

ABORIGINAL CHILD ARTISTS OF CARROLUP

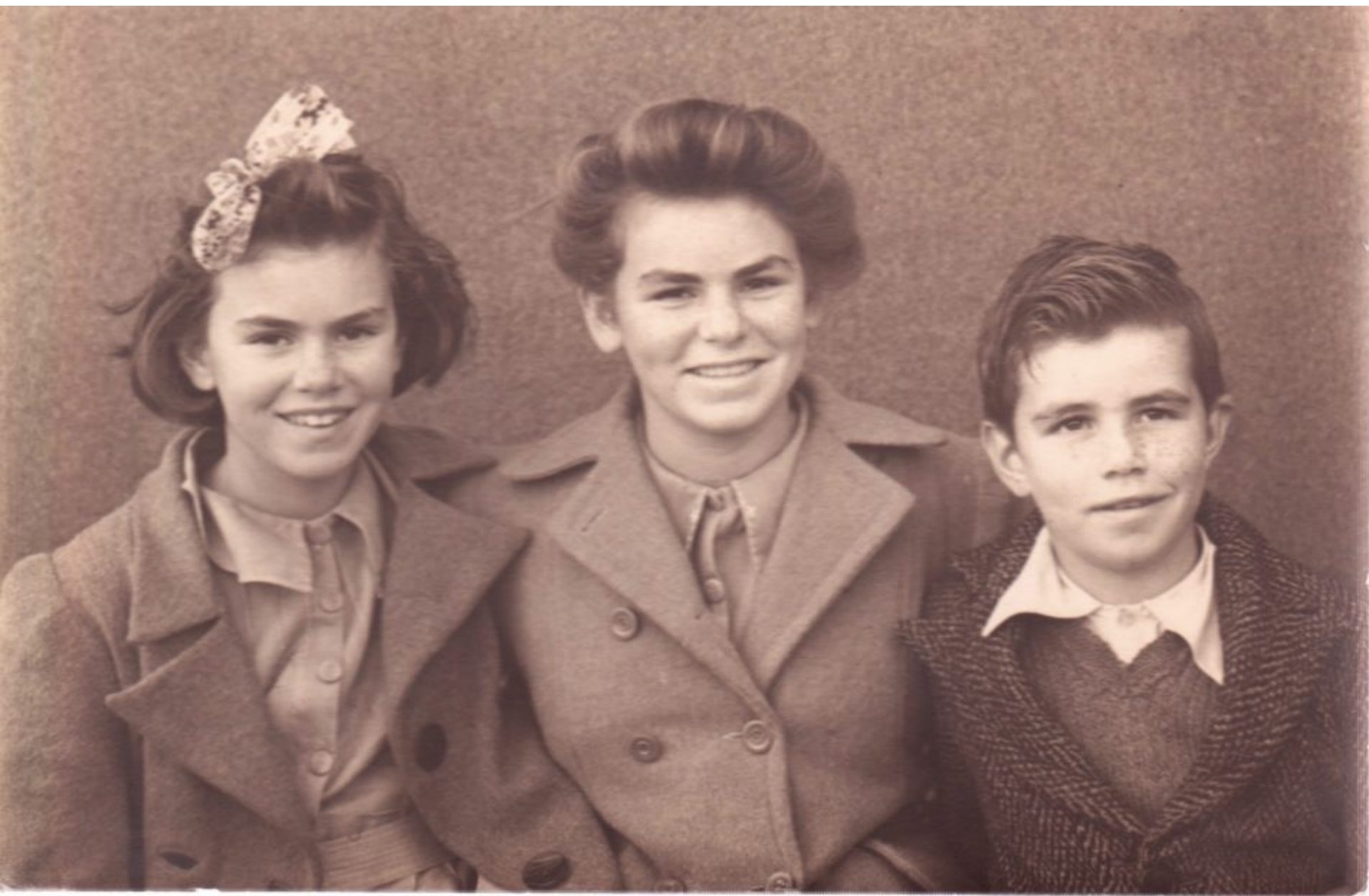


should practice what we saw. The results of what we got up to at every opportunity would shock any ^{normal} present day family. We were locked in our respective dormitories at 5pm winter and summer, with no drinking water a open sanitary buckett was placed in the centre of the floor, being afraid of the supernatural we were afraid to leave our beds at nights as a result of this the sanitary buckett was rarely used and the stench of urine soaked rugs and ~~mattress~~ mattresses were something that only the ones ~~in~~ ^{to} that lived in them could bare ~~the~~ smell. We had



CARROLUP CHILDREN

`... practically all are likely to start a fight if any child looks at them at the wrong moment. They appear to lack understanding of each other - whole mental attitude is too self centred and the inferiority complex seems very evident. They are intensely jealous of each other.... They are only interested in the child inside them!!' **Olive Elliot, Carrolup teacher**



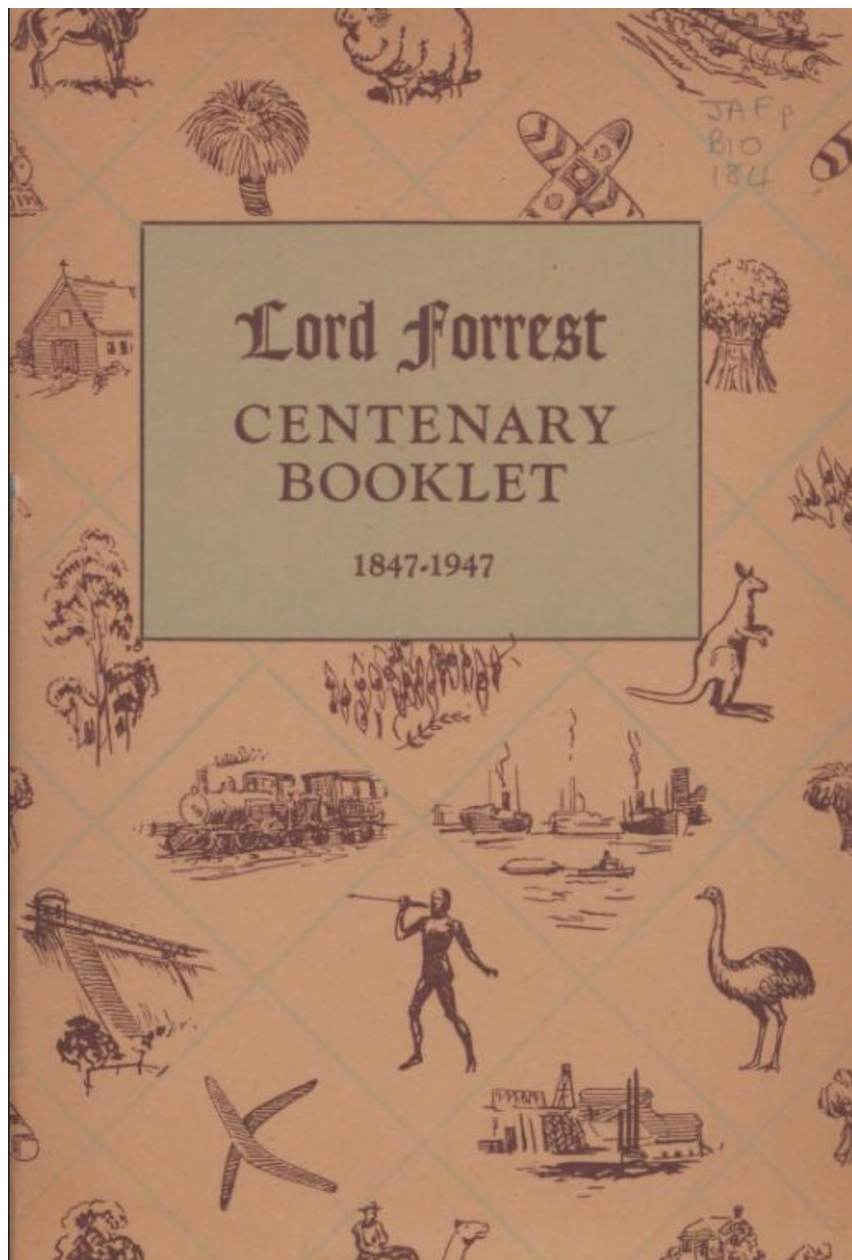
We had no idea when Mr White would arrive, though we were all there when he did. We kept our respective distance, you see we were all afraid of Mr White, as he moved about the settlement so did we, we could see him but he couldn't see us each time he turned his head we would dive for ~~cover~~ covers. The first week at school with our new teacher ~~was~~ ~~and~~ we were all scared stiff I think if it wasn't for the ever present smile of Mr White's we would have all stormed out of the school and ran for our lives.

CONNECTION

- Music, singing, chanting
- Rhythm, folk-dancing
- Storytelling – experience
- Drawing
- Dramatisation, miming
- Speech work.

'How we, us boys came to do such beautiful art work of scenic and bush scenes is that we spent all our precious hours at school and weekends doing this work and three years of this took our art work to where it is today, and I say all honours are on Mr White who gave us that opportunity to improve our work...' Barry Loo





FORREST BOOKLET

Surveyors' Awards To Contributors

In a letter received by the committee of the Lord Forrest Centennial Celebrations from the Institute of Surveyors it was stated that as Lord Forrest was the institute's first patron, members wished to be associated in some way with the celebrations. In view of the fine booklet edited by Mr. J. P. Stokes which was contributed to in a spontaneous manner by children in all parts of the State, they felt that they would like to offer prizes totalling £10/10/ for the ten best articles in the booklet. The Lord Forrest Centenary Committee requested the W.A. Historical Society to select what were considered the ten best contributions. Two judges were appointed by the society and the following contributors were named as prize-winners:

R. S. Purdie, Perth Modern School. "The Birthplace"; Iris Strugnell, Picton State School. "The Supposed Birthplace of Sir John Forrest"; John Bell, correspondence classes. "Mt. Leonora"; Mary Ogilvie, correspondence classes. "Overland to South Australia"; Vera Wallam, Carrolup Native Settlement School. "Forrest's Party in the Murchison"; Best drawing. "Natives Attacking Forrest's Party at Weld Springs" (native boy of Carrolup School); Grace Reed, Bayswater State School. "Tommy Windich"; B. Houston, Perth Modern School. "Early Years of John Forrest"; Colin Trotman, Cunderdin State School. "Sir John Forrest in Coolgardie"; Bruce Cloughton, Forrest High School. "The Goldfields Water Scheme."

ABORIGINAL CHILDREN SHOW AMAZING SKILL IN ART

Perth art-lovers may soon have an opportunity of seeing one of the most amazing displays of crayon drawings ever collected. Artists are native children, aged 10 to 14, of the Carrolup Settlement school, near Katanning, the display being part of a Children's Exhibition which, it has been suggested, may be arranged later this year by Perth Art Gallery Curator Robert Campbell.

Some of these drawings were shown to me recently by an Education Dept. official who is a well-known artist. "They are quite different from any art specimens produced by white children," he commented.

"Pattern and pictorial effects all have the unique touch of the native. Designs suggest the incised patterns usually found in aboriginal weapons. Illustrations are remarkable not only for their color sense but more particularly for the keenness of observation displayed."

When Art Gallery Curator Robert Campbell saw a couple of specimens he was equally enthusiastic.

"Drawings are unique in my experience for the way they combine present day methods of design and perspective with the most ancient art forms of pattern and symbolism as they are found on the walls of prehistoric caves," he said.

- - By - -
MAX PRAED

"Foreground figures are pure symbolism of the chase and kill or the corroboree. As they symbolise these fundamental aspects of aboriginal life, the human figures tower over foreground trees. This is a common feature of the art of all primitive races.

"But these drawings also show the influence of modern Western art. In the background are hills and trees in excellent perspective, with remarkable color sense and amazing attention to detail.

"So the drawings span countless centuries, combining the prehistoric with the modern. Perhaps in this they symbolise the place of the aboriginal, particularly the half-caste, in Australian society today."

How have these amazing results in the art training of native children been achieved? It is all part of an experiment in education that has been carried out during the past 12 months at Carrolup Settlement school, with such gratifying results that it is now being further developed along similar lines.

It started when Mr. Noel White, after many years' experience in conducting rural schools, was appointed head teacher at Carrolup, a school of 50 or 60 colored children of the settlement which shelters about 200 colored people of all ages.

Mrs. White has charge of the junior section of the school. Al-



• This reproduction of a crayon drawing by an 11-year-old WA native boy gives an idea of the composition and perspective achieved, although it is not possible to convey the vividness of the greens, purples and black that dominate the color scheme.

though the couple had no previous experience in native schools, each has special abilities and the personality that fits them for this type of teaching.

Their aims were to:

- Develop the expressive side of the children's schoolwork by re-awakening their love for drawing and design,
- Foster their talent for singing,
- Encourage group or choral speaking, and
- Teach them folk-dancing.

These activities are of course linked with the corroboree—and some Carrolup children have seen tribal corroborees staged by the older folks at the settlement.

But Mr. and Mrs. White have skilfully directed those interests into channels that would meet the requirements of the Education Dept., with the result that standards of the children's work in art, speech, folk-dancing and singing have far surpassed expectations.

It was felt that the enthusiasm arising from a pursuit of native interests would flow over and re-vivify the "skill" subjects, reading, writing, arithmetic and written expression—and so it has proved.

While no attempt has been made to cover all of the spelling lists and types of sums set for white children, the limited amount taught has given excellent results.

There is not an untidy or dirty book in the school. Children who have become so enthralled with their art, singing and dancing are applying themselves with equal enthusiasm to the business of learning to read, write, spell and calculate.

Their art work is outstanding. Children draw their lessons before they attempt any written expression. They are still reserved and shy in oral expression, but this diffidence is gradually disappearing in an atmosphere of sympathy and encouragement. Their hygiene lessons are clean.

exact is their observation compared with white children.

When the drawings are completed, the young artists set to work to express those same ideas in English, thus helping to break down their usual inarticulate attempts at written expression.

Yet school lessons form only part of the day's work. Carrolup is an institution with the children as boarders, therefore their social training is of pre-eminent importance to Mr. and Mrs. White.

Each evening the children join in community singing, games, dancing and so on. An amenities room has been promised by the Native Affairs Dept. to cater for this social training. Until this is erected, the school is being used.

Mr. and Mrs. White have every reason to be proud of their efforts, and the suggested exhibition may show that they have developed something of real value to the cultural life of the State.

It will certainly deserve careful consideration.

Cattle Industry



Beef Cattle are very Fearce and also Frighten

bow wow says the cattle dog

Yippee Droying I Love to Do



Lowboys love droving and wild riding its Fun to ride and Drove.

Wait until I see those long horn Cattle

Ride Him Low-boy

Tom Falls back and applies the stock whip with All his might.

The long Horn Steers are very Hard to Lame.

They both glanced Back at the homeste ad.



The Cattle Dogs are used to Drove Cattle and are very good at it



Steady Boy it want Be Long

The cattle dogs know thier job

get going old party

I have to bedroving again

Keep Clean Food and sheds if you want cream

Dairy Industry



Cheese I will give you if you milk me



Milk Chees and Butter if you Keep clean



One can of Cream this morning thats good



The dairy shed must Be Spotless clean said sis cow

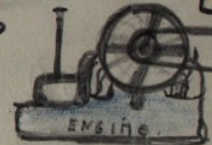


Its not a easy job torun

Keep your Cows on good Food and you'll get good results

a Dairy Farm you must have your head screwed on well.

Rich Farmers have milking machines Less work good results.



Slowly the lovely rich cream drips out.



I hope to get more cream tomorrow

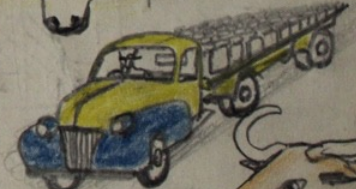


Home made Butter and Creams made By the women

Factories where linked milk Butter and cheese produced.

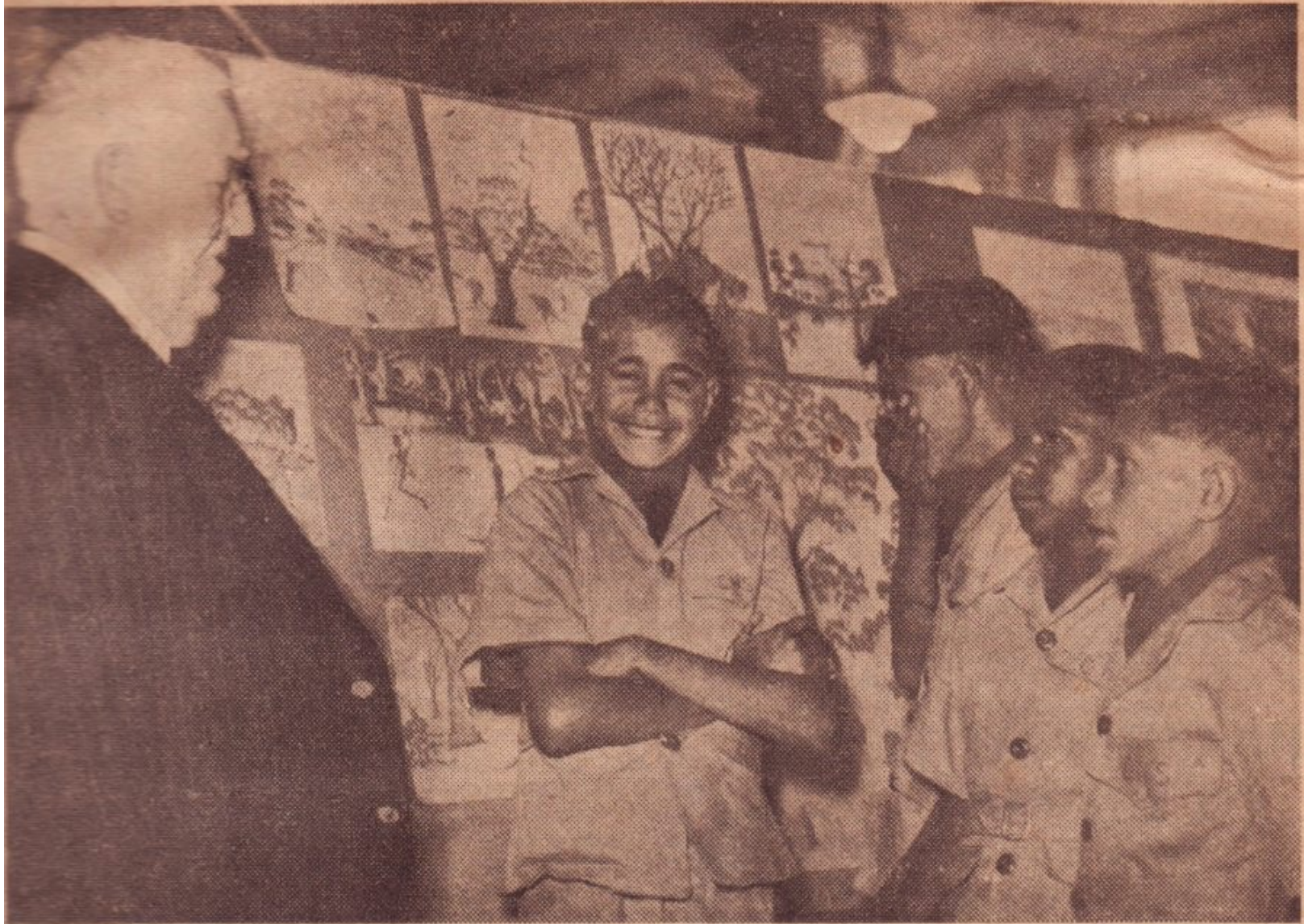


Meaning ALL comes From my milk Whats wonder



Huge Trucks Loaded with cream Pores in every 5 minutes

ABORIGINES' CRAYON ART DISPLAY



After opening the exhibition of crayon drawings by pupils of the Carrolup Native Settlement school, the Lieutenant-Governor (Sir James Mitchell) talks with four of the young artists brought to Perth for the occasion. They are (left to right): Claude Kelly, Barry Loo (who seemed rather overcome), Reynold Hart and Parnell Dempster. Behind are some of their drawings.



DISPLAY OF NATIVE ART

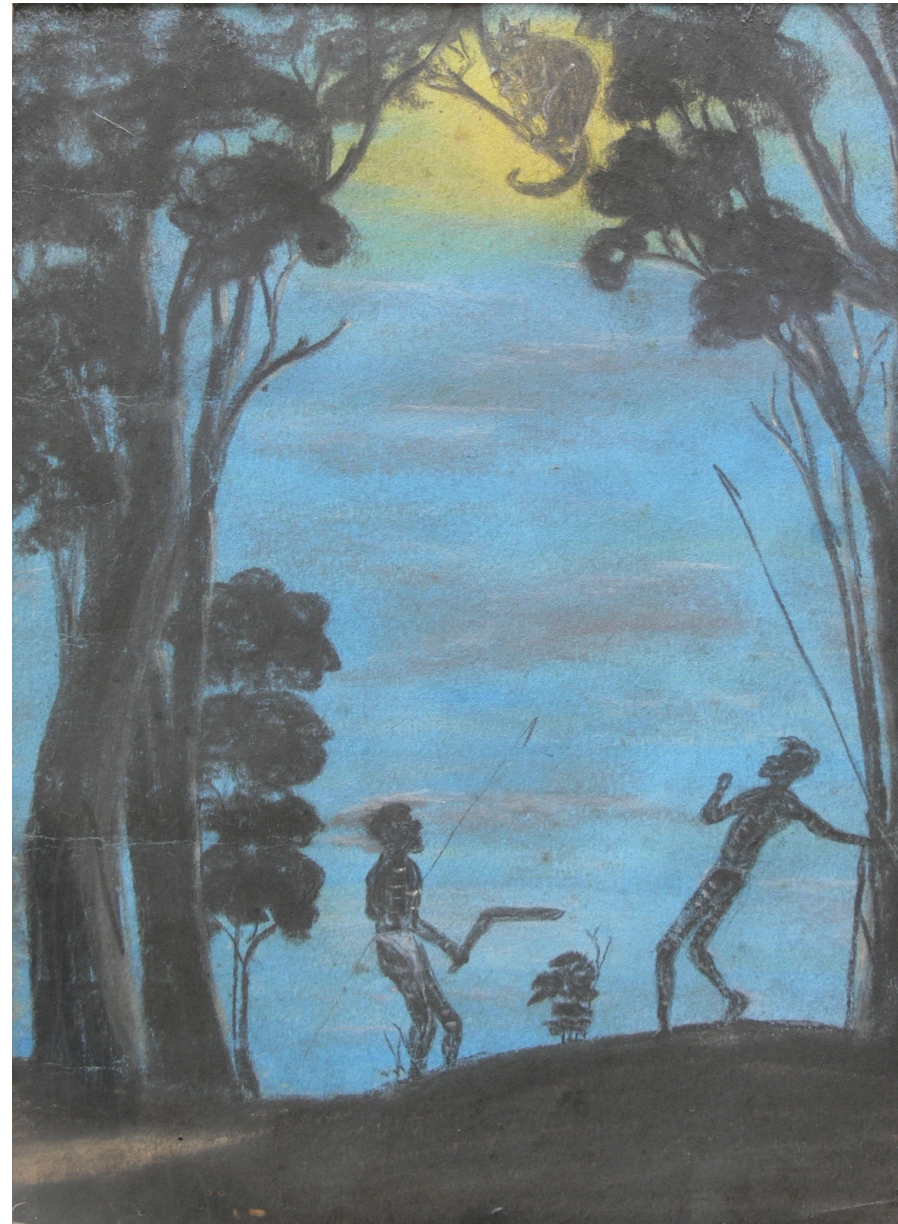
ALBANY PUBLIC ENCHANTED

During the school of instruction for Departmental teachers, conducted at Albany last week by Inspector Crabbe, Mr Noel White of the Carrolup Native Settlement made a hurried trip home and returned with three young lads from the Settlement. At Albany, the lads put on a demonstration, much after the type given Katanning children recently, and teachers attending the school expressed amazement at the ability and power of expression shown. Later in the afternoon, the display was thrown open to the public and a number of Albany residents took the opportunity of viewing the extremely fine examples of native art.

Reynold Hart, Parnell Dempster and Barry Loo were the three boys to visit Albany. Using soft crayons, and working with amazing speed, the boys produced pictures of bush scenes which won the admiration of their audience. Subsequently an opportunity was afforded for the public to see the boys in action.

The work being done by the Carrolup children is a development of the application of visual education to the training of native children, and it works on the principle of encouraging the children to draw their lessons as a memory aid. In learning history, they draw the scenes about which they are learning, and similarly with geography, and every other practicable subject. The system is widely used in all schools now, from the in-

fant classes up, but the native children at Carrolup have gone beyond what has been experienced among most white children, and have shown that they possess latent ability as artists far beyond the average. Their pictures reveal keen appreciation of light and colour values, and it is fascinating to watch them building up their subjects. They work with complete confidence and certainty of touch, and without erasures. Their approach to the subject of their drawing seems at first sight to be rather bewildering. For instance, one of the boys took his sheet of paper and sketched in a few lines. Then he began to rub with a grey crayon until almost the whole of the paper was coloured grey, shading from light to dark. Then he drew in a group of trees, tracing the outlines of the trunks deftly, and adding the leaves. A little more shading, and a few light strokes with a black crayon, and in less than 30 minutes he had completed a lovely little study of a bush pool. Another of the boys works in even more unorthodox lines, and when he draws a tree, he actually draws the foliage first, yet there is no fumbling about it. When he finishes, there is a tree, beautifully proportioned and natural in its outlines. These boys have "seeing eyes". Their memories are full of the lore of the bush, and their fingers simply transfer to paper the pictures of the bushland that they have stored in their minds. Mr White says that about 80 per cent of the









'It must be said for Carrolup that they have developed a particularly unique style of football within the Australian code....

... these lads were so fast and sure in this particular department that it would have taken a greyhound to catch them. In addition, the manner in which they kept the ball moving, their dodging tactics, and their handball made it a pleasure to watch them in action.'



FLEET-FOOTED: Members of the Carrolup Native Settlement School football team which has not been beaten this season and has earned a reputation for remarkable pace. Back row: Angelo Yugle, Mervyn Smith, Parnell Dempster, Ross Jones, Revel Cooper, John Cuttabit, Wyvern Moses. Middle: Reynold Hart, Keith Inditch, Barry Loo, Bearley Bennel, Jim Smith, Milton Jackson. Front: Simpson Kelly, Adrian Allen, Nooli Williams, Phillip Jackson, Richard Williams.



FOOTBALL VICTORS: Members of the Carrolup native settlement football team, which defeated the Thomas-street State School yesterday, listening to their superintendent (Mr. W. A. Gordon) at Subiaco Oval at half-time.

FOOTBALL

Natives Play Sparkling Football

Exceptional football ability was revealed by several members of the Carrolup Native Settlement School team yesterday when it outclassed a Thomas-street State School team to the tune of 18.18 to 4.1 at Subiaco Oval. A crowd of about 2,000 was keenly interested in the performance of the first team of boys from a native settlement to play against another school side and showed its appreciation by contributing £16/6/ when a collection box was taken around by Mr. A. A. Buggins. This money will be used to buy amenities for the native boys.

"Give them wings and they'd fly," one of the Thomas-street school players was overheard to remark after the game. Some of the Carrolup boys—some with boots, others without—showed remarkable pace and marking skill and the applause was as spontaneous as it was deserved. Several became great favourites with the crowd. Parnell Dempster (No. 8), a rover, was outstanding. He broke away from the packs at great speed, turned, side-stepped and feinted like a veteran. Reynold Hart (No. 5) marked, led and kicked in the style of an accomplished half-forward and, being a left-footer, he was quickly dubbed Keith Shea by Subiaco onlookers.

The tall captain, Barry Loo (No. 1), who has just started work in the Department of Native Affairs, dominated the ruck and in Keith Inditch (No. 2) had

a tireless help-mate in the ruck. Revel Cooper (No. 4) was cool in defence and Angelo Yugle (No. 9) was a nippy forward. Smaller players such as Sampson Kelly (No. 10) and Phillip Jackson (No. 11) were tricky. Many a laugh went up as the ten-year-old mid-gut, Tom Dawson (No. 18), went for the ball and in his tireless running up and down the wings he must have covered miles during the match.

Thomas-street school's best players were N. Salt, T. Winter, T. Guthrie, A. Whittaker, M. Bryan and R. Burns.

Goalkickers: Carrolup: Hart (6), Loo (5), Dempster (4), Yugle (3). Thomas-street: W. Searle, M. Bryan, T. Winter, B. Winter.

Tomorrow morning, starting at 11 o'clock, another match will be played at Subiaco Oval between the Carrolup and Thomas-street schools. The Thomas-street team will be strengthened appreciably.

At a function after the game the president of the W.A. National Football League (Mr. W. Stooke) complimented the Carrolup headmaster (Mr. N. H. White) and the Acting-Superintendent (Mr. W. A. Gordon) on the good work they had done in building up such a fine team.

Mr. G. Middleton, on behalf of the Department of Native Affairs, presented a memento to each Carrolup boy.

Messrs. White and Gordon responded and Messrs. J. E. Stokes, the Thomas-street headmaster, and White expressed thanks for the league's big part in the team's visit. Special trophies were awarded.



The Past Meets The Present

By MURIEL WIECK

THE story of the pictures on these pages is as pitiful and as heart-warming as any you could find. Pitiful because of the circumstances out of which it arose, heart-warming because of the happy ending achieved and the far-reaching effect such achievement should have.

The pictures come from Carrolup, the native settlement in a reserve of some 5,000 acres 170 miles south of Perth, where between 50 and 60 aboriginal and half-caste children attend the school. Until three years ago they showed small interest and little aptitude in their studies. The primitive mind, in its contact with white ideas, was caught in a web of bewilderment from which there seemed no breaking free, and when Mr. Noel White went to take charge of the school, little or no progress had been made.

With the idea of overcoming the children's shyness and breaking down their feelings of inferiority and frustration, Mr. White gave them music. He played the flute or violin and Mrs. White the piano, and they awakened an enthusiastic interest which now has the children singing two-part songs.



Here at Carrolup is the answer to those who suggest that the native cannot see things as the white man sees them, and proof that because of his keen observation and the coordination of his hand and eye necessary to his very existence he is able to record what he sees. All these youthful artists are untaught. Mr. White could say to them only that one effort did not look quite right and to try again, with the result—well, the pictures speak for themselves. Rhythm, movement, balance of composition, sense of the dramatic, rich vivid colour, easy handling of perspective, flowing line, character; it is all there.

Over a year ago, when their work was exhibited in Perth, the children had so gained in confidence that they were able to draw in the presence of visitors to the exhibition, proof to those who were sceptical that the work had been done by the children unaided. Since they have learnt to express themselves freely and naturally by drawing, their lost shyness and gained confidence has brought about a consequent progress in the other studies of their new curriculum, which progress has been so rapid as to be amazing.

With the proceeds from the sale of some pictures a supply of watercolours, brushes and paper has been purchased and sent to the children by Mr. H. Stokes, who has been interested in the project from the beginning and who has made opportunities for the work to be seen. It will be interesting to see how the children adapt themselves to a strange medium and how quickly they conquer the difficulties of handling water-colour without tuition.

What will be the result? The brief past shows sufficient achievement to make us more than hopeful of the future.



Thus, gradually, confidence was gained. Then, bearing in mind that man drew before he wrote, Mr. White gave the children papers and chalk to put down the things they saw; the things with which they were most familiar—trees, water, the sky, sunsets, hunting expeditions and corroborees—the background of their life for centuries.

They are all under 14 years of age, practically uneducated, completely untrained—Mr. White cannot draw—and yet within a few months of first receiving their material these children produced drawings which have evoked incredulous admiration and praise. On the whole the girls are more interested in weaving and embroidery but all the boys are keen on drawing and at a conservative estimate 25 per cent of them produce work of a high quality. Less than one per cent is the figure given for white children.

There has been much discussion and much argument about the wisdom of impressing on the native the white man's outlook and approach to drawing. Many people hold that they should be left to express themselves in their own manner, the implication being that the aboriginal motif and the cave drawing is the utmost to be expected or permitted them. So many with this viewpoint overlook the fact that the designs and motifs are traditional and that the cave drawings may be thousands of years old and comparable to those of the white man at a similar era in his existence.

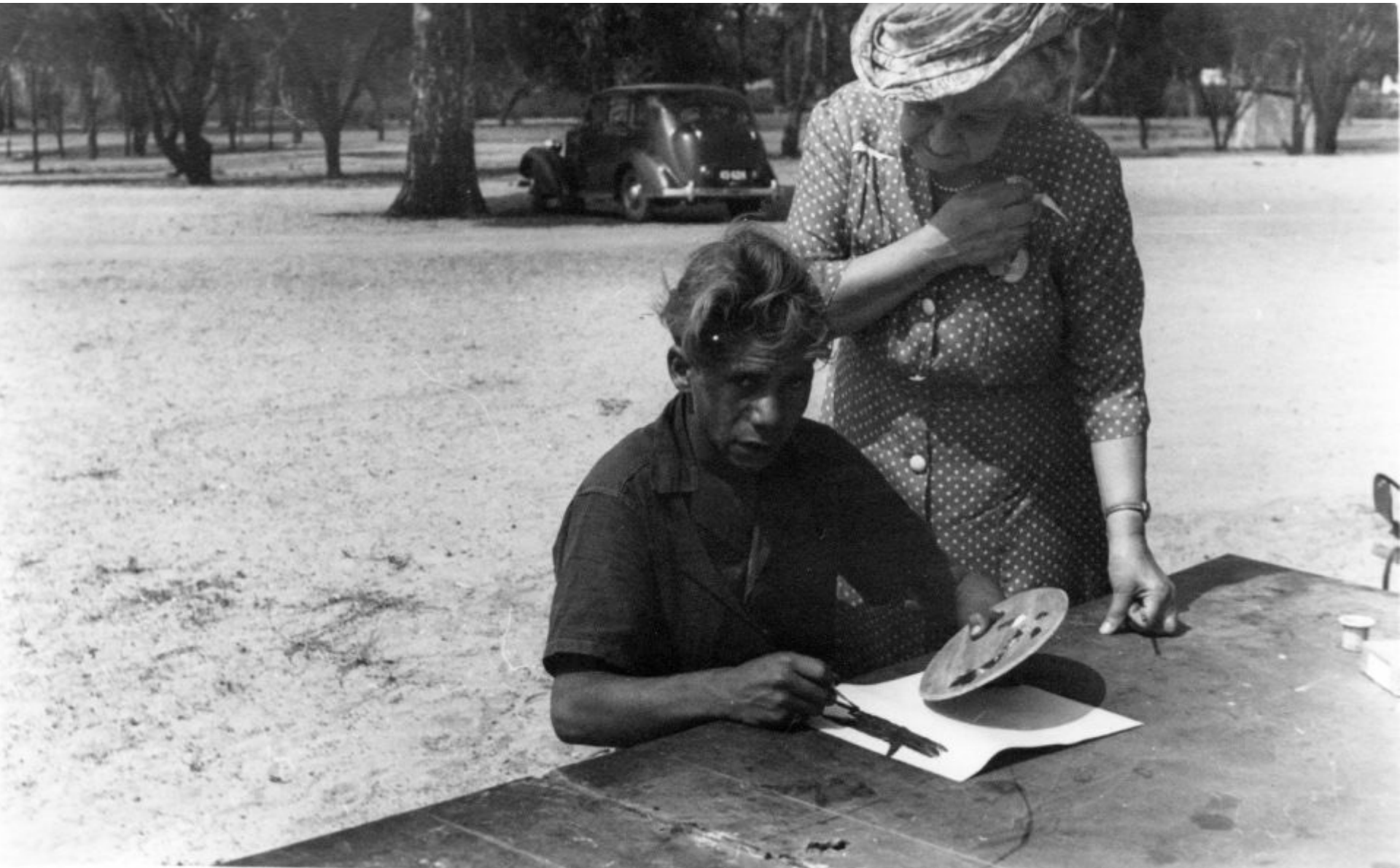




‘In **every** way they were exemplary - attentive, interested, appreciative, grateful, polite, unselfish, sporting and physically courageous. I hope that my own grandchildren will develop these traits as definitely as these little aboriginal boys...’

‘... During the afternoon when they were drawing and painting with their crayons and paints, I noticed the boys sharing any colours with each other. These aboriginal children have the **real** spirit of community life - they are non-possessive and quite definitely non-acquisitive! The older boys appeared to take a pleasure in showing the younger how to do things.’





(1)

State School,
Carrollup.

6.7.50.

Dear Mrs Rutter,

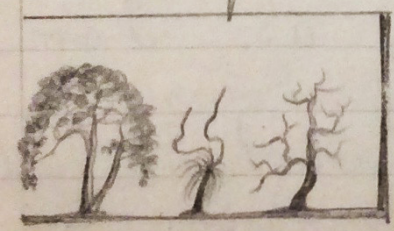
Well Mrs Rutter we received your fine letters. I was very glad with the news you gave us

Every letters you write Mr White reads it out to the school children.

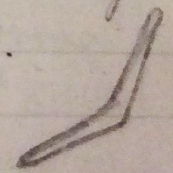
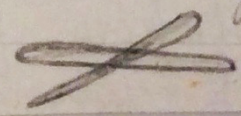
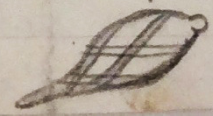


We are very proud of you and what you are doing for us, in other parts of the world.

About this time last year we had about 300 drawing ready, because we not to work after school.



New rules put out by ~~sup~~ Mr Sulby.





‘These boys, at least 50% of them will develop their technique and turn out pictures equal to that of Albert Namatjira & he can earn £1500. He was given his chance & encouraged even taught how to paint by Rex Batterbee, also he is a man of 45 - whereas these youngsters of 12 to 14 have years to improve by practice without tuition their natural gifts if they are allowed to do so!’ Florence Rutter to Mr Middleton, 30th July 1950



"KANGAROOS," BY REYNOLD HART, SHOWN AT THE RECENT EXHIBITION OF DRAWINGS BY AUSTRALIAN ABORIGINAL CHILDREN AT OVERSEAS HOUSE, ST. JAMES'S.



"LANDSCAPE—NATIVES DANCING"; BY REVEL COOPER, THE RITUAL HEAD-DRESSES AND PAINTED BODIES OF THE DANCING ABORIGINES SHOULD BE NOTED.



"LANDSCAPE WITH KANGAROOS"; BY FOURTEEN-YEAR-OLD FARNELL DEMSTER. THE DECORATIVE CHARM AND COMPOSITION OF THIS DRAWING ARE REMARKABLE.

The remarkable drawings which we illustrate on this page were made by Australian Aboriginal children who, it is stated, had had no previous instruction in art, and had not seen any European paintings or water-colour drawings. The young artists, whose work has the characteristic freshness and naive charm of Primitive paintings, have remarkable powers of observation and a great feeling for composition and atmosphere. Their talent was first discovered, four years ago, by Mr. and Mrs. Noel White, who had been appointed by the West Australian Educational authorities to take charge of the Carrolup Native Settlement. The 111 drawings which comprised the exhibition at Overseas House, St. James's (which was due to

ABORIGINAL AUSTRALIAN ART:
NOTABLE WORK BY CHILDREN.



"POSSUMS"; A SHEET OF ANIMAL DRAWINGS BY REVEL COOPER, SURROUNDED BY A BORDER OF BOOMERANGS, CLUBS AND OTHER ABORIGINAL IMPLEMENTS.



"TREE STUDY"; BY REVEL COOPER, ONE OF THE INTERESTING COLLECTION OF DRAWINGS BY AUSTRALIAN ABORIGINAL CHILDREN.

close on August 11), were collected by Mrs. Florence Rutter and were shown by her permission. They have previously been exhibited in Holland, Australia and New Zealand, but this is the first occasion on which they have been seen in this country. The drawings, by artists aged between five and fourteen years, include designs for porcelain and fabrics, landscapes, seascapes and a series of sheets of animal drawings, surrounded by decorative borders composed of Australian Aboriginal weapons and other objects, with neatly written notes on the characteristics and habits of the animals illustrated. The selection which we reproduce on this page gives a good idea of the high standard achieved.



Critics praised these pictures in London yesterday — ABOVE, dancing warriors; RIGHT, detail of opossums. They were done by aboriginal children at a bush school.

CAN YOUR CHILD DRAW LIKE THIS?



By Daily Graphic Reporter
 EXACTLY A YEAR ago a 72-year-old English grandmother made a "tour" of the Australian bushland to a class of barefooted aboriginal schoolboys.
 She was sprightly, silver-haired Mrs. Florence Rutler, of Woodside Park, N., and in London yesterday she kept her promise.
 She showed hundreds of visitors through a room at the Overseas League, W. Its walls were adorned with 131 drawings.

All were the work of untrained aboriginal children, in French, pastel, watercolour, crayon and chalk.
 Mrs. Rutler pointed excitedly to a photograph of herself with two aboriginal boys.
 "That is Parnell Dempster—and Reynold Hart," she said. "I love those boys. Some day they are going to be great artists."
 "Reynold and Parnell, who wants to take up commercial art, are boys of Carrolup Native Settlement, in the northern wastes of Western Australia.
 A year ago, in Perth, Western Australia, Mrs.

Rutler bought a magazine. In it were reproductions of two pastel drawings.
 That night she was on a bumpy northern train, headed for the Carrolup Settlement, 175 miles away.
 At Carrolup, she met Mr. and Mrs. Noel White, who have devoted their lives to the aborigines.
 Then she saw the schoolroom.

"I was so thrilled I couldn't believe my eyes," says Mrs. Rutler. "The drawings were amazing for untrained children."
 "I was determined to do something for them."
 "I am hoping a drawing may be put in the British Museum."
 "Then she showed me a letter from the aboriginal artist."
 It says: "We are very proud of you and what you are doing for us in other parts of the world."

We are very keen on the exhibition you was putting on in England; but I am very sorry to say that we are not allowed to draw after school or at night. Because Mr. Sully the super-tendant put a stop to it. Mr. White and the school inspectors are very disappointed about it. He could do lots of drawings for you but we haven't the chance. We haven't forgotten you. Will Mrs. Rutler we hope you won't be angry with us about the drawings. It's not our fault. I must now bring my simple letter to an end wishing you the best of luck and god bless you.

I remain,
 Yours sincerely,
 Reynold Hart.

How he writes: letter, with picture postscript, from aboriginal schoolboy Reynold Hart.

NATIVE SCHOOL CHANGES

KATANNING, Dec. 11: The Department of Native Affairs is to close the school now being conducted at Carrolup Native Settlement by the Education Department. It has arranged for the natives' educational requirements to be supplied by the missions at Rowlands and Wandering. Boys over the age of 12 will remain at Carrolup, which is to be changed into a rural training centre and, if necessary, special arrangements will be made for the education of the boys remaining between the ages of 12 and 14.

Carrolup has come into prominence recently because of the artistic ability of the native students at the school.

5. 'At first we hated him because' Mr. White as gentle as he was stood for no nonsense. He soon won our confidence and respect, for Mr. White was more than a teacher to us. This one man accomplished in a few short years what an whole Department could never do if they tried from now to eternity.

With Mr. White continually battling for us things gradually improved all around. We were all keen on drawing and Mr. White was even keener to help. Instead of going fishing or swimming most of the boys turned their attentions to doing crayon drawings weekends. For Mr. White to trust us with the key.



HUMAN INNATE EMOTIONAL NEEDS

- Feeling safe and secure.
- Feeling a sense of belonging.
- Being connected to others, to culture and country.
- Reciprocity: being truly heard and seen by the people around us, feeling that we are held in someone else's mind and heart.
- Having hope.
- Feeling empowered, a sense of autonomy and control.
- Having a sense of competence and achievement.
- Having trust and being trusted.
- Having meaning and purpose.
- Possessing a strong identity...
- Feeling loved.

REGULATION AND HEALING

- Stress response systems in the brain become hyper-reactive following trauma & disconnection.
- Patterned, repetitive, rhythmic activity makes these overly reactive core regulatory networks get back in balance.
- Music, sport, dance, drawing, and walking in nature regulate. Each of these activities also has very important relational elements. They also have important cognitive elements.
- They engage, activate and synchronise activity throughout the brain from the bottom up and from the top down.



EXIT



MAXIMUM OCCUPANCY BY
SMALL PART OF BUILDING

Education Center



theCarrolup story

HOME BLOG BOOK STORY GALLERY ▾ PROJECT ▾ HEALING ▾ ABOUT US CONTACT



Warning: Aboriginal and Torres Strait Islander viewers are advised that this website, and its links, contain images and voices of people who have passed away.




Traumatised Aboriginal children living in the squalor of a 1940s government native settlement

Available now as a downloadable eBook

Connection uses 'faces' and 'voices' of the past to take you into a world where Aboriginal children rise above great adversity to create beautiful landscape drawings that are acclaimed on both sides of the world. Connection is a story of trauma, and the overcoming of trauma. A story that resonates in today's world of the oppressed and their oppressors. A story of Hope, Heart and Healing.

'... the book is nothing short of incredible.'
Carlie Atkinson, CEO, We Al-li Programs

 [More about the book](#)

