1756: create sustained texts, including texts that combine specific digital or media content, for imaginative, informative, or persuasive purposes that reflect on challenging and complex issues

Students in Years 9 - 12 are expected to read, view, listen to, speak about, and write about, a wide range of texts – each of the six art works is a valuable text.

THE AUSTRALIAN CURRICULUM: HISTORY

The Rationale says: *Awareness of history is an essential characteristic of any society, and historical knowledge is fundamental to understanding ourselves and others. It promotes the understanding of societies, events, movements and developments that have shaped humanity from earliest times. It helps student appreciate how the world and its people have changed, as well as the significant continuities that exist to the present day... The study of history is based on evidence derived from remains of the past. It is interpretative by nature, promotes debate and encourages thinking about human values, including present and future challenges.*

Clearly there are strong links between these concepts and each of projects discussed in this resource, particularly in relation to considering human value and present and future challenges. Many of the films also contain reflections on Indigenous history and water and land management practices and contemporary stories about farming practices.

THE AUSTRALIAN CURRICULUM: MATHEMATICS

The Rationale says: *Learning mathematics creates opportunities for and enriches the lives of all Australians... It develops the numeracy capabilities that all students need in their personal, work and civic life, and provides the fundamentals on which mathematical specialities and professional applications of mathematics are built... Mathematics aims to instil in students an appreciation of the elegance and power of mathematical reasoning. Mathematical ideas have evolved across all cultures over thousands of years, and are constantly developing. Digital technologies are facilitating this expansion of ideas and providing access to new tools for continuing mathematical exploration and invention.*

There are mathematical concepts involved in music and writing lyrics (the Narrandera and Canberra projects); any discussion within relation to the Geocaching project in Augathella will include mathematical concepts; when data projecting film work, especially when scaling it up to make sense on a large structure, mathematical concepts are involved (the Narrandera and Albury projects).

THE AUSTRALIAN CURRICULUM: SCIENCE

The Rationale says: *Science provides an empirical way of answering interesting and important questions about the biological, physical and technological world... Science is a dynamic, collaborative and creative human endeavour arising from our desire to make sense of our world through exploring the unknown, investigating universal mysteries, making predictions and solving problems... In addition to its practical applications, learning science is a valuable pursuit in its own right. Students can experience the joy of scientific discovery and nurture their natural curiosity about the world around them. In doing this they develop critical and creative thinking skills and challenge themselves to identify questions and draw evidence-based conclusions using scientific methods.*

Scientific concepts are explored in relation to the Hume Dam (the Albury-Wodonga project), topography and sustainable farming (the Narrandera and Mitchell projects) and the principles of water management (the Albury-Wodonga, Lakes Mungo, Hattah and Hawthorn and the Goolwa projects). Scientific knowledge is particularly evident in the Symposium papers and students will be able to read these papers and discuss how science is used to try and explain some of the changing conditions in the Murray-Darling Basin.

FURTHER LINKS WITH THE AUSTRALIAN CURRICULUM

The general capability, ethical behaviour, whereby students develop ethical understanding as they learn to recognise and understand matters of ethical concern, make reasoned judgments and, in so doing, develop a personal ethical framework. This includes understanding the role of ethical principles, and values in human life; acting with integrity and regard for the rights of others; and having a desire to work for the common good. (The Australian Curriculum Shape Paper v.3)

All of the local project case studies offer opportunities for discussion and debate about local issues and ethical concerns, particularly in relation to planning sustainable water management and farming practices for the future. The Symposium papers and the films also provide fertile ground to explore ethical behaviour.

The General Capability, Critical and creative thinking, whereby students develop critical and creative thinking skills and suppositions as they learn to generate and evaluate knowledge, ideas and possibilities, and use them in combination when seeking new pathways or solutions. This includes learning to think deeply and broadly in activities that require reason, logic, resourcefulness, imagination and innovation in all learning areas. (The Australian Curriculum Shape Paper v.3)

Each of the artists represented in this resource is a model for this capability.

The Cross-curriculum priority of Aboriginal and Torres Strait Islander histories and culture whereby all young Australians will be given the opportunity to gain a deeper understanding and appreciation of Aboriginal and Torres Strait Islander histories and cultures, their significance for Australia and the impact these have had, and continue to have, on our world. (The Australian Curriculum Shape Paper v.3) In the pages at the beginning of each subject in Phase 1, further information is supplied. This priority involves students actively engaging with the world's oldest continuous living cultures and the principles and virtues that are deeply embedded within these communities. These principles include caring for Country, caring for each other and respecting the systems embedded in the concepts of Country and Place, People, Culture and Identity, including the links and lessons from the past. The priority provides opportunities for learners to understand the histories of Aboriginal and Torres Strait Islander peoples before colonisation and investigate the shared histories and resulting relationships since colonisation.

A number of Malcolm's films reference aboriginal history. A number of local projects engage directly with Aboriginal communities include Bourke, Lake Hattah, Mungo and Hawthorn and Narrandera.

LINKS AND RESOURCES

One River ARTISTS

Carmel Wallace <http://www.abc.net.au/arts/stories/s2849780.htm>

Vic and Sarah McEwan <http://www.cadfactory.com.au>

Murray-Darling Junction <http://www.youtube.com/watch?v=31oCmRfUWdk&feature=related>

Scenes from the confluence at Wentworth: Scenes from the junction of the Murray & Darling rivers shot Jan 2011. The Darling river carrying water down from the recent Queensland floods is pale in contrast the green/blue of the Murray

A brief history of water use in the Murray-Darling Basin <http://www.youtube.com/watch?v=Jbi3e4Ogx1c&feature=related>

To help understand the need for water reform in the Murray-Darling Basin, David Dreverman (Executive Director of River Management) gives a brief history of the Basin's water resources. Through this video he also explains how changes to the natural environment, combined with drought, have put our river systems under stress.

Science Behind the Headlines: The Murray-Darling Basin Plan Part 1

<http://www.youtube.com/watch?v=DgkXMNAdzek&feature=relmfu>

Dr Paul Willis hosted a discussion on 12 March 2012 at the Science Exchange on the science behind the Murray-Darling Basin Plan. Paul asked how do you measure a river and what does the plan mean for the environment, economy and society with his expert panel: Dr Ben Gawne, Director, The Murray-Darling Freshwater Research Centre; Prof Barry Hart, a Member of the Murray-Darling Basin Authority and Former Director of the Monash Water Studies; and Dr Richard Davis from Wentworth Group.

Healthy Rivers: Murray-Darling Basin Plan Action in Canberra

<http://www.youtube.com/watch?v=3VpuX4h1RoQ&feature=related>

Henry Jones: Fisherman, Sarah Miles from the Darling Downs Station, Lance Howley Farmer NSW, A strong Murray-Darling Basin Plan will restore our most important river system, and put the region's economy on to a genuinely sustainable footing. Community members within the Basin – who depend on the river for their livelihoods – understand all too well the desperate state of the river. It's motivated some of them to travel to Parliament House in Canberra to deliver an important message to our politicians.

Voices from the Murray Mouth – Henry Jones <http://www.youtube.com/watch?v=pAsRpUwnA1U&feature=relmfu>

Fourth generation Coorong fisherman Henry Jones speaks about what would happen to communities and businesses if we do fail to revive the Murray-Darling.

River Country Spirit Ceremony (Murrundi Ruwe Pangari Ringbalin)

<http://www.youtube.com/watch?v=GqrRfyVNqlo&feature=related>

Major 'Moogy' Sumner and the mouth of the River. Aboriginal peoples along the Murray-Darling rivers in South-Eastern Australia say their river is sick and their country is dying. Ngarrindjeri Elder, Major Sumner, brought people together to dance and heal the spirit of the river for the River Country Spirit Ceremony. Together they journey from Murra Murra to the Murray Mouth. Along the way they tell their stories about their river country.

Major Sumner, Complete Interview <http://www.youtube.com/watch?v=v98tPtljSM&feature=related>

Major Sumner, an elder and cultural ambassador of the Ngarrindjeri Nation of South Australia, sees many of his people following a way of self-interest and forgetfulness of Aboriginal values. Moogy tells us that Australia is a land big enough for a lot of people, but only if they are considerate to one another.

Aboriginal Elder Beryl Carmichael Sings the Rivers Lament

<http://www.youtube.com/watch?v=QPYJebyRYD8&feature=related>

Aboriginal elder Beryl Carmichael shares the pain of a dry and dying Darling River.

Two Men in a Tinnie: episode guide http://www.australian television.net/two_men_in_a_tinnie_eps.html

Synopsis for five part ABC television series in which Tim Flannery and John Doyle journey along the Darlings and Murray Rivers, monitoring the health of the river system and critiquing local customs and folklore.

Our Rivers, Our Lifeblood <http://lifeblood.org.au/>

Website for broad alliance of conservation and community interest groups agitating for healthy environmental outcomes from current planning for the Murray-Darling Basin.

Murray-Darling Basin Authority <http://www.mdba.gov.au/>

MDBA site providing up-to-date information on the delivery of Basin Plan.

The Murray-Darling Basin – an ecological and human tragedy. Published by the Australian Human Rights Commission. http://www.hreoc.gov.au/social_justice/nt_report/ntreporto8/pdf/casestudy2.pdf

Excellent overview of environmental problems and challenges across the MDB, with particular reference to impacts upon Indigenous communities within the Basin.

Murray-Darling Basin Plan. Expert reactions to draft document, 2011

<http://theconversation.edu.au/murray-darling-basin-plan-draft-released-expert-reactions-4478>

Succinct collection of views expressed by a range of science and political academics critiquing objectives and methodology being pursued in development of current MDB plan.

Murray River Water Trading – (sub-section of official Murray River Travel website)

<http://www.murrayriver.com.au/river-management/water-trading/>

Good non-technical explanation of water-trading – what it is, how it works (at least in theory), how it developed, etc.

Wikipedia page on Murray-Darling Basin Authority http://en.wikipedia.org/wiki/Murray-Darling_Basin_Authority

Good explanation and overview of national MDB management authority, including brief overview of current issues and challenges.

Ken & Julia Yonetani's Salt project created for Mildura Arts Festival Palimpsest event, 2011.

<http://www.kenandjuliayonetani.com/salt.html>

Excellent depiction and critique of amazing artwork originally created for Mildura Palimpsest event, including links to media coverage and curatorial analysis.

My River – ABC Rural web-site (archived) <http://www.abc.net.au/water/>

Collection of ABC Radio stories from 2008, critiquing ecology and history of particular sites across the MDB.

Land and Water – CSIRO website <http://www.csiro.au/Organisation-Structure/Divisions/Land-and-Water.aspx>

Presents accessible summaries of diverse scientific research projects on water resources and management, including considerable analysis of issues affecting the MDB.

The Living Murray <http://thelivingmurray2.mdbc.gov.au/>

Site for archived material from the former Murray-Darling Basin Commission (superseded in 2009 by the Murray-Darling Basin Authority), collecting together diverse range of community resources for promoting engagement with MDB river health projects and programs.

Now and Then (ABC Open project)

<http://open.abc.net.au/projects/now-and-then-series-2-44un7gn/contributions/places/renmark+sa>

Renmark SA page of ABC Open project called Now and Then, encouraging people to submit juxtaposed historical and contemporary photos and stories of specific localities.

OzGreen MYRiver program

http://www.ozgreen.org/index.php?option=com_content&view=article&id=228:myriver&catid=100:youth-leading-the-world&Itemid=211

Summary of community education program run by OzGreen (NSW based education and environment NGO) engaging school groups in water science and community leadership projects at particular sites across the MDB.

Aboriginal elder calls on spirits to heal Darling River. <http://www.abc.net.au/am/content/2012/s3479815.htm>

ABC Radio AM story broadcast on 18 April 2012, reporting recent pilgrimage of Aboriginal elders Beryl; Carmichael and Major Sumner along the Darling and Murray Rivers to express shared concerns for river health and rehabilitation.

Better Than Growth http://www.acfonline.org.au/sites/default/files/resources/ACF_Better_Than_Growth.pdf

The new economics of genuine progress and the quality of life, a primer for policy innovation.

NUKKAN.KUNGUN.YUNNAN

http://wn.com/nukkan_kungun_yunnan_ngarrindjeri%27s_being_heard?upload_time=all_time&orderby=viewCount

This powerful 22 minute documentary presents the real impact the water crisis is having on the Coorong and its people. Driven by Ngarrindjeri youth it examines the effects on Ngarrindjeri culture as well as the damage for all Australians. The question is, what will we do to change it? 20 Ngarrindjeri community members from Raukkan and Meningie made this film during a Hero Project workshop. They conducted over 15 interviews with Ngarrindjeri Elders and youth to create an informative, emotionally charged documentary. The Hero Project team worked with the community to identify key issues and stories and trained the participants in digital media skills from scripting, storyboards, video and sound recording to editing.

Madeleine Flynn and Tim Sutherland.

<http://madeleineandtim.net/portfolio/bermagui-sounds-a-distributed-democratically-collected-sound-project/>
Project Gauge, Flynn and Sutherland in collaborations with Aphids. With artists Cameron Robbins, Graeme Leak.

Australian Maritime Museum

<http://www.youtube.com/watch?v=qqhYgJCKv5w&feature=youtu.be>

This first major conference on the watercraft of Aboriginal and Torres Strait Islander peoples, brought together practitioners and theorists from a range of institutions, groups, communities and individuals interested in the history, conservation, construction, interpretation and presentation of Australia's Indigenous watercraft. Demonstrations and talks by traditional canoe builders and people engaged in reviving traditional canoe building practices and knowledge were a highlight of the conference. Held in Sydney 30 May – 1 June 2012

www.oneriver.com.au

Through this project, we have been able to work in communities large and small and gather stories of lived experience. Every place is different, every story unique. It's been a privilege and pleasure to see all these threads drawn together to create a new story about our collective love for this mighty river system.

Lindy ALLEN
One River
EXECUTIVE PRODUCER



Through art and artists, we can create a space in communities where complex issues can be examined from multiple perspectives in a way that is non-confrontational. We have to admire artists who are willing to explore diverse opinions about our relationship to our most important resource, water.

Donna JACKSON
One River LOCAL
PROJECTS MANAGER



One River gives us a chance to think laterally and holistically about the rivers and places that connect and sustain all of us. My own hope is that the project enables us to move beyond the predictable roadblocks of parochial self-interest and to learn from the experience of our shared history. In the process, we also want to tell some river stories that are fresh and new and well considered.

Malcolm McKINNON
One River
CURATOR OF STORIES

