



FIRST PEOPLES AND AUSTRALIAN MUSEUMS AND GALLERIES

A REPORT ON THE ENGAGEMENT OF INDIGENOUS
AUSTRALIANS IN THE MUSEUMS AND GALLERIES
SECTOR, WRITTEN FOR THE AUSTRALIAN
MUSEUMS AND GALLERIES ASSOCIATION, 2018

Written by Terri Janke and Company



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Acknowledgements:

Terri Janke and Company would like to acknowledge the input from the Indigenous Advisory Group members.

Special thanks to Alex Marsden, Director of AMaGA for her guidance on the project; and to Stephanie Hamilton.

This paper would not be possible without the people who submitted responses to the issues paper, attended workshops, spoke with us, and emailed us. Thank you all for your participation, comments and time.

WARNING

The document contains names of deceased Aboriginal and Torres Strait Islander people.

Important legal notice

The laws and policies cited in this book are current as at September 2018. They are generally discussed for the purposes of providing this report. No person should rely on the contents of this report for a specific legal matter but should obtain professional legal advice from a qualified legal practitioner.



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CONTENTS

Preface	1
Outline of this Report	3
Glossary	4
Abbreviations	4
Executive Summary	6
PART 1: OUTLINE OF THE PROJECT AND CONSULTATION	8
1.1. About the Australian Museums and Galleries Association (AMaGA)	8
1.2. Terms of Reference	8
1.3. Continuing Cultures, Ongoing Responsibilities	8
1.4. Methodology and Consultation Process	10
1.5. Top 5 Key Points from each Workshop	12
1.5.1. Sydney (8 September 2017)	12
1.5.2. Canberra (21 September 2017)	15
1.5.3. Launceston (26 September 2017)	16
1.5.4. Hobart (28 September 2017)	18
1.5.5. Cairns (3 November 2017)	20
1.5.6. Canberra – Indigenous only (9 November 2017)	22
1.5.7. Melbourne (21 November 2017)	23
1.5.8. Perth (28 November 2017)	24
1.5.9. Brisbane (1 February 2018)	25
1.5.10. Adelaide (5 March 2018)	27
1.5.11. Sunshine Coast (13 April 2018)	28
1.5.12. Brisbane – Indigenous only (25 May 2018)	30
1.5.13. Darwin (25 June 2018)	30
1.6. Meetings and Conferences Attended	32
1.6.1. Australian Museums and Galleries Association Conferences	32

1.6.2. Australian Council of Indigenous Repatriation, Department of Communications	32
1.6.3. National Association of Museum Exhibitors (NAME)	33
1.6.4. QAGOMA Indigenous Advisory Panel	33
1.6.5. University Art Museums Australia	34
1.6.6. Museum Next	35
1.6.7. Council of Australian Museum Directors	35
1.6.8. Indigenous Advisory Group	35
1.7. Policy framework	36
1.7.1. CCOR Principles Critique	36
1.7.2. Understanding the ‘Why’	36
1.7.3. Specific issues for galleries	36
PART 2: QUANTITATIVE RESEARCH FINDINGS	37
2.1. Audit Report Findings	37
2.1.1. Relevance (Visitor Sentiment)	37
2.1.2. Partnerships (RAPs)	38
2.1.3. Policy	39
2.1.4. People (Employment/Boards/Committees)	40
2.1.5. Place (Procurement and Merchandise)	41
2.2. Reconciliation Action Plans (RAPs)	41
2.2.1. Western Australian Museum	42
2.2.2. Museum of Applied Arts and Science (MAAS)	42
2.2.3. National Museum of Australia	42
2.2.4. Australian Museum	42
2.2.5. Australian War Memorial	42
2.2.6. Museum of Australian Democracy	43
2.2.7. Museums & Galleries of NSW	43
2.2.8. HOTA Art Centre Gold Coast	43
2.2.9. State Library of Queensland	43

FIRST PEOPLES

2.3. ICIP Protocols	44
2.3.1. MAAS – Australian Indigenous Cultural and Intellectual Property Protocol	44
2.4. Indigenous Engagement Policies	45
2.4.1. National Museum of Australia – Indigenous Cultural Rights and Engagement Policy	45
2.4.2. Museum of Contemporary Art – Aboriginal and Torres Strait Islander Cultural Learning Framework	45
2.4.3. Museums Victoria – Strategic Plan 2017-2025	46
2.4.4. Queensland Art Gallery & Gallery of Modern Art – Aboriginal and Torres Strait Islander Engagement Strategy	46
2.4.5. Local Government	46
PART 3: CONSULTATION FINDINGS	48
3.1. Reimagining Representation	49
3.1.1. Representing Indigenous Stories	49
3.1.1.1. Power and representation	50
3.1.1.2. Acknowledging Indigenous knowledge	51
3.1.2.3. Education and school curriculum	51
3.1.2. Telling the Truths	53
3.1.3. Amplifying Indigenous Voices	55
3.1.4. Increasing Indigenous Audiences	56
3.1.5. National Museum of Australia, <i>Encounters: Revealing Stories of Aboriginal and Torres Strait Islander Objects from the British Museum</i> (2015-2016)	57
3.2. Embedding Indigenous Values into Museum and Gallery Business	59
3.2.1. Policies and Protocols	59
3.2.2. Cultural Competency	61
3.2.3. Cultural Safety	62
3.2.4. Engagement and Consultation	63
3.2.5. Championing Leadership	65
3.2.6. Audience	65
3.2.7. Interpretation of Collections	66

3.2.7.1. Representation	66
3.3. Increasing Indigenous Opportunities	69
3.3.1. People working with Museums and Galleries	69
3.3.2. Relationships and Partnerships	76
3.3.3. Advisory Groups	77
3.3.4. Boards	79
3.3.5. Procurement	79
3.4. Two Way Caretaking of Cultural Material	79
3.4.1. Access to Collections	79
3.4.1.1. Difficulty knowing what Indigenous materials are held	79
3.4.2. Indigenous Cultural and Intellectual Property	81
3.4.3. Collection Management	82
3.4.4. New media and technologies	83
3.5. Connecting with Indigenous Communities	85
3.5.1. Repatriation	85
3.5.2. Aboriginal Managed and Controlled Spaces	87
3.5.3. Working together	91
PART 4: CONCLUDING RECOMMENDATIONS	95
4.1. Reimagining Representation	95
4.2. Embedding Indigenous Values into Museum and Gallery Business	96
4.3. Increasing Indigenous Opportunity	97
4.4. Two Way Caretaking of Cultural Material	97
4.5. Connecting with Indigenous Communities	98
4.6. Next Steps	99
4.6.1. Five Key Elements for Change	99
4.6.2. Critical Pathways and processes	99
4.6.3. Recommendations for <i>Continuous Cultures, Ongoing Responsibilities</i> policy	99

Appendix 1: Review of Legal Framework	100
Appendix 2: International Case Studies	107
Appendix 3: Acknowledgements	113
Bibliography	119



PREFACE

Historically, museums are places where Indigenous cultural materials are displayed through an ethnographic gaze as relics of a past dying culture. Galleries too, collected and displayed art with a colonial and aesthetic focus, with little acknowledgement of the living communities connecting to this heritage. Over the past 40 years, there have been significant shifts towards changing the relationship and dynamics between cultural institutions and Indigenous people. Today more than ever, the sector must listen to the voices of Indigenous people who are seeking their rights to determine how their cultural material is managed and represented.

In 1996, Museums Australia, now the Australian Museums and Galleries Association (AMaGA), simplified the 1993 policy *Previous Possessions, New Obligations* into a plain english summary for museums in Australia and Aboriginal and Torres Strait Islanders. Then in 2005, they revised the policy, naming it *Continuing Cultures, Ongoing Responsibilities: Principles and Guidelines for Australian Museums working with Aboriginal and Torres Strait Islander Cultural Heritage*. These documents set much needed standards of Indigenous employment, care of collections, repatriation and management of sacred and secret material. Now, almost 15 years on, AMaGA seeks to revisit these and other issues to support the continued improvement of Indigenous engagement in cultural institutions.

AMaGA is the peak advocacy body representing museums, galleries, historic sites, research organisations, art and cultural centres across Australia. AMaGA commissioned Terri Janke and Company, Lawyers and Consultants, to undertake a research and consultation project to examine how museums and galleries can further improve Indigenous representation and participation across all areas.

Terri Janke and Company conducted a national survey which resulted in the Audit Report: Museums and Galleries and Indigenous Representation and Participation (2017). We also produced a Literature Review on the topic; and published an Issues Paper. A series of community consultations, workshops and meetings were then undertaken across the country.

This report analyses the findings of our research and sets the foundation for strengthening Indigenous engagement in the sector. The themes throughout are the basis for the Indigenous Roadmap, which has been produced as a separate document. We have also suggested changes to update AMaGA's Indigenous policy, *Continuous Cultures: Ongoing Responsibilities*, which is another separate document, available online.

It was a pleasure to work on this project and to hear from so many people who are passionate and dedicated to ensuring the sector wholeheartedly includes and embraces Indigenous people, stories and perspectives.

We acknowledge the guidance of Alex Marsden, National Director of AMaGA; the Project Steering Committee; and the Indigenous Advisory Group members who attended three meetings.

We also thank the members of Australian Museums and Galleries Association and the state organisations that assisted us with getting the word out about our workshops. We acknowledge the hundreds of passionate individuals and organisations who attended the workshops; responded to the Issues paper or contacted us to provide feedback.

For more information about the project and the documents mentioned above, please go to the project's website: www.amaga-indigenous.org.au.

OUTLINE OF THIS REPORT

This report presents the findings of the project as follows:

Part 1: The outline of the project, details of our consultations and summaries of the workshops, meetings and conferences across Australia.

Part 2: Quantitative research findings, including the results of the Audit Report, and a review of current Reconciliation Action Plans, ICIP protocols, and Indigenous engagement policies across the sector.

Part 3: Qualitative findings drawn from research and all consultations: workshops, responses to the Issues Paper, teleconferences and face-to-face meetings.

Part 4: Concluding recommendations that set future directions in response to the above findings. These formed the core themes and focus areas for the Indigenous Roadmap.

GLOSSARY

Indigenous Indigenous people are the Aboriginal and Torres Strait Islander people of Australia.

Abbreviations

AAAA	Aboriginal Art Association of Australia
ACARA	Australian Curriculum, Assessment and Reporting Authority
ACHAA	Aboriginal Culture, Heritage & Arts Association Inc
ACIR	Advisory Committee for Indigenous Repatriation
AIATSIS	Australian Institute of Aboriginal and Torres Strait Islander Studies
AMaGA	Australian Museums and Galleries Association
ANKAAA	Association of Northern, Kimberley and Arnhem Aboriginal Artists
ATSIC	Aboriginal and Torres Strait Islander Commission
CIAF	Cairns Indigenous Art Fair
CCOR	Continuous Cultures: Ongoing Responsibilities
CQUniversity	Central Queensland University
DAAF	Darwin Aboriginal Art Fair
DAAFF	Darwin Aboriginal Art Fair Foundation
FAIRA	Foundation of Aboriginal and Islander Research Action
GLAM	Galleries, Libraries, Archives and Museums
GOMA	Gallery of Modern Art
GRs	Genetic resources
ICIP	Indigenous Cultural and Intellectual Property
ICOM	International Council of Museums
ICOMOS	International Council on Monuments and Sites
IKCs	Indigenous Knowledge Centres
IRS	Indian Residential Schools (Canada)
IPP	Indigenous Procurement Policy (Cth)
JLM	Jarjums Life Museum
KPI	Key Performance Indicator
LGA	Local Government Authority
MAAS	Museum of Applied Arts and Sciences
NAGPRA	Native American Graves Repatriation Act (USA)
NFSA	National Film and Sound Archive of Australia
NGA	National Gallery of Australia

NHMRC	National Health and Medical Research Council
NMA	National Museum of Australia
NMAI	National Museum of the American Indian Act (USA)
NRP	National Resting Place
MAG	Museums Australia Queensland
LALC	Local Aboriginal Land Council
RAP	Reconciliation Action Plan
QIAMEA	Queensland Indigenous Arts Marketing & Export Agency
QVMAG	Queen Victoria Museum & Art Gallery
RGAG	Regional Galleries Association Queensland
SLQ	State Library of Queensland
STEAM	Science, Technology, Engineering, Arts and Maths
TAAC	Tasmanian Aboriginal Advisory Council
TCE	Traditional cultural expressions
TK	Traditional knowledge
TRC	Truth and Reconciliation Commission of Canada
TMAG	Tasmanian Museum and Art Gallery
UAMA	University Art Museums Australia
UNDRIP	United Nations Declaration on the Rights of Indigenous Peoples
UNESCO	United Nations Educational, Scientific and Cultural Organization
UTAS	University of Tasmania
WIPO IGC	World Intellectual Property Organisation's Inter-Governmental Committee on Intellectual Property and Genetic Resources, Traditional Knowledge and Folklore

EXECUTIVE SUMMARY

The *First Peoples and Australian Museums and Galleries Report* presents the findings of the AMaGA Indigenous Roadmap project and examines the core issues of past and current Indigenous engagement in the Australian museums and galleries sector.

Extensive nationwide consultations underpin the Report, involving Indigenous and non-Indigenous museum and gallery employees, artists, professionals, curators, consultants and community members. This included surveys, workshops, meetings, teleconferences and submissions to the Issues Paper. These valuable voices can be heard throughout the paper and help to inform the vision for change in the sector as outlined in the Roadmap.

The Report embeds this material under the following **Five Key Elements** that serve as the framework for the Roadmap document. Due to the interconnected nature of these issues, many areas overlap and speak to each other.

Reimagining Representation¹ focuses on the representation of Indigenous stories, truth telling, amplifying Indigenous voices, and increasing Indigenous audiences. The acknowledgement and inclusion of Indigenous perspectives and knowledge across the entire sector is a vital part of the change needed within museums and galleries. Consultations reveal the participants' awareness of the power structures that influence development in the sector, as well as the need for education and curriculum changes. The role of place and authenticity is also considered in terms of cultural heritage, monuments and the traditional land institutions are built upon.

This key element also includes the importance of empowering Indigenous voices through project development that prioritises Indigenous interpretation and agency. Here the impacts and role of key Indigenous artists, curators and writers are reflected upon. It is these creative practitioners, both on and off country, who are at the centre of this reimagining and reclaiming of Indigenous representation. Strategies for increasing Indigenous audiences is also included in relation to these areas.

Embedding Indigenous Values into Museum and Gallery Business explores the key roles of policies and protocols, cultural competency and safety, engagement and consultation, Indigenous leadership, and interpretation of collections. Reconciliation Action Plans and Indigenous Cultural and Intellectual Property (ICIP) protocols form a valuable framework for institutions to create policies and programs informed by Indigenous cultural values. Cultural competency should be ingrained in all levels of an institution to support a culturally safe environment where Indigenous employees and audiences feel welcomed and supported.

Issues surrounding engagement and consultation are discussed with a focus on the importance of reciprocal, collaborative projects. The effects of genuine, long-term collaboration is felt through landmark projects such as *Songlines: Tracking the Seven Sisters* and *Yidaki: Didjeridu and the Sound of Australia*. The need for the Roadmap to support the development of Indigenous leadership roles in the sector also comprises this inclusion of Indigenous values and peoples across all areas of the business.

Indigenous Opportunities focuses on the significant areas of employment, curatorship, partnerships, advisory groups, boards and procurement. Within employment there's a need for clearer career trajectories and support structures to assist the professional development, training and retention of Indigenous staff. Many participants were aware of the cultural expertise Indigenous people bring to the sector regardless of the external museum hierarchy or ranking system. For this reason, this report recommends that the Roadmap prompts the sector to consider Indigenous people not as mere resources, but as professional practitioners who navigate dual roles between western institutions and Indigenous communities.

Two Way Caretaking of Cultural Material considers the mutual pathway involved between institutions and Indigenous custodians when it comes to issues in the accessibility and management of collections. The review on current methodologies surrounding inventories and archival practices indicates a need for increased awareness of Indigenous Cultural and Intellectual Property (ICIP) protocols within the sector. Consultations revealed that the role of Elders, knowledge holders and the communities at large are key in bringing collections to life – ensuring cultural revitalisation and community identity.

1

Richard Flanagan, 'The world is being undone before us. If we do not reimagine Australia, we will be undone too' on *The Guardian* (5 August 2018) <<https://www.theguardian.com/australia-news/2018/aug/05/the-world-is-being-undone-before-us-if-we-do-not-reimagine-australia-we-will-be-undone-too>>.

In relation to cross disciplinary developments, the use of new media and technologies is likely to continue to influence the caretaking of cultural material. Digital archival practices are already in place and can help to coordinate the tracking of cultural materials around the country, ensuring communities can reconnect with cultural heritage relevant to the place of origin.

The fifth and final key element, **Connecting with Indigenous Communities**, focuses on the repatriation of cultural materials, the issue of ancestral remains and unprovenanced material. Many workshops revealed concerns surrounding these significant issues. The urgent need for a National Keeping Place was called for, with suggestions for it to be an Indigenous run and nationally recognised space of reflection and reconciliation. There is a need to support the vast network of Indigenous Art and Cultural Centres that exist across the country – some of which are struggling, to various degrees, to perform at their optimal potential due to funding and infrastructure difficulties. The sector must be made aware of the need to support these smaller organisations as they function as multifaceted cultural hubs for on country community connection, health support, education and tourism.

There is a need for long-term outreach programs and facilities to support Indigenous communities that do not have access to urban centres. These might centre around access to museum and gallery collections. This kind of engagement opens the way for youth and elder support programs, benefit sharing, and the many opportunities for cross-sector collaboration, including increased support and promotion of Indigenous art fairs and festivals.

It is recommended to consider the content of this Report as the source material of the directives contained in the Roadmap. The sector is encouraged to refer to this document alongside the Roadmap as the included voices, case studies, consultation findings and research provides valuable context to the directives in the Roadmap.

Additionally, national and international case studies have been included throughout the paper, reviewing examples of best practice, influential developments and contributions to the ongoing advancement of Indigenous engagement in the museum and gallery sector.





PART 1: OUTLINE OF THE PROJECT AND CONSULTATION

1.1. About the Australian Museums and Galleries Association (AMaGA)

AMaGA is the national association for the museums and galleries sector, committed to protecting and promoting Australia's arts, culture and heritage. Established in 1994, AMaGA is the peak advocacy body and encompasses a wide and diverse range of national, state, regional and community organisations including museums, galleries, historic sites, research organisations and Indigenous art and cultural centres across Australia.

AMaGA members are linked by a shared dedication to the arts and sciences, movable cultural heritage, research, community access, participation and education. Current membership stands at 1,463 members, which comprises 727 individual members (including individuals employed in museums, retired museum professionals, students and volunteers), and 736 organisational members (representing thousands of individuals through the large institutions).

AMaGA is a non-government, non-profit, membership-based body that works to:

- promote museum and gallery sector development,
- set and articulate ethical standards,
- facilitate training,
- advance knowledge, and
- address issues and raise public awareness through advocacy.

As one of its guiding values, AMaGA recognises 'Australia's Indigenous peoples as the nation's First peoples and is committed to ensuring that Indigenous people have control and management of their cultural heritage and are active participants in any interpretation to the wider community.'²

1.2. Terms of Reference

The Indigenous Roadmap Project began in 2014, with the creation of a small working group established to meet and discuss how best to advance the participation and representation of Aboriginal and Torres Strait Islander peoples in the sector.

The Indigenous Roadmap Project follows on from the two earlier publications: *Previous Possessions, New Obligations* (1996), and *Continuous Cultures, Ongoing Responsibilities* (2005). These publications existed as guides for working with Aboriginal and Torres Strait Islander people in the museum sector.

At the 2015 AMaGA National Conference, a special session provided the space for a proposed national audit of the current practice and for the development of a plan for improvement. Additionally, a Melbourne Workshop attended by Indigenous cultural sector leaders suggested that a comprehensive study of existing levels of participation and representation of Aboriginal and Torres Strait Islander peoples in museums and galleries around Australia should be drafted to help identify the gaps and shortfalls in this area.

Following on from these important early events, Alex Marsden, AMaGA's National Director, was successful in applying for a 2-year Catalyst grant from the Commonwealth Department of the Arts. Terri Janke and Company were selected to develop the Indigenous 10 Year Roadmap.

1.3. Continuing Cultures, Ongoing Responsibilities

In the early 1990s, *Previous Possessions, New Obligations* was developed (in a process of co-chaired consultation with Indigenous leaders) as 'a comprehensive statement of principles and detailed policies covering relations between museums and Aboriginal and Torres Islander peoples'.³ This was the first national policy adopted by Australian museums to fundamentally reshape relationships and address the long-term cultural and spiritual survival

² AMaGA, *About Us* (2018) <www.amaga.org.au/about-us>

³ Des Griffin, 'Previous possessions, new obligations: a commitment by Australian museums' (1996) 9(1) *Curator: The Museum Journal* 45.

of Indigenous Australians. The objectives of this project were to change protocols that shaped museum practices, to encourage institutions to take affirmative collective action to begin to remediate past wrongs, and to improve the communication and understanding of Indigenous Australia in museums and galleries across the nation.

The issues addressed by *Previous Possessions, New Obligations* included human remains, secret/sacred material, research collection management, public programs, governance, organisational goals, strategy, leadership, management, resources support, structures and systems, policies, procedures and cooperation.⁴ An article by Des Griffin (co-chair of the development of *Previous Possessions, New Obligations* with Lori Richardson), published in the US museum journal *Curator* in 1996, provides a full account of the background and processes leading to the realisation of *Previous Possessions, New Obligations* as a then-ground breaking policy by international standards.⁵

An evaluation of *Previous Possessions, New Obligations* undertaken by the Australian Museum Audience Research Centre in 2000⁶, concluded that *Previous Possessions, New Obligations* had substantially achieved its goals with respect to major museums located in capital cities. However, due to changes in the sector, the evaluation called for a review and update to be undertaken. A revised policy, *Continuous Cultures, Ongoing Responsibilities*, sought to build upon *Previous Possessions, New Obligations* principles, and to establish changes in ideas around working with Indigenous cultural material. These included:

- Custodianship and caretaking, rather than ownership
- Recognition of the value of stories and other intangibles associated with objects
- Acknowledgement and recognition within museums of contemporary Aboriginal and Torres Strait Islander cultural practices
- The creation of genuine relationships of recognition and reciprocity between traditional custodians and museums and galleries.⁷

Continuous Cultures, Ongoing Responsibilities established that the Indigenous policy for Australian museums needed to be followed in tandem with the sector's self-regulating ethics code.⁸

The principles were also expanded upon, and new issues were highlighted, including:

- Self-determination
- Management and collections
- Access to collections and information
- Assistance to Indigenous communities
- Employment and training
- Policy formulation
- Cultural and intellectual property rights
- Reconciliation.

Guidelines were included for:

- Collections management
- Employment and training
- Direction and management
- New technologies
- Relationships and communication.

The majority of sector standards are set by AMaGA to follow the above policies. However, throughout the sector, different museums and galleries operate at many different levels, under various government authorities, and with different priorities and capacities. Consequently, some institutions have followed the policies, some have extended and improved upon them, and some have simply ignored them.

4 Council of Australian Museum Associations, *Previous Possessions, New Obligations: Policies for Museums in Australia and Aboriginal and Torres Strait Islander Peoples* (The Council, 1993).

5 Griffin, above n 1.

6 Lynda Kelly, Phil Gordon and Tim Sullivan, 'We deal with relationships: not just objects: an Evaluation of Previous Possessions, New Obligations: Museums Australia Policy for Museums in Australia and Aboriginal and Torres Strait Islander Peoples, Green Paper', Australian Museum Audience Research Centre, November 2000; revised 20 February 2001. See also Tim Sullivan, Lynda Kelly and Phil Gordon, 'Museums and Indigenous People in Australia: A Review of Previous Possessions, New Obligations' (2003) 46(2) *Curator* 208.

7 Museums Australia, *Continuous Cultures, Ongoing Responsibilities: Principles and guidelines for Australian museums working with Aboriginal and Torres Strait Islander cultural heritage*, (Museums Australia, 2005) 7.

8 Museums Australia, *Code of Ethics for Art, History & Science Museums*, (Museums Australia, 2nd edn, 1999).

1.4. Methodology and Consultation Process

The methodology for the Indigenous 10 Year Roadmap was developed to focus on consultation in order to grow an effective Roadmap that reflected the needs of Indigenous peoples and museums and galleries. The best way to achieve this was to focus on speaking with Indigenous and non-Indigenous museum and gallery workers and Indigenous communities.

Stage 1: Audit

The aim of the Audit Report was to ascertain the current state of Indigenous participation and representation in Australian museums and galleries.

‘Survey Monkey’ was the online tool that was used to collect quantitative data via online surveys. These were distributed to AMaGA member organisations, contacts of Terri Janke and Company, and others through social media blogs and posts, phone calls, and the AMaGA Magazine.

There were 4 separate surveys with a total of 214 responses. These surveys were broken up into:

1. **The Organisation Survey**, 54 questions, with 74 responses in total;
2. **Individual 1. Professionals** working in the museum & gallery sector, 31 questions with 83 valid responses in total;
3. **Individual 2. Indigenous Stakeholders**, not-working in the museum/gallery sector, 24 questions with 33 responses in total;
4. **Individual 3. Visitors**, non-Indigenous, not-working in the museum/gallery sector, 20 questions with 25 responses in total.

The complete Audit Report can be viewed at www.amaga-indigenous.org.au/audit-report

Stage 2: Literature Review

The Literature Review focused on gathering information from a range of different publications. The publications included a range of academic articles, government, sector, and international reports, international legislation, treaties and conventions, and Australian legislation.

The resulting document highlighted key themes that were central throughout the publications. These included self-determination, employment and governance, transmission of knowledge, representation, Indigenous engagement, language, training needs, keeping places, Aboriginal arts centres, architecture, digital issues, collection management, repatriation, and Reconciliation Action Plans.

The Literature Review can be viewed at www.amaga-indigenous.org.au/literature-review

Stage 3: Workshops

Workshops provided a space for Indigenous communities, museum and gallery professionals, and Indigenous people working in the sector to come together and draw attention to some of the issues they face when working on Indigenous engagement and representation. The workshops that took place include:

- Sydney, 8 September 2017
- Canberra, 21 September 2017
- Launceston, 26 September 2017
- Hobart, 28 September 2017
- Cairns, 2 November 2017
- Canberra (Indigenous only), 9 November 2017
- Melbourne, 21 November 2017
- Perth, 28 November 2017
- Brisbane, 1 February 2018
- Adelaide, 5 March 2018

- Sunshine Coast, 13 April 2018
- Brisbane (Indigenous-only), 25 May 2018
- Darwin, 25 June 2018

In these workshops, specific questions were posed to participants to generate discussion. These questions asked:

- Where are we now? What are the main issues to address? What are the good examples (case studies) that set benchmarks?
- What are the goals? How should museums and galleries engage with Indigenous people in 2027?
- What are the challenges?
- What kind of strategies or programs would assist?
- What people or organisations can assist?
- How do we measure success?
- What changes should be made to *Continuing Cultures, Ongoing Responsibilities*?

Stage 4: One-on-one Consultations

One-on-one teleconferences, meetings, and emails have also constituted a significant proportion of consultations. Over 500 people were contacted for the project.

Stage 5: NSW Cultural Centres Consultations

Terri Janke also collaborated with the Museum & Galleries NSW, working with Michael Rolfe, CEO, and Steve Miller, Aboriginal Sector Programs Manager, to conduct research on Aboriginal cultural centres and keeping places in NSW. With M&G NSW and with the support of Create NSW, Terri Janke participated in a fieldtrip to the Hunter region with Steve Miller and Paula Maling (Create NSW): Bahtabah Local Aboriginal Land Council; Lake Macquarie City Art Gallery; Ungooroo Aboriginal Corporation, Mindaribba LALC; Murrook Cultural Centre and Miromaa Language & Technology Centre.

The findings of the fieldtrip are included in the report, *Living Centres for Living Cultures 2*.⁹

Terri also facilitated a roundtable discussion at the State Library of NSW with members of ACHAA (Aboriginal Culture, Heritage & Arts Association Inc.) held on 30 August 2017 to discuss the challenges and opportunities for Aboriginal Cultural Centres in NSW. The following organisations were represented at the roundtable:

- Miromaa Language & Technology Centre (MALTC)
- Muru Mittigar Aboriginal Cultural and Education Centre
- Yarra Worra Worra
- Yarkuwa Indigenous Knowledge Centre
- Dharriwaa Elders Group
- Armidale Keeping Place
- Minjungbal Aboriginal Cultural Centre
- State Library of NSW (Indigenous staff in attendance).

Stage 6: Issues Paper Submissions

The Issues Paper was drafted to outline some of the issues facing Indigenous engagement and participation. People were encouraged to submit their responses to the Issues Paper in order to gain a broader understanding of the issues currently arising in Indigenous engagement in the sector.

We received 20 submissions from individuals, galleries, museums, universities and cultural centres.

- Aboriginal Art Association of Australia (AAAA)
- Allison Morgan
- Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS)

FIRST PEOPLES

- Chella Goldwin
- Commonwealth Department of Communications and the Arts
- Coralie Dann
- Kerry Jones and family
- Kimberley Aboriginal Law and Cultural Centre
- Matt Poll
- Matthew Rimmer
- National Archives of Australia
- National Gallery of Australia
- National Health and Medical Research Council
- State Library of QLD
- Sydney University
- Tristan Schultz
- Vanessa Russ, Berndt Museum
- Victoria Lynn
- Wes Morris
- Western Australian Museum.

1.5. Top 5 Key Points from each Workshop

1.5.1. Sydney (8 September 2017)

Museum of Applied Arts and Sciences (MAAS)

Total attendees: 30

The first workshop took place at the Museum of Applied Arts and Sciences (MAAS) in Sydney on 8 September 2017. The workshop ran for the entire day and sought to develop a dialogue surrounding the aims and direction of the Indigenous 10-Year Roadmap. The day was generously hosted by the Museum of Applied Arts and Sciences (MAAS). The program was organised by Marcus Hughes, Head of Indigenous Engagement & Strategy, Museum of Applied Arts & Sciences, who outlined the key questions that the Roadmap must address:

1. The Point of Departure - Where are we now?
2. The Destination - Where do we want to go?
3. The Vehicle - How do we get there?
4. Passengers - Who do we bring on board?
5. Signposts - How do we know when we get there?

Terri Janke presented on the project. Auntie Donna Ingram, an Elder of the Redfern Aboriginal Community, delivered the Acknowledgement of Country.

Speakers with knowledge and experience in the museums and galleries sector were invited to share their perspectives and contribute to topics of discussion. The participants then formed groups in roundtable discussions surrounding a series of questions, issues and future goals.

Caroline Martin, consultant and former curator, Boonwarrung woman.

‘Bringing Indigenous voices to museums has been a long journey. Over the past 20 years, Indigenous people working in museums have strived to have our cultures from the place the museums are situated represented. We must enable Indigenous stories, histories and perspective from our diverse Indigenous communities. Hearing the stories straight from a wide range of Indigenous people brings home the reality that Indigenous culture is a living culture.’

Hayden Walsh (Producer, Indigenous Programs, Sydney Living Museums) inspired the audience to consider the museum as

‘... a living, breathing place in which conversations are had ... where there is a new life to the museum not from simply adding a new collection of things, but rather a new life to the museum based on the minds of the community members that walk through those doors and bring with them their own unique ideas, research and conversations.’¹⁰

Amanda Jane Reynolds, independent curator, storyteller and creative artist, of Guringai and European ancestry

‘It is fundamental to include Aboriginal and Torres Strait Islander communities at the concept stage of exhibitions, to enable their voice and their interpretation of collections. It’s about bringing their perspective but also about strengthening their cultural practices for future generations. Examples include the Possum Skin cloak, the opening of the Gallery of First Australians (National Museum of Australia 2001), and the First Peoples exhibition (Bunjilaka Aboriginal Cultural Centre, Museum Victoria 2013).’

‘When you work in a museum, the pressure for any funding is often based on visitor numbers and there is an assumption that First Nations exhibitions or First Nations-led exhibitions can’t be major drawcards for large visitor numbers. This is slowly changing, for example First Peoples at Bunjilaka reached record visitor numbers in its opening season.’

Susan Moylan-Coombs, Director at The Gaimaragal Group.

‘Museums and Galleries need to ask, what is the story we want to define our nation? If you want to change consciousness, you need to tell the full story.’

‘To engage the community, you must establish a meaningful relationship and connection and make the message relevant. To do this, you must bring in Indigenous people to work collaboratively.’

‘To measure success, we should have a Gross National Cultural Indicator which looks at how we embrace Indigenous culture, but also all cultures.’

Ronald Briggs, Indigenous librarian

‘Working with, and consulting Aboriginal communities was a fundamental part of putting together the State Library of NSW’s photographic exhibition of carved trees in Western NSW. We had support from many of the communities where the trees were from. There was one person who was sceptical. But the majority wanted the opportunity to showcase cultural practices that had not been done for 100 years or more. It was sometimes hard for us, being from these communities, but our approach was to be transparent and focus on the benefits of the community.’

Tasha James, Manager of Indigenous Connections, NFSA

‘The Community Access Visits is a great example of how we can engage with Indigenous Communities properly with full consultation from the community in the planning ... to make sure everything is done with respect to the community and cultural protocols are applied.’

‘I took a group through once who were an Aboriginal Women’s Embedding group. They wanted to see the woven baskets we had in the collection from Bundjalung country. They were interested in these baskets because it was part of their cultural heritage. The DNA

FIRST PEOPLES

of their ancestor is woven in the basket, the country of Bundjalung is threaded through the native grasses that was used to make it. They wanted to learn how to make it and revitalise this cultural practice of their people.’¹¹

Lauren Booker, Project Administrator for PARADISEC.

‘There needs to be greater communication between cultural institutions, archives and universities to collaborate on provenancing and attributing collections so communities can be contacted regarding appropriate access, storage and engagement.’

‘Cultural institutions are reflective of the changing social context, but they are not automated to change when society does; policies, practices, aesthetics, language - need to be actively modified by museum professionals.’¹²

Robynne Quiggin, Trustee, Australian Museum

‘Whole of institution commitment is key to driving real change. It has to be supported by the governing board, the director and the senior leadership team to influence all departments of our cultural institutions, from admin to retail to collections.’

Language

- To achieve a more rights-based framework, the group recommended using more empowering language. Aboriginal and Torres Strait Islander people should be referred to as First People and First Nations.
- Dated language such as ‘artefacts’ and ‘objects’ reinforces an anthropological paradigm that does not reflect the living cultures of Australia. Changes to language can be powerful as they move institutions towards a more inclusive practice.

Employment

- There is a need for more Indigenous people in senior positions, so that they can make decisions and effect change. This should be a non-negotiable goal of the Roadmap and a marker of success. There is also a great need for retention strategies.
- Institutions must trust cultural professionals and their knowledge; elevate and promote their value as cultural experts. Institutions must pay their consultants and co-curators.

Cultural safety

- Museums and galleries must address culturally safety issues that arise for staff and visitors. Aboriginal and Torres Strait Islander people have a history of mistrust towards museums and galleries; these institutions can be perceived as unwelcoming government bodies.
- Labels should be in language; Indigenous people don’t have to pay to see their culture on display.
- Museums and galleries must ensure that they are culturally safe workplaces for Indigenous employees. All staff should be trained to have a minimum level of cultural competency and be trained in their institution’s culture and history.
- Cultural awareness training should be delivered by experts with authority and expertise, not simply an Indigenous employee just because they are Indigenous.
- Genuine and meaningful engagement with communities should underpin exhibitions.
- Museums need ICIP Protocols with clear processes for engaging people. A National Indigenous Cultural Authority could be involved.

Youth

- Hayden Walsh (SLM) spoke about the responsibility that institutions have to young people; they must inspire hope and find deeper and lasting ways of connecting with youth.¹³ He emphasised the importance

¹¹ Tasha James, Sydney Workshop, The Powerhouse Museum, 8 September 2017.

¹² Lauren Booker, Sydney Workshop, The Powerhouse Museum, 8 September 2017.

¹³ Hayden Walsh, Sydney Workshop, The Powerhouse Museum, 8 September 2017.

of creating dynamic museum spaces that actively engage community members and welcome their unique ideas and dialogue.

- For example, Lawrence English's 'A People's Choir' in the MAAS 'This is a Voice' exhibition, invited audience members to tell their individual stories and dreams in a recording booth. Their voices then formed a soundscape installation that was added to throughout the duration of the show.

Spreading Awareness of Policy Documents

- The roundtable discussions revealed that *Continuous Cultures, Ongoing Responsibilities* is not widely known or referred to by museum and gallery executives and staff members. A participant commented that he could count on one hand the number of times he had read the *Continuous Cultures* document.¹⁴
- Amanda Reynolds highlighted that policy documents, including international documents, are valuable tools for museums, galleries and cultural institutions. Many participants agreed that it is important to spread awareness of policies and protocols for them to have an impact.

1.5.2. Canberra (21 September 2017)

National Museum of Australia

Total attendees: 28

The second workshop took place in Canberra at the National Museum of Australia (NMA) on 21 September 2017. The workshop was presented by Terri Janke, with the help of her team, Tamina Pitt and Elizabeth Mason. There were a variety of representatives from a range of institutions including the National Museum of Australia, AIATSIS, Questacon, Canberra Museum and Art Gallery, CSIRO and more.

To set the scene for discussion, the workshop started with two speakers, Margo Neale, National Museum of Australia, and Gary Oakley, a former curator at the Australian War Memorial. Their knowledge and experience working in museums with Indigenous collections was valuable to the discussion on Indigenous engagement and collaboration. By the end of the day, the group had compiled a document that outlined the participants' ideas on the goals, challenges and opportunities for the Roadmap.

Margo Neale, Head, Centre for Indigenous Knowledge, Senior Indigenous Curator & Advisor to the Director, National Museum Australia

'The epic exhibition, 'Songlines: Tracking the Seven Sisters' was an Anangu initiative. The museum responded to their urgent plea that "the Songlines are all broken up and we want you to help put them back together". It took many years of travelling the songlines on Country across three deserts and listening to what they wanted saved of this knowledge system for both the archive and to gain public support through an exhibition. There was a lot of engagement by many key organisations including the NPY Women's Council, Anangu Arts and some 10 art centres. Together with the traditional owners we formed a curatorium co-led by a senior law woman and custodian of the Seven Sisters, Inawinytji Williamson. They were not an advisory group or a reference group, they too were the curators along with us from the western institutional world. This enabled us to respect each other's knowledge and skills so that we all worked together as knowledge holders – the western expertise along with Aboriginal knowledge. The sharing of their knowledge was controlled by Anangu who wanted to teach all Australians that this was their story too. To share this history and continent we need to know the stories of its creation beyond the last 240 years.'

Gary Oakley, first Indigenous Liaison Officer and Indigenous Curator at the Australian War Memorial.

'We have to be inclusive and not just put the Indigenous display in the corner of the museum.'

FIRST PEOPLES

‘Having an Indigenous curator means a lot more talking to a community and asking for their input.’

Indigenous Voices

- Museums, galleries and cultural institutions need to have an Indigenous voice throughout all collections and programs.
- Indigenous perspectives can be applied across all exhibits in a museum or gallery.
- 2027 should see an integration where Indigenous people aren’t limited to ‘Indigenous’ matters but interpret and perform the collective history of Australia.

Long-Term Consultation

- As exemplified by Songlines, successfully co-curating and building relationships are long-haul processes that involve establishing connections from the beginning of a project and maintaining these throughout.
- Sector needs to recognise that true consultation is a long-term process and is not going to work in a corporate timeframe.

Employment

- There should be more Indigenous staff in decision-making roles and at executive levels of influence and leadership.
- Indigenous staff should be given the support and flexibility needed to fulfil their roles. Their needs must be worked around by the institution not the other way around.
- A new employment framework is necessary where staff can spend their time in community rather than away from their homelands.

Collaboration and Sharing

- Institutional competitiveness is disastrous; there should instead be an attitude of sharing and support to focus on the bigger picture.
- Engaging students is vital, especially given the large student population in Canberra.
- There should be collaborations with other large organisations - e.g. mining companies.
- Success of collaborations measured through community feedback, increasing number of Indigenous visitor members, and the strengthening of relationships.

Community Control

- Need to build a greater understanding of what communities want – national resting place; national knowledge/cultural centres; devolved model where control sits with communities.
- Breaking down of the hierarchical structure and Western knowledge systems favoured by museums and galleries that causes fear of engagement.
- Where organisations have collections, they need individual contracts and agreements with the communities who own it.
- Digital knowledge management must be steered by Indigenous consultation and worldview.

1.5.3. Launceston (26 September 2017)

Queen Victoria Museum & Art Gallery (QVMAG)

Total attendees: 14

There were a variety of attendees at the Launceston workshop, with the majority being from the local community. Internationally renowned and respected shell worker and artist Lola Greeno presented a talk preceding the group discussions. Along with her extensive knowledge of traditional and contemporary Indigenous art practice, Greeno brought over 20 years of experience in museums and art galleries to the table. She discussed issues such as the care of objects in collections, the categorisation of Indigenous Art, and cultural respect.

Lola Greeno, Artist, Curator, Educator

‘I joined the QVMAG Aboriginal Advisory Reference Group in 2013. A major part of the role was to advise on the plan and content for the Gallery of the First Tasmanians. We also stated our concern for the lack of Aboriginal employment, whereas TMAG had many cadetships and trainees through their Indigenous Cultures Program and still a number of curators employed today.’

‘In 2002 the Queen Victoria Museum and Art Gallery put together an exhibition from their collection and some new works called Strings Across Time. This gave women the opportunity to participate in helping to restore and mount old and new shell necklaces for the show.’

Aunty Patsy Cameron, Tasmanian Aboriginal Elder

‘Elders weren’t coming to see exhibitions.’

‘Institutions should engage with indigenous communities to gain trust.’

Netty Shaw, Artist

‘Instructions and protocols are needed when dealing with Indigenous Art.’

‘The younger generation need to be taught how to look after their own ideas and share that acknowledgement. There should be more training on protecting ideas.’

Fiona Hughes, co-chair of Reconciliation Tasmania

‘We do it because we love our culture, not to be in museums.’

Denise Robinson, Program Officer Aboriginal Arts, Arts Tasmania

‘There is an increasing focus on including Indigenous Living Culture exhibitions and programs within the museum and gallery sector yet there is not a strong enough desire to ensure that these culturally significant exhibitions are managed, curated, and cared for by Aboriginal employees. There needs to be targeted funding towards the professional training and development of Indigenous persons to be employed in the museum and gallery sector.’

Belinda Cotton, Executive Officer Arts and Culture, Creative Arts and Culture Services, City of Launceston

‘There is an increased need for professional recognition.’

Employment

- The consensus was that museums and galleries in Tasmania currently have a lack of employment opportunities for Indigenous peoples. While Greeno did acknowledge the employment of local Tasmanian women at QVMAG in recent years, there is still further to go.
- Denise Robinson called for targeting funding towards the professional development of Indigenous persons employed in the sector.
- There should be identified Aboriginal positions within museums and galleries to provide cultural guidance and ongoing training.
- There should be sector-wide training protocols to ensure all museum and gallery staff, regardless of background, receive equivalent training.

Community Engagement

- Genuine involvement with communities will result in long lasting relationships, which will ultimately help to build trust, increase interest and close the gap.
- The use of protocols can create stronger relationships between museums, galleries and Indigenous

FIRST PEOPLES

communities.

- Fiona Hughes suggested that in order to engage the wider community, local people must be encouraged to consult with their communities. From this foundation, Indigenous people can be encouraged to work in project teams.

Training

- More training protocols are needed towards caring for collections and the ethical treatment of collections.
- Communities could also train exhibitors and create a respectful process to ensure the information and local stories about an exhibition are communicated and documented correctly.
- Netty Shaw called for a training program to empower the younger generation to protect and share their ideas and work.

Youth

- Lola Greeno spoke of the dialogue between Indigenous students at Riawunna Centre (UTAS) who raised awareness of the complexities regarding the categorisation and display of Indigenous works and materials.
- Traineeships and mentoring of young people are vital to building education support systems for communities. This will ensure inspiration and encouragement to be involved with museums and galleries.

Send Draft Roadmap to Communities

- Tasmanian needs are different to the mainland and these need to be reflected in the protocols used by an institution.
- With respect and appreciation of the different needs of each community, a draft of the Roadmap should be sent to the community leaders around the country. The leaders can then consult their communities and families to obtain relevant feedback.

1.5.4. Hobart (28 September 2017)

Tasmanian Museum and Art Gallery (TMAG)

Total attendees: 15

The Hobart Workshop took place at the Tasmanian Museum and Art Gallery (TMAG), Australia's second oldest museum. TMAG is responsible for the State Collections of Tasmania, holding almost 800,000 objects.¹⁵ In 2003, the Tasmanian Aboriginal Advisory Council (TAAC) was established to direct and inform TMAG on matters relevant to Aboriginal cultural heritage.¹⁶ Some of its members were present at the workshop.

We met with the Director Janet Carding who gave us an overview of the projects including *Kanalaritja*, shell necklaces created by Zoe Rimmer which was touring to places on the mainland such as Melbourne and Canberra. She mentioned the Aboriginal Education Officer, Tiangi Brown works with schools on outreach projects. This position is funded in partnership with the Department of Education. She suggested that there should be mentoring programs for Indigenous staff through CAMD, like the women mentoring programs. The Roadmap must lay some key challenges to the leadership group to collect data of their engagement and share insights. The Commonwealth Repatriation Program will be important in reaching goals. Key focus areas are inventory and repatriation to country; and building relationships with Aboriginal communities.¹⁷

Zoe Rimmer and Greg Lehman presented speeches before the discussion was opened to the group. There was a strong focus on community consultation, repatriation of ancestral remains and the genuine follow through of policy.

¹⁵ Tasmanian Museum & Art Gallery, About Us <https://www.tmag.tas.gov.au/about_us>

¹⁶ Ibid.

¹⁷ Taryn Saunders and Terri Janke, Meeting with Janet Carding, Director, Tasmanian Museum & Art Gallery, 27 September 2017.

Zoe Rimmer, Senior Curator of Indigenous Cultures, TMAG.

‘Although cultural knowledge needs to be valued equally, if not higher, to that of western academic abilities and skills, institutions (and management) need to accept and acknowledge that as an employer they do not own an Aboriginal employee’s cultural knowledge.’

‘The burn out rate and the ‘burden of representation’ are real. We want to be working in these institutions for the benefit of our peoples and our cultural materials and our community cultural knowledges. We don’t want to be seen as a resource or to feel that our main duty is to provide white people with information, images, resources, connections to community, to facilitate their projects. We are not the institutions conduit to community. We are professional researchers, writers, curators, educators and so forth, who provide a connection for Indigenous communities to collections and cultural material.’

‘What is needed is real commitment and resourcing to implement strategies that put Indigenous people in control. That create space for Indigenous peoples. That privilege Indigenous stories and voice. That recognise our sovereignty in our collections and our agency as Aboriginal employees.’

‘Above all, a willingness to let go of the power – a willingness to establish and embrace methods of de-colonising spaces, practices and mindsets across the board – through collections management, storage and access, exhibition development, research projects, programming, marketing and communications, conservation...’

Greg Lehman, Tasmanian Aboriginal curator, AMAGA Indigenous Advisory Committee

‘Why not relocate material to an annex ... find a place, building or facility that could act as an annex.’

‘[Museums] need to develop confidence working with the communities and establish a community keeping place in a way Aboriginal people can run.’

Karen Brown, Community Member, Tasmanian Aboriginal Community

‘Proper Aboriginal archives in this state don’t exist. They are hidden away in government and state institutions. We should be able to get a hold of these items so we can tell our story.’

‘There’s not enough consultation with the wider community. Our communities don’t know about what’s happening within these museums until they read it in the paper or hear it on the street. How can we reconcile when they sit up there and we sit down here? There needs to be a level playing ground to reconcile.’

Consultations

- There needs to be more confidence and consistency in consultations.
- Zoe Rimmer stated that it should be a collaborative process from the outset to recognise Indigenous agency and ensure mutual benefit, ‘Consultation should be the very first step, when a project is still just an idea, and must be followed by appropriate and meaningful engagement.’¹⁸
- Protocols should be introduced to standardise a process of respectful collaboration. There should be recognition of custodians and partnerships in exhibitions and conferences.
- Museums and galleries could develop an accreditation system with Indigenous communities.

FIRST PEOPLES

Employment

- Rimmer stated, 'Institutions should be creating a welcoming place for Indigenous people not just as visitors but in their capacity as professional staff'.¹⁹
- Designated space on Boards for at least one Aboriginal representative.
- There's a higher burnout rate because of the complexity and variety of expectations in an Indigenous role. To combat this, there needs to be more investment in the ongoing career development of Indigenous people in the sector – not just at traineeship level.²⁰
- 'There needs to be greater awareness of the complexity and the juggling of multiple roles we are expected to play as Indigenous employees of such institutions', said Rimmer.²¹

Repatriation

- Tony Brown (curator) expressed concerns about the way ancestral remains are being dealt with at TMAG. He spoke of the need for the museum to move forward from here with utmost cultural respect and awareness.
- Rimmer stated, 'The return of ancestral remains is unfortunately an ongoing process ... there is a critical need to consider unprovenanced ancestral remains'.²²
- Rosie Smith (Aboriginal Health Careers Officer, School of Medicine and Health Sciences) shared her unique perspective, commenting on the imbalance of recognition in the medical sector concerning the discovery of ancestral remains.²³
- There was a collective push for a National Resting Place (NRP) decided through collaboration. Lehman suggested a community run annex under Aboriginal management. This would enable a more welcoming space for people to access ancestral remains.
- Overall, the group dialogue highlighted the need for institutions and governments to take more responsibility for repatriation. They should communicate and report to the communities on an annual basis to discuss the progress regarding ancestral remains and involve the community in decision-making.

Training

- Institutions should be working together and following the same protocols.
- Cultural awareness training is needed across all institutions.
- Larger museums could distribute information and train smaller museums and galleries to achieve sector consistency.
- TMAG is struggling to collaborate with other institutions due to differing processes.

Consistency and Follow Through

- Commitment to long term employment for Indigenous staff, rather than short term contracts would be a big improvement to Closing the Gap. TMAG has had many 3-5-year contracts but once finished, the position ceases to exist.
- There has been a decrease of momentum in recent years – momentum needs to be consistent if things are to change.²⁴

1.5.5. Cairns (3 November 2017)

CQUniversity

Attendees: 10

The Cairns workshop took place at the Central Queensland University on 3 November 2017. Henrietta Marrie (Associate Professor, CQUniversity), a Gimuy Yidinji woman from Yarrabah, presented a speech centred around the issue of ownership and museum archives. She spoke of how interactions with objects allow members of community to remain connected to story and culture.

¹⁹ Zoe Rimmer, Hobart Workshop, Tasmanian Museum and Art Gallery, 28 September 2017.

²⁰ Ibid.

²¹ Ibid.

²² Ibid.

²³ Rosie Smith, Hobart Workshop, Tasmanian Museum and Art Gallery, 28 September 2017.

²⁴ Greg Lehman, Hobart Workshop, Tasmanian Museum and Art Gallery, 28 September 2017.

The group dialogue revealed what genuine engagement might look like for people from community. It also became apparent that there was a lack of awareness of the AMaGA Indigenous policies amongst participants.

Henrietta Marrie, Gimuy Yidinji woman & Associate Professor, CQUniversity

‘What we don’t have is legislation about the ownership of our cultural heritage ... Collections from way back are owned by individual collectors and the Crown. Ownership of materials need to be given back to the community so they can decide if and how they want to involve museums and galleries.

Museums and galleries don’t see the traditional as a continued culture. It is about display. We don’t want to be exhibiting works of art and make it look like it is in the past. It is part of a continuing culture.’

Gabrielle Sullivan, Indigenous Art Code

‘A painting embodies a lot more than just the work we see hanging on the wall. It is a disconnection if the institution only uses a paragraph that sets in stone as to what that work is. The life of that work keeps living and the artist adds information.

The artist or the art centre will hold records and information about that work but what does that mean if it is only kept there [the art centre] and the institution who owns the work are seen as the authority as to what the story is? There is a story and knowledge. The artists want the stories to keep evolving, how do they share this when the work leaves their hands?’

Genuine engagement

- Holistic engagement is genuine and creates trust. Face to face communication is preferable to over-the-phone style consultations.
- Meaningful engagement involves institutions to recognise and support the living culture, knowledge and personal histories attached to these objects. Objects should not be characterised as simply artworks on a wall.
- Objects should be exhibited in communities; there are many small communities outside the main city centres who desire to engage with the material but who are limited by expense and distance.
- Institutions must increase opportunities for people to represent and talk about their own culture – this will naturally lead to improved engagement and communication between communities and custodians.

Ownership

- Marrie reflected on how the current Crown ownership of cultural objects can be considered an extension of colonisation.
- The *QLD Aboriginal Cultural Heritage Act (2003)* should be having more influence on ownership.
- There is a urgent need for specific legislation around ownership and for the development of acquisition policies that facilitate ongoing access to collections by First Nations people.
- Legal rights in this area are fundamental.

Repatriation

- The repatriation examples of the British Museum and Mungo Man were discussed.

Access

- General difficulty gaining access to collections.
- Importance of people being allowed access to their works: artists add life to an artwork held in a collection – there is a need for the artist to return to the object to keep telling that story.
- Different museums have different policies, and it is often challenging to know the appropriate process/ procedure to follow.
- Need to address the fact that distance and cost means that communities are often limited in their ability to see collections.

FIRST PEOPLES

Consultation

- Consultation must involve the community at large, not just one person.
- The voices of Elders is important in consultation processes.
- Lore structure needs to be understood, respected and complied with where possible.

1.5.6. Canberra – Indigenous only (9 November 2017)

AIATSIS

Attendees: 14

The Canberra (Indigenous only) workshop was attended by Indigenous staff from key national cultural institutions. The group discussed that, as Indigenous people working the sector, this was one of the first opportunities to come together to talk about important issues.

Professional Development

- The group discussed the different entry pathways of Indigenous people into the sector, from university degrees to working in the public sector.
- The best employers were those that engaged and supported the Indigenous staff members to develop their interests and to support their unique talents and aspirations.

Support for Networking with other Indigenous people in the sector

- Indigenous attendees from the National Library of Australia reported that the NLA leadership had supported them to attend this event.
- They noted that the NLA had increased Indigenous staff numbers and were providing professional guidance.
- The importance of having a champion in the executive was noted as leading these opportunities.

Cultural Management of Collections

- Often the Indigenous staff member is expected to know everything about Indigenous cultural collections and objects.
- One participant reflected on when they had been asked to examine objects in boxes that could have sacred significance with no briefing or guidance, 'It wasn't my country, how could I be expected to know?'
- Additionally, the need for ensuring proper cultural care of objects was discussed including dealing with men's and women's objects.

ICIP Protocols

- Protocols and consulting with Aboriginal communities was also highlighted. Objects are connected to living people, and there is associated knowledge and Indigenous Cultural and Intellectual Property (ICIP).
- There was discussion about the fact that the Indigenous employee was expected to perform the clearances and negotiate uses of ICIP. The model needs to change so that all staff are educated on protocols.

Cultural Safety

- Participants highlighted the challenges in navigating the dual role of working for museums and galleries and being members of the Indigenous community.
- They feel responsible to their communities to provide input and guidance on collections, however they are not always in positions of power to ensure that commitments are carried through.
- One participant said, 'If the institution gets it wrong, it's okay for non-Indigenous people, but we Indigenous people have to be accountable to family and community.'

1.5.7. Melbourne (21 November 2017)

Arts Centre Melbourne

Attendees: 13

The Melbourne workshop began with an introduction to the Arts Centre from Claire Spencer, CEO, who highlighted the Centre's Indigenous performing and visual arts projects.

The group discussed issues surrounding museum engagement, employment and access. Concerns were raised that there was a lack of leadership on Indigenous engagement in executive management. Indigenous engagement is complex and takes time and strategic consideration. Managers of Australian museums and galleries must embed Indigenous engagement in their organisation's business.

Samantha Hamilton, Head, Collections, Preservation and Access, Arts Centre Melbourne

'The people on the ground are wanting to engage. However, we need the leaders driving it ... There needs to be a yearly plan. That is what I would call engagement.'²⁵

Rosemary Wrench (Senior Collection Manager, Donald Thomson Collection, Museums Victoria)

'Engagement sometimes takes longer than the process, so you can't have the timelines driving the project'.²⁶

Active Engagement

- Executive/leadership must make engagement about more than just policy, lip service, check-the-box – it is about ethical communication. It must occur at the beginning of a project.
- Samantha Hamilton stated that engagement needs to come from the top. Organisations need a workplan and funding to drive meaningful projects.
- Engagement sometimes takes longer than expected so it is important to have flexible timelines around projects.
- Active rather than passive engagement; partnership rather than consultation. Ongoing rather than on-off.
- Organisations have Reconciliation Action Plans that do not promote meaningful engagement. RAPs should not be minimum standards for checking the box, a comprehensive approach to engagement is needed, that measures outcomes.
- It should not just be the Indigenous employees that do engagement, but it must be a skill for all people working in the museum or gallery.

Resources

- Communities need resources to enable them to provide the best services possible.
- Development of a standardized pay scale for aiding community consultation.
- Government support needed to enact change and implementation.

Top-down change needed

- There needs to be a change in museum workplace culture from the top-down.
- Feeling that those in leadership positions are not doing enough to drive/enact change.
- Need a greater number of Indigenous directors.
- Must be wary of the potential for leaders to silence the voices of those lower in the hierarchy which can easily stifle change; need to create safe spaces for non-hierarchical feedback/engagement.

Access

- Difficult to gain access to, and information about, objects held in collections.
- No major public inventory so what is held in collections is not public knowledge. An inventory would enable access and potentially provide employment opportunities to Indigenous people.

²⁵ Roundtable Discussion, Melbourne Workshop, Arts Centre Melbourne, 21 November 2017.
²⁶ Ibid.

FIRST PEOPLES

- However, need to consider the tension between public access and secret material, striking a balance between accessibility and respecting privacy.
- Bureaucracy as a significant barrier to access.
- The Roadmap will only be effective in addressing these issues if it is made available to people.

Training and Employment

- If Indigenous engagement goes wrong, the Indigenous person gets the blame. Indigenous people in museums and galleries feel a high sense of responsibility to please both the museum and the community. This causes stress.
- Good training and development programs are needed to foster long-term employment and create supportive working environments for Indigenous employees.
- Institutions should consider engaging communities as consultants, rather than individuals – this would take the pressure off individual Indigenous staff members to have to represent the interests of the entire community. This would highlight more diverse and rich perspectives.
- Training and opportunities should be provided to allow First Nations people to tell First Nation stories.
- Training should be provided in the community to allow more remote communities to care for their own materials e.g. community curators.
- Association for Tribal Libraries, Archives and Museums was mentioned as a model industry organisation that encourages debate and understanding on managing Indigenous collections.

1.5.8. Perth (28 November 2017)

State Library of Western Australia

Attendees: 38

The Perth workshop took place at the State Library of Western Australia on 28 November 2017. Terri Janke introduced the Roadmap project and presented the survey information and workshop content to date.

Deanne Fitzgerald (Senior Aboriginal and Torres Strait Islander Advisor, Western Australian Museum) spoke about the importance of acknowledging Indigenous staff in the sector.

‘While the sector is making an effort to change their practices of engaging and consulting with Indigenous Australia, to have their stories told from their perspectives and their voices heard within this space, the voices and stories of Indigenous staff also need to be heard. We need to be acknowledged for the hard work we do to make these places more culturally safe and culturally viable for both the Indigenous visitor and the Indigenous worker.’

Collaboration

- Museums and galleries must move away from a transactional approach to ATSI culture, people and communities.
- It needs to be recognised that Indigenous staff members cannot simply switch between their culture and their museum positions.
- The role and influence of philanthropy needs to be investigated.
- Funding is needed to diversify; to create a wider scope for collaboration.
- There is ‘so much generosity of spirit’ – a desire to share stories and culture. However, institutions do not always have the resources to handle this.

Control

- Difficult for institutions and communities to hand over control – requires trust, partnerships, understanding and genuine relationships.
- Tension between greater State/National control leading to a more centralised approach, balanced with the need for flexible approaches for different/smaller projects and partnerships.
- There is a need for institutions to acknowledge the various sources of knowledge: that not all knowledge

comes from formal institutionalised training etc.

- Consider whether the community is driving the project – intention, motivation, benefits.
- Impact of *Native Title Act 1993* (Cth).

Engagement

- There is a need for respectful and long-term engagement with diverse communities and individuals.
- Fitzgerald recommended that institutions bring in young people who are studying or graduated from university.
- Need to fix the institutions themselves as a requirement for engagement and consultation.
- Staff in institutions lack adequate skills, training and understanding of Indigenous culture and are thus ill-equipped for engagement with communities.
- Institutions should create different forums for discussion. For example, an Elders space or space where people feel safe to sit and engage knowing their intellectual and spiritual requirements can be at rest.
- It was mentioned that another potential area to increase engagement and employment is the Indigenous tourism sector.

Language and Labels

- The culturally competent use of language is a powerful tool to strengthen communication and build relationships. This includes using Aboriginal languages but also the context of how English is used to represent Aboriginal people as the ‘Other’.
- Fitzgerald spoke about how in museums, Indigenous culture is often represented as history with a denial around the continuation of culture. This aligned with Henrietta Marrie’s (Cairns workshop) point, ‘We don’t want to be exhibiting works of art and make it look like it is in the past.’²⁷
- The appropriate use of labels is fundamental in characterising the value and meaning of collections and objects – they have the potential to be offensive or illuminating.
- There must be a move away from terminology that is tokenistic in order to reach genuine dialogue.
- It was discussed how it is common for people to be hindered by a fear of saying the wrong thing. The institution must be a safe and understanding environment to facilitate open communication and learning.

Cultural awareness

- Ongoing cultural awareness training is vital; dual purpose of educating both Indigenous and non-Indigenous peoples.
- Creation of networks for support, sharing and ongoing development.
- Importance of RAPs.
- Cultural awareness is more than just learning through a book or a laptop; need to go on country and engage with communities.
- Move from cultural awareness to cultural competency.

1.5.9. Brisbane (1 February 2018)

State Library of Queensland

Attendees: 25

The Brisbane workshop took place at the State Library of Queensland on 1 February 2018. Terri Janke reviewed the previous workshops and introduced the issues that were raised such as employment, community engagement, collaboration, cultural safety, repatriation and more.

Sophia Nampitjimpa Sambono (Kuril Dhagun, Indigenous Knowledge Centre, State Library of Queensland) has worked in the GLAM sector for ten years, including as curator of Indigenous Collections at the NFSA as well as various placements at the National Museum of Australia, National Gallery of Australia, and the Old and New Parliament Houses. She presented a speech on community engagement and collection management.

27

Henrietta Marrie, Cairns Workshop, CQUniversity, 3 November 2017.

‘Up until recently Kuril Dhagun facilitated community and artist exhibitions through an EOI process. Successful applicants were assisted in researching the collection and curating and creating responses to it. These programs were instigated and run by SLQ’s talented (but now dwindling in numbers) Indigenous curators.’

‘The absence of Indigenous people at these levels creates a void where actions are left unexamined or unaccountable. This can lead to (from my own experiences) serious breaches of lore and protocol, breaches of trust with communities as custodians of materials, deliberately obstructionist approaches to access and collection management, and most commonly, white centred, colonialist, biased view on the management and growth of collections and subsequent programming.’²⁸

Engagement

- Engagement needs to be focused on Indigenous people and communities and must be mutual and reciprocal.
- Engagement that is merely tokenistic, rushed, transactional etc. is not positive or helpful. While there are many challenges to engagement, none should be so great as to prevent attempts at engagement.
- Kuril Dhagun in the State Library of Queensland exemplifies sustained engagement wherein a physical institutional space is centred on Indigenous knowledge and connection. It was opened in 2006 and adjusts to the needs of the community.
- Sambono spoke of the past programs run by Indigenous curators at Kuril Dhagun and how they facilitated community and artist exhibitions through an EOI process.

Collaboration

- Collaboration is vital as without Indigenous voices, there is a void where actions are left unexamined or unaccountable.²⁹
- Collaboration must be about being present, listening, having genuine connections, having time for people and communities, being aware of challenges, providing adequate remuneration, and flexibility.
- On-country and community museums could work towards achieving genuine collaboration. Collaboration with communities must be respectful of the multiple obligations and interests communities might have.
- Genuine engagement and empowerment of Indigenous staff should be viewed as a strength of an organisation. As Sambono stated, ‘Clearly Indigenous staff are an asset.’

Society-wide Solutions

- On a broad scale, there needs to be a greater understanding and value of Indigenous Australia’s history and culture.
- Emphasis should be placed on truth-telling, acknowledging the multiple perspectives and gaps, and adopting a holistic approach to understanding history.
- Funding was raised as a key issue; governments and large companies should be doing more to create opportunities for learning about Indigenous history and culture. Grassroots organisations also need to be utilized and encouraged.

Two steps forward, three steps back

- Two steps forward, three steps back: general feeling that there were not many examples of good practice and that overall progress had halted or gone backward. Feeling that there was a lack of momentum.
- As in the Sydney roundtable discussions, many people had not heard of *Continuous Cultures, Ongoing Responsibilities* – there needs to be a greater focus on how to promote the new guidelines.

28

Sophia Nampitjimpa Sambono, Brisbane Workshop, State Library of Queensland, 1 February 2018.

29

Ibid.

Need for an Indigenous-only forum

- There were concerns that it is difficult to discuss certain topics in a forum that is not Indigenous-only. Many people raised the idea that there needs to be a separate Indigenous only forum.

1.5.10. Adelaide (5 March 2018)

University of Adelaide

Attendees: 28

The Adelaide workshop was held at the University of Adelaide on 5 March 2018. Terri Janke presented an overview of the content and issues.

Professor John Carty (Head of Humanities, South Australian Museum and Professor of Anthropology, University of Adelaide) spoke about the key issues faced by the SA Museum such as Aboriginal representation, employment, and collection management.

‘Every museum has been built on colonialism and we are having to retrofit. We need to reconstitute these institutions and really challenge them to be accountable to other types of systems.’

‘Museums and galleries need to show courage and hand over control to Aboriginal story tellers and artists.’

Structure of Museums

- The current museum structure does not promote safety, inclusiveness and employment for Indigenous peoples.
- Physical architecture of museums should be challenged and adapted – create a genuine ‘Australian Museum’ rather than a museum based on European and colonial models.
- Museums and galleries must be willing to share control with Indigenous people and be willing to adapt their systems to this value system.

Leadership

- Executive levels must be held accountable.
- Staff will be vulnerable and influenced by those in leadership positions – thus, leaders have a responsibility to engage in the process of improving Indigenous engagement.
- Systematic change at all levels of an institution is needed.
- Accountability through self-auditing and transparency to audiences.

Funding

- There is a lack of funding for long-term consultation. Carty highlighted how the role and activities of a museum has changed, but the funding model has not followed.
- Corporate sponsorship often allows for better resources for projects e.g. Songlines didn’t need to rely on government funding as the project received corporate sponsorship.
- It is impossible to make significant progress without adequate resources and funding.
- Employment outside of the museum walls needs to be supported.

Advocacy

- Must advocate as a sector to create change, increase funding, and value Indigenous culture.
- Accountability: need to show that institutions MUST comply; stronger enforcement and accountability mechanisms are required.

Collaboration

- Best results will be achieved if institutions, individuals and communities work together.
- Everyone should know the expectations in order to hold each other to the same standards.

FIRST PEOPLES

- There should a national response, leading to standardised processes for improving Indigenous engagement.
- There is no formula for collaboration – it must operate on an individual, community-by-community, exhibition-by-exhibition basis.
- Promote reciprocal engagement that is mutually beneficial.
- The sharing of information and knowledge across the sector must increase.

1.5.11. Sunshine Coast (13 April 2018)

The Events Centre Caloundra

Attendees: 19

The Sunshine Coast workshop took place at the Events Centre Caloundra on 13 April 2018 with the support of the Sunshine Coast Council. The Sunshine Coast Council charges a cultural heritage levy of \$12.50 per annum per household. The levy aims to enable protection of cultural places, buildings and site and to celebrate the cultural heritage of the Sunshine Coast, including Indigenous heritage.

Terri Janke presented the background to the Roadmap and the developments so far. Bianca Beetson delivered a presentation before the participants formed groups for discussion.

Bianca Beetson is a Kabi Kabi and Wiradjuri woman and artist who works across sculpture, painting, print media and installation. Her work is held in private and public collections overseas and in Australia such as Queensland Art Gallery and Artbank. She is currently undertaking a Doctorate of Visual Arts at Griffith University where she also works as a lecturer in Contemporary Australian Indigenous Art. During her talk she advocated for the increased support by institutions of Kabi Kabi culture and community members.

'I want to see more visibility of Kabi Kabi art, culture, language and heritage on our country, not just tokenistic representation.'

I want our cultural practice to be respected as a living culture and respected for its excellence.

I want to see Kabi Kabi people having a place at the planning table ... We don't want to be just another hurdle or box you need to tick to get your project done. Or to make it 'authentic'. I want to see Kabi Kabi involved in all stages of the project'³⁰

Helena Gulash's work in Indigenous Affairs spans almost 40 years. It includes Senior Management roles such as the Director of Queensland Indigenous Arts Marketing & Export Agency (QIAMEA) and Manager of Australian Indigenous Cultural Network (AICN). She has been extensively engaged in advocating for Kabi Kabi rights and recognition and is currently an applicant for Kabi Kabi Native Title Claims. Gulash contributed some statements on Indigenous goals.

'Kabi Kabi aspirations and long-term vision need to be driving the 'policy' and 'programs'.

Kabi Kabi rights to increased access to our material culture need to be addressed and reflected in the program activities and outcomes.

We want to exercise our right to present our own Kabi Kabi informed perspectives.'

Kabi Kabi Traditional Owner Kerry Jones and family submitted a document outlining their concerns and recommendations for the sector.

*'In a way, museums, and stories or images or things shared at galleries, can be seen as tokenistic gestures and as what *little* has been saved or salvaged from significant Aboriginal societies and traditional lands, with much having been destroyed to the economic benefit and comfort of mainstream Australia.'*

30

Bianca Beetson, Sunshine Coast Workshop, The Events Centre Caloundra, 13 April 2018.

Aboriginal communities and Traditional Owner groups receive very little in resources to help recover and conserve their own cultural heritage.

Instead of museums receiving funding to manage or curate Aboriginal artefacts and cultural heritage property, such funds should be redirected to Aboriginal communities and Traditional Owner groups to operate Aboriginal Ranger programs and Keeping Places, to help Care for Country and Heritage and to help Close the Gap, and to engage the wider community through their own way.'

Institution Structure

- 'Each region needs a *State of Aboriginal Heritage Report*, investigated, resourced and published, at least on a three-yearly basis,' suggested Kerry Jones and family.
- Beetson stated the necessity for museums and galleries to be culturally safe, 'for all our mob who use these spaces'.³¹
- Neville Blackman, Community Partnerships Assistant at the University of the Sunshine Coast, called for the revival of the landscape, with country as a model of culture. He suggested a move away from the building as the medium of a museum. This would overhaul the traditional museum model, allowing for the inclusion of more diverse spaces such as workshop areas and interpretive spaces.
- Elspeth McEachern mentioned the example of Brambuk, the National Park and Cultural Centre in Gariwerd (the Grampians). Brambuk engages with country by offering visitors educational tours, activities and workshops that occur outside of the Centre and in the landscape.

Collaboration

- It is an industry professional challenge to engage with Indigenous peoples.
- Gulash called for full engagement via partnerships and agendas implemented by institutions and lead by the Kabi Kabi.
- There needs to be a shift by institutions towards initiating contact with Indigenous people and communities rather than Indigenous people always having to approach institutions.
- It was recognised that good examples of exhibitions happened due to successful partnerships between Indigenous people and institutions.

Local and Contemporary Culture

- 'I want to see Kabi Kabi having the ability to control how our culture, language and heritage is represented, presented, published and portrayed,' said Beetson.³²
- There is a recognised need for more opportunities for local and contemporary artists and programs to support the revival of Indigenous culture. This could be done through local culture programs run by Kabi Kabi people and facilitated by an institution.

Access

- There is a need to increase access to materials, records and databases. Keeping Places at museums should house local material.
- Indigenous people should be educated and informed by institutions about their processes and methods of accessing this material.
- Beetson suggested increased access to spaces within museums and galleries that are dedicated to Indigenous cultural activities, workshops or presentation of material.

Employment

- It is important for Indigenous people to be present at every level of employment.
- Beetson called for increased Indigenous representation and highlighted how the Sunshine Coast Arts Advisory Board currently has no Kabi Kabi representatives.

³¹ Bianca Beetson, Sunshine Coast Workshop, The Events Centre Caloundra, 13 April 2018.
³² Ibid.

FIRST PEOPLES

- There is a need to include dedicated people with ongoing arrangements, such as through residencies.
- Gulash stated that the contracting of Kabi Kabi Professional expertise is essential as is a strategy for employment and training.
- Institutional racism continues to be an issue, emphasising the importance of cultural awareness and education training within institutions.

1.5.12. Brisbane – Indigenous only (25 May 2018)

Griffith University

Attendees: 9

Indigenous Custodianship controlled

- There is the idea that museums and galleries need to update their policies and change their engagement.
- ICIP Protocols are needed. Indigenous people have a right to their cultural heritage. These Indigenous Cultural and Intellectual Property rights were covered in *Our Culture, Our Future*³³, and should be included in the Roadmap.
- Indigenous keeping places should be supported so that Indigenous people can hold belongings and restore cultural practices.
- Museums and galleries should be connecting with Indigenous keeping places to provide support in this endeavour.

Repatriation

- Bob Weatherall informed the group of the work that was done in the past by FAIRA on repatriation. This work had been supported by ATSIC but has slowed down since ATSIC's closure.
- There is a lack of Indigenous awareness around applying for repatriation. The processes and procedures are difficult to understand. Hubs that offer educational programs around repatriation applications, caring for cultural material and applying for funding would be supportive strategies for Indigenous keeping places.
- The museums and galleries want to make the repatriation process quick when it is finally underway, but sometimes there are no spaces to house things, so they need to slow the pace down and not put pressure on Indigenous people.

Procurement

- Museums and galleries should provide local Indigenous businesses with procurement opportunities. There are so many Indigenous businesses out there that could provide museums and galleries with goods and services, but they are not being tapped into.

Indigenous Staff

- Museums and galleries place too much responsibility on Indigenous staff to say yes. Indigenous staff cannot speak for all Indigenous people.

Exhibitions

- The inclusion of Indigenous cultural material in some exhibitions is often treated as an afterthought. Often when Indigenous staff are approached for permission, it is very last minute.

1.5.13. Darwin (25 June 2018)

Museum and Gallery of Northern Territory

Attendees: 15

The final workshop took place at the Museum and Gallery of Northern Territory in Darwin on the 25 June 2018.

33

Terri Janke, 'Our Culture: Our Future – Report on Australian Indigenous Cultural and Intellectual Property Rights' (Report, Australian Institute of Aboriginal and Torres Strait Islander Studies, 1999).

Terri Janke opened the group discussion with the question, 'Is there a converging and merging of Museums and Galleries'? The group discussed shifts in the standpoint that said museums were historical spaces and galleries were aesthetic spaces. There is a shifting of the lines in contemporary practice.

Shay Vigona-Goudge, Regional Arts Broker, Arts NT

'There should be 30% Indigenous employment across all facets of the museum and gallery sector.'

Marcus Schutenko, Director of the Museum and Art Gallery of the Northern Territory

'In the Northern Territory there are often issues in the management and delivery of programs, including Aboriginal programs, when a person leaves an organisation.

Changes to the Australia Council funding model in 2015, placing much higher emphasis on promoting Aboriginal culture in their criteria, have been beneficial to organisations working in Aboriginal art spaces.'

Christine Tarbett-Buckley, PhD Candidate, Northern Institute-College of Indigenous Futures, Arts and Society, Charles Darwin University

'The AMaGA Indigenous Roadmap project is an important initiative to support the engagement of the museum sector in meaningful development of custodial practices that are inclusive of indigenous belief systems and support sustained indigenous employment opportunities.

Early summations of findings from the Roadmap report evidence a divergence that exists between assumed and actual roles and responsibilities for management of Indigenous collections (both provenanced and unprovenanced) and the policy and practices of museums. The AMaGA Indigenous Roadmap project provides an important nexus in generating an evidence-based understanding of the void that exists and in defining a way forward to address a more inclusive basis that informs Australian museum keeping practices. It is a timely development.'

Management

- There are no systems in place to hand over management when a person leaves an organisation. This needs to be improved as it means there is often no way to pass on the important previous efforts of an employee, such as focusing on Indigenous engagement, when new management comes in.

Funding

- Marcus Schutenko stated that the grant system is problematic since the focus is on one-off projects – this prevents opportunities for building long-standing relationships with communities.
- There have been complaints about funding cuts which prevent people from working in the Indigenous sector.
- The Australia Council funding model in 2015 was highlighted as an example of something that was beneficial for organisations working in Aboriginal Art Spaces.

Employment

- As a goal for the Roadmap, Shay Vigona-Goudge (Arts NT) suggested 30% Indigenous employment should be the target for the museum and gallery sector.
- The issue of geographic privilege was mentioned as an issue not just for museums and galleries, but for all sectors.

Indigenous Cultural Museum

- Tibby Quall stated his vision for an Indigenous Cultural Museum, where everything is in one place – language, art, cultural objects etc.

FIRST PEOPLES

- This kind of museum could be run by Indigenous staff and could also act as an educational centre for the wider community.

Collaboration

- The museum and gallery sector should learn from the science sector and work more on collaborations with communities.

1.6. Meetings and Conferences Attended

1.6.1. Australian Museums and Galleries Association Conferences

We attended and presented at the AMaGA Conferences in 2017 and 2018. The project was launched at the 2017 Conference in Brisbane, and in Melbourne in 2018, Terri Janke presented in 4 different sessions. There was much discussion and feedback which was useful to inform the report.

1.6.2. Australian Council of Indigenous Repatriation, Department of Communications

Terri Janke attended the Australian Council of Indigenous Repatriation meeting held on 9 November 2017. The group included Lyndon Ormond Parker, Chrissy Grant, Phil Gordon, Jenny Pilot and Ned David. The discussion included:

Where are we now and where we should be heading

- Since the loss of ATSIC in the 1990s, museums have been going backwards in their Indigenous engagement and repatriation. The gains in the 1990s were important and we need to go back to the work done in those times to inform the future.
- Museums should have targets for employment at 3%.
- Technology should be used in opening up access to collections by Indigenous people. Augmented reality and other tech solutions should be explored.

Repatriation

- Repatriation of ancestral remains is of high importance. Communities need to think through protocols of ancestors coming back home, and government needs to work with them. The example of Mungo Man was discussed.
- The National Resting Place should be included in the Roadmap objective.

Working with Communities

- Return of objects to keeping places are important for Indigenous people and returning objects to country can revitalise culture. Conditions on return are complex; funding also limited. Indigenous people do not know what's in museums. There is an opportunity for digital options to assist.
- Indigenous keeping places need assistance with governance and knowledge sharing.
- Training and support is needed – face to face engagement, and outreach programming and support.
- Indigenous people should be enabled to engage with collections and interpret through their eyes, e.g.: Canning Stock Route exhibition has Curtis Taylor filming the stories of old people.

Research

- Indigenous people need to have access to collections for their cultural purposes.
- No invasive or extraction of DNA research – there need to be guidelines for research around Indigenous DNA research.
- Museums need robust ICIP protocols which have clear guidelines on research, access and publication. Ethics committees and museums access policies need to align. Consultation with communities should start before methodology.

International obligations

- Australian museums must meet Australia's obligations in the Declaration on the Rights of Indigenous People and the Convention on Biological Diversity.

1.6.3. National Association of Museum Exhibitors (NAME)

Terri Janke presented at a group meeting for the National Association of Museum Exhibitors at the Museum of Applied Art and Sciences on 23 November 2017. The following comments were made during group discussion:

Positive Changes

- Vicky Norman highlighted *Songlines: Tracking the Seven Sisters* as an example of the positive developments that have been taking place in the sector. She stated the importance of technology in engaging youth in relation to this project.
- Victoria Travers, Head of Exhibitions at Auckland Museum, commented that monitoring and training young people into the museums is where change will start to occur. With this involvement of the younger generations, a succession plan is important.

Policy

- There is a concern that the policies are invisible for new people entering the industry. Policies and protocols must be made visible and widely known, it is up to leadership to promote it and instil these values in the sector.
- A challenge is ensuring the smaller, volunteer museums receive and are aware of the key policies.

Language

- Maritime Museum have a policy of providing Indigenous language first in signage, acknowledging the past practice of it appearing second to English. However now English comes second as it is the foreign language to this land.
- Travers stated that Auckland Museum has a division that repatriates the languages they work with. The museum has also been involved with projects that have contributed to the broadening of vocabulary.

Community Engagement

- There is a need for more First Nations stories to be told, but not on behalf of mobs – instead going direct to the communities to tell their story, their way, in their voice.
- The significance of co-design and collaboration was highlighted.
- The idea of constructing a matrix of what a culturally constructed place might look like.

Measuring Success

- There needs to be a way of measuring success that is meaningful and engages Indigenous people and communities.
- This could involve behaviour change, social impacts, career development, job opportunities.
- A way to measure success from a community point of view alongside a museum's point of view.

1.6.4. QAGOMA Indigenous Advisory Panel

At the request of the Deputy Director Mr Simon Elliott, we attended the Queensland Art Gallery and Gallery of Modern Arts' Indigenous Advisory Panel meeting on 1 February 2018. In attendance were IAP members, Avril Quall, Louise Panuel, Kevin O'Brien, David Williams and Bianca Beetson, as well as the director Chris Saines, and Indigenous curator Bruce McLean, Curator of Indigenous Australian Art. Matters discussed included:

Indigenous Engagement

- The Museum's Aboriginal and Torres Strait Islander Engagement Strategy was developed to ensure that protocols for working with communities and individual Indigenous artists are incorporated into collection, acquisition and exhibition documents, so that the Executive Management team, curatorial and exhibitions management staff are able to better identify and resolve culturally specific issues.

FIRST PEOPLES

Representation

- QAGOMA's focus is contemporary art. The museum has held many Indigenous exhibitions. The works of Albert Namatjira are currently on display. QAGOMA aims to showcase a diverse range of Indigenous QLD artists. This has included Alick Tipoti, a Torres Strait Islander artist. Coming up, they will have a landmark exhibition by Tony Albert.

Reconciliation Action Plans

- QAGOMA has an IAG and a curator and was advertising for an assistant curator position. The museum will be looking at developing a RAP in the near future.

Indigenous design and architecture

- Indigenous people should be involved in the representation of spaces, and the building of museums to enable interpretation of sites and place.

Continuing past work

- The group noted the work by Indigenous people over the years including artists, curators and community members. The legacy of these groups needs to continue.

1.6.5. University Art Museums Australia

Terri Janke and Sarah Grant attended the UAMA meeting in Adelaide on 5 March 2018 at the Samstag Museum, University of South Australia. We were invited by Fiona Salmon, Chair of University Art Museums Australia (UAMA). The UAMA represents 22 university art museums in Australia. UAMA's goals include advocating on behalf of the Australian university art museum sector and developing and demonstrating best practice and professional standards for the sector. The following key issues were identified from the discussion:

Indigenous Curators and Staff

- 'Most University Art Museums hold collections of Aboriginal and Torres Strait Islander art and are working in different ways with Indigenous curators and artists. However, as is the case with most museums nationwide, there is a lack of representation of Indigenous staff.' – Fiona Salmon.
- There is a lack of Indigenous people working in university art museums. The Victorian government funded a pilot for an Indigenous curator in for 3 years. However, there needs to be ongoing support. The number of Indigenous people going through art history programs is small.
- University museums work closely with Indigenous academics and Aboriginal centres on campus. However, this is ad hoc and not coordinated.
- Flexible models to bring Indigenous people into the museums is needed. E.g.: people can work from remote areas and still contribute through regular visits and outreach.

Representation

- University art museums have more freedom than state and national institutions in how they represent Indigenous themes and include Indigenous artists and communities. There were many great examples of Indigenous exhibitions at universities which are setting benchmarks. There were examples of Indigenous artists developing solo shows and Aboriginal language programs. UAMA track the number of programs.
- Art Museum curators should interrogate themselves and be open and flexible in their approaches. They need to think differently; research and connect with communities. More coordination across the sector would remove the isolation. Academics may be working with communities; curators may also be. Different universities are also doing similar things. There would be benefits in coordinating their research and sharing resources.

Curriculum

- Connecting with the curriculum and schools are important. Schools are desperate for information about it. Teachers need guidance to tell the right stories.
- Publications on Indigenous exhibitions is important.

Engagement and building relationships

- One curator noted that their art museum is working with remote Aboriginal communities to guide them on large collections. The relationship was underpinned by an agreement around a shared model of custodianship. The agreement states that the university art museum does not acquire the material, they just hold it for safe keeping.

Indigenous Engagement and Indigenous Audiences

- Indigenous people don't tend to come to the galleries. Need to change this despite the funding challenges. Remote community engagement remains the biggest challenge. Travelling is a challenge. Communications with Indigenous communities is a challenge.
- Consultation on images and for clearances when publishing content is a challenge. Museums try to contact communities and have no response. There might be potential to post things online and then if there are issues, take down. This needs to be clarified as the alternative is the items become invisible. Clear guidelines would be useful.

1.6.6. Museum Next

Terri Janke gave a keynote address to the Brisbane Museum Next conference, 21 March 2018 presenting on the findings of the audit report and the consultations. National Director of AMaGA, Alex Marsden, introduced the presentation and outlined why the national association had undertaken the project.

1.6.7. Council of Australian Museum Directors

Terri Janke attended the Council of Australian Museum Directors meeting in Melbourne on 4 June 2018 to present on the Roadmap. The group discussed the opportunity to expand their executive mentorship program for Indigenous people. There was a discussion on the representation in their institution, RAPs, staff and the need for coordination and support of the Roadmap.

1.6.8. Indigenous Advisory Group

The Indigenous Advisory Group met three times to provide guidance on the project.

Our first meeting was held at the Australian Museum on 11 October 2017. We acknowledge the support from Kim McKay, Director of the Australian Museum. In attendance was Mat Trinca, Margo Neale, Mirna Heruc, Lyndall Ley, Robin Hirst, Marcus Schutenko, Deanne Fitzgerald, Alex Marsden, Stephanie Hamilton, Sarah Grant, Taryn Saunders, Alison Page, Terri Janke and Elizabeth Mason.

The second meeting was held at the Sydney Mint on 9 March 2018. We acknowledge the support of Peter White and the Sydney Living Museums. In attendance was Mat Trinca, Lydia Miller, Robin Hirst, Kate Delaney representing Karen Mundine, Margo Neale, Deanne Fitzgerald, Mirna Heruc, Peter White, Jilda Andrew, Gabrielle Sullivan, Alex Marsden and Stephanie Hamilton; Sarah Grant, Taryn Saunders, Terri Janke and Jean Kearney.

The third meeting was held on 30 August 2018 at the Australia Council with thanks to Lydia Miller, Director, Aboriginal and Torres Strait Islander Arts Board. In attendance was Alex Marsden, Stephanie Hamilton, Mirna Heruc, Deanne Fitzgerald, Liz Holcombe (AIATSIS rep) Peter White, Gabrielle Sullivan, Sarah Grant, Karen Mundine, Lydia Miller, Jodie Dennis, Jilda Andrews and Terri Janke.

1.7. Policy framework

1.7.1. CCOR Principles Critique

Our consultations revealed that it was common for people working in the museum sector to be unaware of *Continuous Cultures, Ongoing Responsibilities Principles* (CCOR). This included Indigenous people who had worked in museums and galleries for some time. Anonymous said, 'I have never been made aware of this document. It should be a document given to all people working in museums when they go through induction.'

AMaGA must develop a communication strategy and all museums and galleries should ensure all staff are aware of the policies. This can be done at induction and continuing professional development. The Principles should be regularly reviewed every three years during the implementation of the Roadmap.

We have made suggestions in light of our findings and recommendations in the Roadmap in draft form to AMaGA. It is expected that AMaGA will consult on this draft in 2019 and 2020.

1.7.2. Understanding the 'Why'

There is a tendency for the general public to view Indigenous policies as cumbersome, unnecessary or irrelevant. For this reason, it is vital to understand why these Indigenous engagement policies are relevant and needed.

Australia's First Peoples have endured the degradation and disregard of their culture, history and languages throughout Australia's history. They have been subjected to abusive policies, oppressive acts and disrespectful attitudes that have had tragic inter-generational impacts that continue to this day.

In the past few decades, First Peoples have pushed for their right to self-determination. They seek greater autonomy over their own affairs, control over their languages, cultures and lands, and the support from non-Indigenous institutions to maintain this control and to flourish in a sustainable way.

Unfortunately, a large section of the Australian public does not have a full understanding of these complex issues surrounding Australia's history. This is a direct result of governments and historians sterilising the story of Australia's colonisation to one of peaceful settlement. To create the political climate where true self-determination is possible, there must be a wide-spread acceptance of the reality of Australia's history and the impact that government policies and public attitude have had on First Peoples.

Museums and other cultural institutions, as places of truth and fact, have a very important role to play in making this a reality. To be able to grapple with Australian history and identity in an authentic and transparent way, it is necessary for cultural institutions to engage First Nations cultural values and implement such policies internally.

1.7.3. Specific issues for galleries

Since the writing of the first 1993 policy, AMaGA took on the representation of galleries. This creates a number of new challenges for the revision of CCOR and the creation of the Roadmap. Galleries often deal with artistic works created by living people/s, and usually consult with artists on specific exhibitions. Further, works are usually obtained through commission or purchase. The Roadmap needs to consider how the range of galleries are to be included in a principles-based document. Furthermore, there has not been a high degree of engagement from contemporary art galleries, with the exception of those at the Cairns Indigenous Arts Fair.





PART 2: QUANTITATIVE RESEARCH FINDINGS

2.1. Audit Report Findings

The Audit Report presents the results of more than 120 survey questions. The results are exhaustive, yet some survey questions are more pertinent than others. We took the following approach to selecting Key Performance Indicators (KPIs).

Firstly, the goal of the Roadmap project is engagement. What is an exact, yet simple indicator of Indigenous engagement? In selecting KPIs we took guidance from the Indigenous stakeholders. Common themes that emerged during consultations were Indigenous control, empowerment, respect and employment.

Another key theme that emerged during consultations with organisations and professionals working in the museum and gallery sector is the desire for organisational relevance, authenticity and integrity.

We also had to balance practicalities, selecting KPIs that are simply measured, easily understood, repeatable and able to be acted upon today.

The Key Performance Indicators from the Audit Report are:

1. **Relevance** - Museum/Gallery relevance, as measured by Visitors.
2. **Partnerships** - Uptake of Reconciliation Action Plans (RAPs), as measured by Organisations.
3. **Policy** - Uptake of policies, as measured by Organisations.
4. **People** - Indigenous employment, as measured by Indigenous Stakeholders.
5. **Place** - Sense of place for Procurement and Merchandise, as measured by Professionals working in the sector.

The following pages present the rationale and the detail for each Key Performance Indicator.

2.1.1. Relevance (Visitor Sentiment)

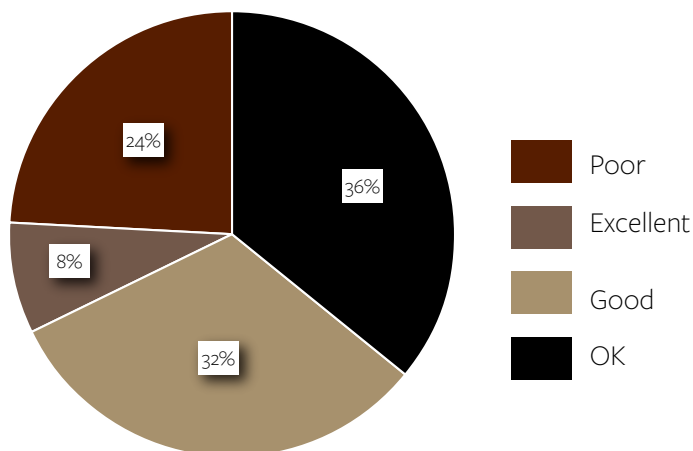
Every museum and gallery has a need to be relevant; to be recognised as a leader in their field; an institution of expertise and truth; an authority that acts with integrity and authenticity. These are the values that differentiate museums and galleries, from theme parks, dream worlds, amusement parks and other lands of fiction.

Museum and gallery audiences can be very demanding of cultural institutions and have high expectations, as the following comment from the Visitor Survey suggests - *'...as we are talking about museums, academic rigor needs to be up front and we all should be reminded that museums are for audiences.'*

Relevance is earned, it cannot be bought, nor self-proclaimed. An organisation's relevance is determined by the community. Visitors are observant, for example, one survey comment noted, *'...as a non-Indigenous person, I value the authorisation provided by an active Indigenous presence in the museum/gallery/venue.'* Another visitor commented that, *'Indigenous interpretation comes across as 'past' and the vibrancy and diversity of Culture is missing.'*

We asked the following Question 58 to Visitors (individuals, non-Indigenous, not-working in the industry), **'In general, how would you rate Australian museums and galleries in the way they display/hold/present Indigenous material (culture, history and art)?'**

FIRST PEOPLES



Encouragingly, 40% of respondents feel museums and galleries are doing 'Good to Excellent' in 'the way they display/hold/present Indigenous material'. However it is a concern that almost one-quarter of respondents felt museums and galleries are performing 'Poor' in this area.

Relevance: Will be determined from the outside, by the community.

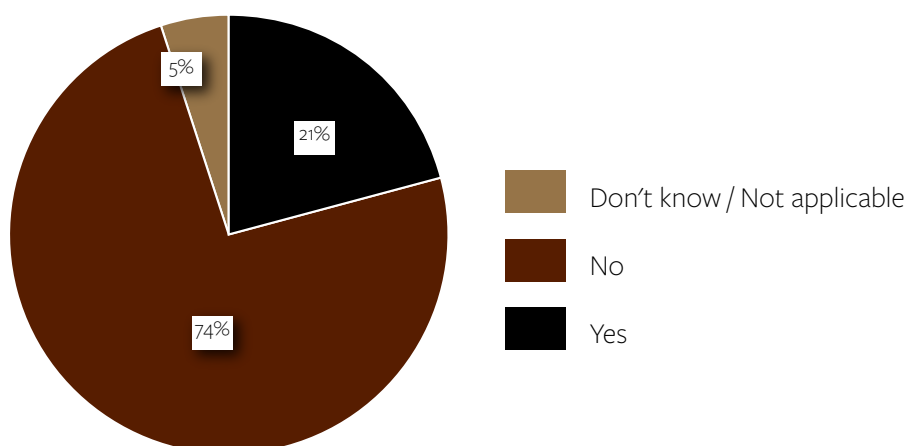
Aim: 95% Good to Excellent.

2.1.2. Partnerships (RAPs)

A simple measure is by organisational uptake of Reconciliation Action Plans (RAPs). A RAP is a starting point, rather than a destination - it is the beginning of an ongoing process. RAPs lead to partnerships.

Some organisations value RAPs, '... it allows another level of engagement with communities and demonstrates our respect,' and have taken steps to initiate them, '...we are currently starting the process of developing a Reconciliation Action Plan.' Indigenous people are wanting closer partnerships with museums and galleries. From Question 50 to the Indigenous Stakeholders Survey, 85% are 'super keen or interested' in a closer connection with a museum.

Yet, of the respondents to the Organisation Survey Question 26, 'Does your museum or gallery have a Reconciliation Action Plan?' Disappointingly, only 21% have a RAP.



Of the professionals working in the sector, just under one-quarter rated their organisation as ‘Poor’ regarding its engagement with Indigenous people/communities, while half rated the performance as only ‘Fair’ (see Question 15 of the Professionals Survey).

Some organisations see a RAP as a box ticking exercise, ‘... (we are) a division of the Department and so are covered by the departmental RAP.’ Clearly there is some confusion around the purpose of RAPs. They are best viewed as a pathway to better engagement with local Indigenous communities.

A professional working in the sector made the following comment, ‘... As a medium scale museum, my organisation’s engagement, but also, understanding of how to appropriately engage with our local Indigenous community is poor, and concerningly misguided. Additionally, members of our board have also recently made poor decisions in attempts to engage with our local Indigenous community, in inappropriate ways.’

Almost 50% of Indigenous Stakeholders (not working in the industry) ranked their local museum as ‘Poor’ regarding its approach and understanding of Indigenous Self-Determination (Question 40).

Partnerships and engagement needs to be at the core; a process; organisation specific; person to person; plan and goal orientated; regularly revisited.

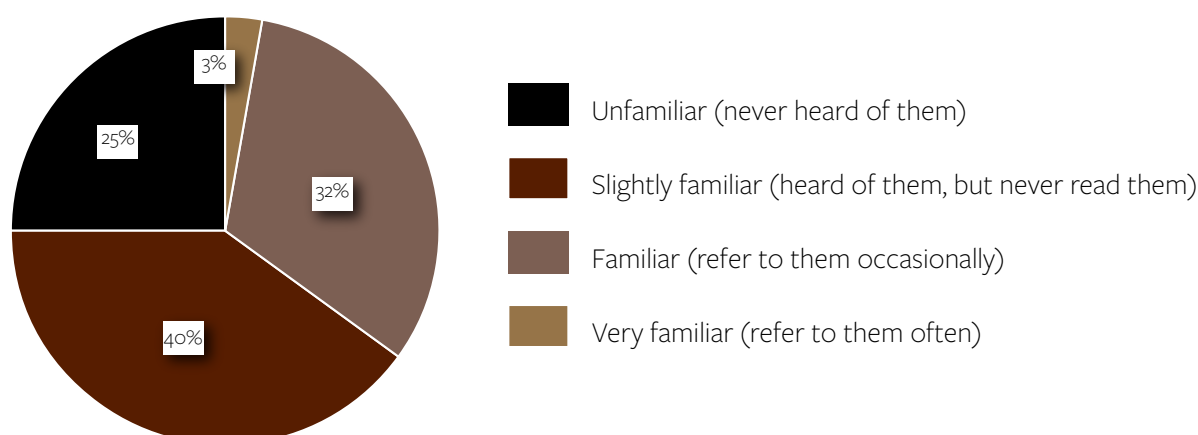
Aim: 100% of museums and galleries with their own RAP.

2.1.3. Policy

All the surveys asked policy questions and policy settings were a common theme in the workshops and community consultations. The organisation survey asked whether the current policy document *Continuous Cultures, Ongoing Responsibilities*, was known to the survey respondent. Good policy provides a system of principles, case studies and “how to” guides that make it easier to achieve rational outcomes on a consistent basis.

Some organisations have a clear structure around policies, ‘... (we are) following the principles in *Continuous Cultures*, and are developing our own procedures,’ while others are struggling, and in need of more support, ‘...not sure what is and isn’t sacred, secret or sensitive material,’ ‘... (we are) a small community-based fully volunteer-run museum. Coping with the perceived complexities of handling Indigenous cultural materials causes concern.’

Testing the uptake of existing policy, we asked in Question 6 from the Organisation Survey, ‘**How familiar is your institution with the publication *Continuous Cultures, Ongoing Responsibilities*; principles and guidelines for Australian museums working with Aboriginal and Torres Strait Islander cultural heritage?**’



We note with alarm that almost two-thirds of organisations were ‘Unfamiliar or Slightly Familiar’ with existing policy documents such as *Continuous Cultures, Ongoing Responsibilities*. A typical comment noted, ‘...I would welcome an example of a good policy document,’ while others pointed to the perceived existence of a policy vacuum, ‘...in the

FIRST PEOPLES

absence of a firm policy regarding these items we have dissension among the committee as to which direction we should take with our Indigenous artefacts.'

We noted a similar result from the Professionals Survey, with 46% of respondents 'Unfamiliar or Slightly Familiar' with *Continuous Cultures, Ongoing Responsibilities*.

Policy needs to be: leading best practice, easily accessed (pdf online); regularly updated.

Aim: 100% of museums and galleries with access to appropriate policy.

2.1.4. People (Employment/Boards/Committees)

This KPI is measured by Indigenous employment in museums and galleries, board appointments, Indigenous Advisory committees and volunteers. Comments from the surveys indicate there is enormous goodwill towards employing Indigenous people, *'...under our RAP we have drafted an Employment, Recruitment and Retention strategy to be implemented in the year ahead'*, to comments of a more general nature. *'...we would like to work closely with local communities as much as possible.'*

However, some organisations have perceived barriers, or the employment is conditional on one of a number of factors, *'...we would wish to continue to have Aboriginal trainees, interns and work experience again in future, but funding at present is challenging and grant eligibility for matching funding has changed.'*

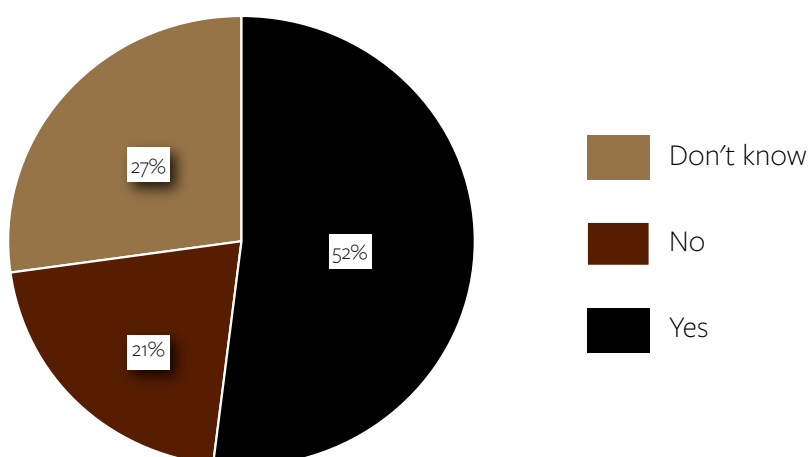
Other organisations will not let scale or resources act as a barrier, but seek guidance, *'...as a single part time employee museum, there are no paid or board opportunities specifically for Indigenous people. However, the museum would very much like to offer work experience through our volunteer program to Indigenous students if the opportunity arose. It would be very helpful to have some guidance in this area to assist us to engage Indigenous people in work experience or similar.'*

A professional made the following worthy suggestion, *'...it's an area that could benefit from a consolidated industry approach.'*

From the Organisation Survey respondents, only 38% indicate they have Indigenous employees (Question 31), while 15% have Indigenous staff on the Executive/Leadership team (Question 34). Encouragingly, 26% of respondents have Indigenous Board Members (Question 37).

From an Indigenous perspective, more than half of the respondents saw Indigenous employment at their local museum or gallery.

Indigenous Stakeholders Survey, Q42. **'Does your local museum/gallery have Indigenous staff?'**



Indigenous People seek: opportunities for paid employment, opportunities for governing positions on boards.

Aim: 100% of museums and galleries have Indigenous staff members or volunteer staff.

2.1.5. Place (Procurement and Merchandise)

Defining a ‘sense of place’ is important for every museum and gallery. So too in the procurement of goods and services, and in the purchase of merchandise.

Many organisations take a ‘buy local’ approach, *‘...to sell a work in our gift shop the artist must either be; from within the (region); or if from outside the area must tie to an exhibition we are showing or have some other link.’* This approach to merchandise helps define a ‘sense of place’ and will also help develop local relationships with Indigenous communities.

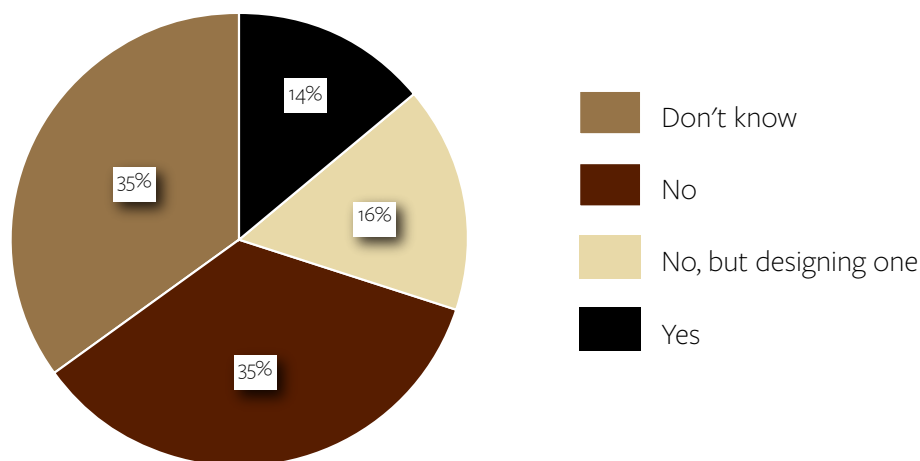
The supply of services to museums is important too, yet equally this is relevant to location and niche. For instance, a catering service needs to be local.

Finding Indigenous supplies was raised as a consideration. One solution is Supply Nation (www.supplynation.org.au), an Indigenous led not-for-profit organisation that certifies Indigenous owned and controlled businesses and assists in connecting them with mainstream businesses and government. However, the Survey showed that 68% of organisations are unfamiliar with Supply Nation (Question 40, Organisation Survey).

The Commonwealth Government Indigenous Procurement Policy (IPP) is a recent, successful and target driven policy that is readily duplicated into most industries. The policy’s aim is that 3% of government spending on goods & services go towards Indigenous business. The outcomes of this policy include positive social change and individual and community empowerment.

The Professional Survey showed that only 14% of organisations have an Indigenous Procurement Policy, while an encouraging proportion (16%) are designing one.

Question Q27 from the Individual Professional Survey, **‘Does your museum/gallery have an Indigenous Procurement Policy?’**



Procurement and Merchandise needs to be: location specific, policy driven, target tested, using existing networks (e.g. Supply Nation).

Aim: 100% of museums and galleries develop a personalised Indigenous Procurement Policy with minimum 3% spend with Indigenous business.

2.2. Reconciliation Action Plans (RAPs)

We undertook a desktop review of museums and galleries to examine the types of policies being developed to cater for Indigenous engagement and Indigenous collection management.

Reconciliation Action Plans (RAPs) are frameworks which provide organisations with an outline for how to work towards reconciliation. The following museums, galleries and other organisations are highlighted for different examples of RAPs.

FIRST PEOPLES

2.2.1. Western Australian Museum

The Western Australian Museum has a Reconciliation Action Plan for 2015-2016.³⁴ It was guided by the principles and guidelines outlined in *Continuous Cultures, Ongoing Responsibilities*. Key features of the RAP include:

- Maintaining and developing relationships with Aboriginal and Torres Strait Islander communities and organisations
- Delivering cultural development for staff
- Enhancing employment of Aboriginal and Torres Strait Islander peoples.

2.2.2. Museum of Applied Arts and Sciences (MAAS)

MAAS developed a Reconciliation Action Plan for 2017-2019.³⁵ Key features of the RAP include:

- Developing an engagement plan to work with Aboriginal and Torres Strait Islander stakeholders
- Investigating joint ventures, partnerships and pro-bono support opportunities
- Working with Aboriginal and Torres Strait Islander consultants to develop a cultural competency strategy that addresses the learning needs of MAAS staff and volunteers
- Implementing a strategy for sustainable Aboriginal and Torres Strait Islander recruitment and retention.

2.2.3. National Museum of Australia

The National Museum of Australia has an Innovate Reconciliation Action Plan for 2015–2016.³⁶ Some of the key features are:

- Operating an Indigenous Reference Group
- Supporting an internal Aboriginal and Torres Strait Islander staff network
- Making staff aware of protocols and commitment of the Museum's Indigenous Cultural Rights and Engagement Policy and Procedures
- Setting up work opportunities for Aboriginal and Torres Strait Islander students and investigating internships.

2.2.4. Australian Museum

The intent of the Australian Museum's RAP (2014-2016)³⁷ was to develop new relationships and experiences to enrich the lives of all Australians. The RAP operates across all parts of the museum and aims to:

- Identify opportunities for employment of Aboriginal and Torres Strait Islander peoples and engagement with Aboriginal and Torres Strait Islander and other communities
- Affirm Aboriginal and Torres Strait Islander protocols
- Develop an Indigenous Engagement Strategy
- Establish an Aboriginal and Torres Strait Islander Advisory Group.

2.2.5. Australian War Memorial

The Australian War Memorial has a Reflect RAP for 2015-16³⁸ to:

- Promote awareness of:
 - the military service of Aboriginal and Torres Strait Islander peoples in the Australian Defence Force
 - cultural protocols in interactions with Aboriginal and Torres Strait Islander peoples
 - the presence of material relating to the military service of Aboriginal and Torres Strait Islander peoples in the Memorial's collections, exhibitions, and programs

³⁴ Government of Western Australia, *Reconciliation Action Plan 2015-2016* (Government of Western Australia, 2016).

³⁵ Wayne Quilliam, MAAS Innovate, *Reconciliation Action Plan 26 May 2017 -25 May 2019* (MAAS Innovate, 2017).

³⁶ National Museum of Australia, *Innovative Reconciliation Action Plan July 2015-June 2016* (National Museum of Australia, 2015).

³⁷ Australian Museum, *Reconciliation Action Plan 2014-2016* (Australian Museum, 2014).

³⁸ Australian War Memorial, *Reflect Reconciliation Action Plan 2015-2016* (Australian War Memorial, 2015).

- Build a broad base of knowledge and skills for staff and volunteers in service/enquiry roles to engage confidently with Aboriginal and Torres Strait Islander peoples and their historical/cultural material
- Develop a strategy for engaging Aboriginal and Torres Strait Islander peoples in the work of the Memorial as staff and volunteers
- Create a framework for talking with Aboriginal and Torres Strait Islander stakeholders about shared interests and activities.

2.2.6. Museum of Australian Democracy

The Museum of Australian Democracy outlines its vision for reconciliation as one where an improved general awareness of the culture and history of Australia's First Peoples will contribute towards greater understanding between Aboriginal and Torres Strait Islander and other Australians.

The RAP 2017-18 aims to:³⁹

- Build better organisational understanding of Aboriginal and Torres Strait Islander cultures and histories
- Provide training to staff.
- Promote reconciliation within the Government and Museum sectors across Australia including promoting the status and well-being of Aboriginal and Torres Strait Islander peoples.

2.2.7. Museums & Galleries of NSW

Museums & Galleries of NSW helps small-medium museums, galleries and Aboriginal cultural centres create exciting experiences for visitors and, through this, thriving local NSW communities.

M&G NSW's vision for reconciliation is to ensure that First Nations peoples are valued and respected, having the same opportunities as other Australians to access arts funding and services and to celebrate their unique culture and heritage.⁴⁰ They have an Innovative RAP for 2014-16.⁴¹

2.2.8. HOTA Art Centre Gold Coast

The HOTA (Home of the Arts) Arts Centre Gold Coast, owned by the Gold Coast City Council, has an Innovate RAP 2014-16 which aims to raise awareness with stakeholders, both internally and externally, to ensure there is shared understanding and ownership of the RAP within the organisation.⁴²

Development of future RAPs will involve consultation with staff across the organisation including Aboriginal and Torres Strait Islander staff and/or stakeholders to achieve their vision for reconciliation in building stronger relationships, greater mutual respect and opportunities for Australia's First Peoples.

2.2.9. State Library of Queensland

The State Library of Queensland (SLQ) creatively shares and promotes Aboriginal and Torres Strait Islander peoples' knowledge.

SLQ's Stretch RAP 2015-18⁴³ aims to build positive relationships between Aboriginal and Torres Strait Islander peoples and the broader Australian community. Initiatives of the RAP include:

- Black&write Indigenous Writing Fellowship
- *Transforming Tindale* Exhibition
- Focus on sustainable employment, training, retention and career development pathways.

The SLQ RAP Working Group aims to:

³⁹ Museum of Australian Democracy, *Reconciliation Reflect Action Plan March 2017- March 2018* (Museum of Australian Democracy, 2017)

⁴⁰ Museums & Galleries of NSW, *Innovate Reconciliation Act Plan 2014-2016* (Museums & Galleries of NSW, 2014).

⁴¹ Ibid.

⁴² HOTA Arts Centre, Gold Coast, *Reconciliation Action Plan 2014 - 2016*, <hota.com.au/reconciliation-action-plan/>.

⁴³ State Library of Queensland, *Stretch Reconciliation Action Plan 2015-18* (State Library of Queensland, 2015).

- Ensure State Library's formal commitment to develop a RAP is achieved
- Ensure State Library meets all requirements stipulated by Reconciliation Australia
- Ensure shared ownership across all levels of State Library
- Guide the effective implementation of State Library's RAP
- Annually review and update the RAP
- Promote reconciliation and the appreciation of Aboriginal and Torres Strait Islander cultures to State Library staff by encouraging their participation in key Aboriginal and Torres Strait Islander calendar events.

2.3. ICIP Protocols

A key issue for museums and galleries involves ICIP rights as asserted in the report *Our Culture: Our Future – Report on Australian Indigenous Cultural and Intellectual Property Rights*.⁴⁴ Indigenous Cultural and Intellectual Property refers to the rights of Indigenous Australians to protect, access and control their cultural heritage that continues as a living and evolving tradition today.⁴⁵ This includes both the tangible and intangible aspects of art, cultural materials and practices, languages, traditional and scientific knowledge, documentation and more.

Institutions can use ICIP protocols to recognise the rights surrounding the Indigenous cultural heritage they hold and display. This will enable the institution and its employees to understand, respect, and follow the requirements for working with Indigenous people and their cultural heritage. See below for current ICIP protocols of the Museum of Art and Applied Sciences (MAAS).

2.3.1. MAAS – Australian Indigenous Cultural and Intellectual Property Protocol

The purpose of MAAS's ICIP Protocols⁴⁶ is to 'recognise and respect Indigenous peoples' rights to access, maintain, control and benefit' their ICIP. The Policy refers to Articles 31 and 12 of the United Nations Declaration on the Rights of Indigenous Peoples, and further recognizes the continuing nature of Indigenous culture. There is also a recognition of the idea of collective ownership of ICIP.

The MAAS Protocols cover a range of areas of museum practice, including: acquisition, display, loans, reproduction, research, access, and repatriation. The Principles that guide MAAS's engagement with ICIP include:

- Recognition and respect of Indigenous cultural rights
 - In fulfilment of this Principle, MAAS has established an Aboriginal and Torres Strait Islander Collection Management Reference Group, which provides guidance on the use of and interaction with Indigenous cultural material.
- Self determination
- Consultation
 - Here, the Protocol recognises that Indigenous peoples have their own protocols for ICIP management, and endeavours to accord with these protocols.
- Free prior informed consent
 - An in-depth process of obtaining and maintaining the consent of Indigenous peoples is outlined, including a recognition of the importance of consultation and participation.
- Interpretation and cultural integrity
 - MAAS acknowledges the importance of recognising that Indigenous peoples are the primary guardians and interpreters of their cultural heritage.
- Secret/sacred materials and privacy
 - Again, the importance of consultation/collaboration and feedback is emphasised.
- Attribution
- Benefit sharing

⁴⁴ Terri Janke, 'Our Culture: Our Future – Report on Australian Indigenous Cultural and Intellectual Property Rights' (Report, Australian Institute of Aboriginal and Torres Strait Islander Studies, 1999).

⁴⁵ Ibid, 7.

⁴⁶ Museum of Applied Arts and Sciences, *MAAS Australian Indigenous Cultural and Intellectual Property Protocol* (Museum of Applied Arts and Sciences, 2018).

- Maintaining Indigenous culture
- Recognition of ongoing rights
 - The Principle acknowledges the dynamic and ongoing nature of Indigenous culture, and the particular responses needed from museums in order to maintain this culture.

2.4. Indigenous Engagement Policies

2.4.1. National Museum of Australia – Indigenous Cultural Rights and Engagement Policy

The aim of NMA's Policy⁴⁷ is to recognise that Indigenous stakeholders have ICIP rights. NMA outlines its commitment to repatriating Indigenous human remains, as well as secret/sacred objects. The Policy notes that it is guided by the CCOR Principles.

The Principles that dictate the Museum's policy are intended to recognise Indigenous rights to 'access, maintain and control' their cultural heritage, meaningfully engage with Indigenous peoples, and acknowledge the value of ICIP rights.

The Principles include:

Recognition and respect of Indigenous Cultural rights

- Involving Indigenous stakeholders
- Consultation
- Informed Consent
- Interpretation, authenticity and integrity
- Acknowledging cultural and customary laws for secret/sacred material, privacy and representations of deceased people
- Acknowledgement
- Sharing benefits
- Recognising, maintaining and strengthening Indigenous culture
- Recognition of ongoing rights
- A timely, transparent and respectful process for responding to feedback.

2.4.2. Museum of Contemporary Art – Aboriginal and Torres Strait Islander Cultural Learning Framework

The Museum of Contemporary Art has developed an Aboriginal and Torres Strait Islander Cultural Learning Framework. This Framework is applied as a checklist to both Indigenous and non-Indigenous artworks and programs to provide a perspective that is informed by cultural knowledge and relationships.

- To present Aboriginal and Torres Strait Islander cultures as continuous living cultures
- To promote the diversity, specificity and uniqueness of Aboriginal and Torres Strait Islander artists, communities and cultures
- To engage with the work of artists and promote their practice using their words
- To endorse the use of Aboriginal and Torres Strait Islander languages and communicate artworks within a cultural framework
- To welcome students into culturally safe spaces that encourage open and respectful communication
- To facilitate acts of cultural affirmation through the engagement with Aboriginal and Torres Strait Islander art.⁴⁸

⁴⁷ National Museum Australia, *Indigenous Cultural Rights and Engagement Principles* (National Museum Australia, 30 April 2015).

⁴⁸ Museum of Contemporary Art, *Aboriginal and Torres Strait Islander Cultural Learning Framework* <<https://www.mca.com.au/learn/aboriginal-and-torres-strait-islanders/indigenous-cultural-learning-framework/>>.

2.4.3. Museums Victoria – Strategic Plan 2017-2025

Museums Victoria's Strategic Plan 2017-2025 includes Indigenous engagement and content as the first of three transformational themes:

- Walking in partnership with our First Peoples we will place the richness, wisdom and depth of their histories and living cultures at the core of Museums Victoria's experiences
- In making sense of the world around us, we will deliver foundation narratives that tell the stories of the Universe, Life and of Humans – inspiring our audiences with wonder and passion for nature and science, and creating a deep sense of connection to our world and to each other
- We will create digital experiences that deliver Museums Victoria's stories, research, collections and content far beyond our walls to the world at large. As a leading centre for technological and scientific excellence, we will foster innovation and enterprise in Victoria.⁴⁹

Strategic Objective 1 will ensure First People's stories, experiences, cultures and history are integrated into all of the Museum's exhibitions and programs through the introduction of a layer of interpretation reflecting First Peoples' history and culture.⁵⁰

Strategic Objective 2 involves developing and implementing a strategy to partner and collaborate with First Peoples to ensure a culturally respectful and appropriate approach to collections and research.⁵¹ The Museum aims to strengthen its partnership and networks with Victorian Indigenous communities and organisations.

Strategic Objective 5 involves collaboration with First Peoples to develop and implement an employment strategy for First Peoples across all areas of Museums Victoria.⁵² Museums Victoria has set a performance target to double the number of Indigenous employees by December 2021.

2.4.4. Queensland Art Gallery & Gallery of Modern Art – Aboriginal and Torres Strait Islander Engagement Strategy

QAGOMA's Aboriginal and Torres Strait Islander Engagement Strategy seeks to provide practical and ethical guidelines relating to the strategy areas below, in the lead up to the develop of a RAP.

- Acknowledgement of Country – at all public functions in arrangements informed by community consultation
- Engaging Community – engagement and dialogue with senior members of the ATSI community, including hosting regular events involving Indigenous elders, artists and workers
- ATSI Advisory Group
- Navigating ATSI Community Protocols
- Collection Development of Indigenous Australian art – focusing on the rich diversity of ATSI cultures and experiences in Queensland
- Exhibition Scheduling and Interpretation
- Intellectual Property – managing IP owned by Indigenous individuals or communities in a culturally sensitive, inclusive manner
- Sponsorship and Business Partnerships
- Employment, Training and Professional Development⁵³

2.4.5. Local Government

Many small and regional museums rely on support and assistance from local government authorities (LGAs). Many LGAs have developed strategies, policies and action plans that set goals around equity and opportunity for Aboriginal communities. The following are examples of how LGAs can develop policies and plans for increasing Indigenous representation, recognition, participation and employment on the local and regional level.

⁴⁹ Museums Victoria, *Strategic Plan 2017-2025*, (Museums Victoria, 31 August 2017) 3.

⁵⁰ Ibid, 8.

⁵¹ Ibid, 9.

⁵² Ibid, 11.

⁵³ Aboriginal and Torres Strait Islander Engagement Strategy <<https://www.qagoma.qld.gov.au/right-to-information>>.

2.4.5.1. Victorian Aboriginal and Local Government Action Plan (2016)

The *Victorian Aboriginal and Local Government Action Plan* 'presents an overarching framework to connect and support councils and Aboriginal communities across Victoria, by recognising, celebration and growing good practices.' It is guided by the Local Government-Aboriginal Partnership Project 2011-2015 (the Partnership Project). The Partnership Project developed state-wide principles for engagement which include that local government 'acknowledges the Traditional Owners of the area, and recognises, values, and respects the ongoing cultural rights and responsibilities of Traditional Owners of their Country.'⁵⁴

2.4.4.2. Yarra City Council, Aboriginal Partnerships Plan 2015 – 2018

Since 2000, Yarra City Council's work with the local Aboriginal community has been guided by a policy that is updated every 4 years through consultation with the local community.⁵⁵ Management of the plan involves an Aboriginal Advisory Group. The 2015 – 2018 plan focuses on priority areas: employment, community connection, culture, events, advocacy and responsiveness.⁵⁶

2.4.4.3. City of Sydney, The Eora Journey

The City of Sydney has developed the Eora Journey which facilitates Aboriginal and Torres Strait Islander art and cultural expression through major public art projects by Indigenous artists. A project investigating and advocating for an Aboriginal Knowledge and Cultural Centre is also included in the program.⁵⁷ Additionally, the *Eora Journey Economic Development Plan* has been developed in consultation with Indigenous communities. The 10-year plan sets Indigenous employment and enterprise as a priority in the City's economic development strategy.⁵⁸

The City of Sydney, like other local governments, convenes an Aboriginal Advisory Committee to improve communication and build relationships between Aboriginal people and council.

2.4.4.4. Armidale Regional Council, Aboriginal Action Plan 2015-2019

The Armidale Regional Council's *Aboriginal Action Plan 2015-2019* seeks to assist the elimination of discriminatory practices to ensure Indigenous people experience greater equity, access, participation and support in the local community. It also has the ongoing goal to increase acknowledgement of Aboriginal settlement in the Armidale Folk Museum and Library.⁵⁹

54 Victorian Aboriginal and Local Government Action Plan, p 7
<https://www.localgovernment.vic.gov.au/_data/assets/pdf_file/0025/47482/Victorian-Aboriginal-and-Local-Government-Action-Plan-Web-LR.pdf>.

55 Yarra City Council, *Aboriginal Yarra*, <<https://www.yarracity.vic.gov.au/the-area/aboriginal-yarra>>.

56 Yarra City Council, *Aboriginal Partnerships Plan 2015-2018*, 9.

57 City of Sydney, *Eora Journey*, <<https://www.cityofsydney.nsw.gov.au/vision/towards-2030/communities-and-culture/eora-journey>>.

58 Ibid.

59 Armidale Regional Council, *Aboriginal Action Plan 2015 – 2019*, p. 22



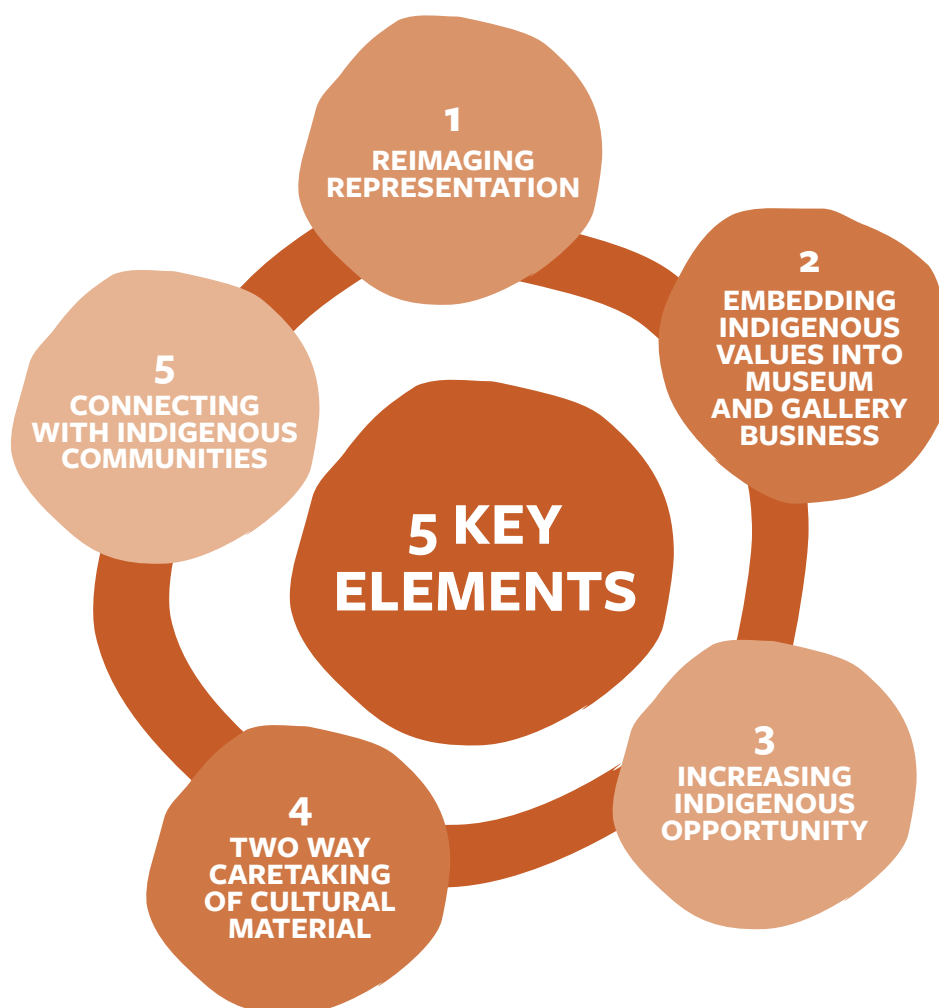


PART 3: CONSULTATION FINDINGS

The consultation findings are a combination of the information gathered from the responses to the issues paper, one-on-one consultations, presentations during workshops, Indigenous Advisory Group meetings, and nationally run workshops. The workshops asked the following questions:

- Where are we now? What are the main issues to address? What are the good examples – case studies etc – that set standards/benchmarks?
- What are the goals? How should museums and galleries engage with Indigenous people in 2027?
- What are the challenges?
- What strategies and programs would assist?
- What people or organisations can assist?
- How do we measure success?
- How should *Continuing Cultures, Ongoing Responsibilities* be improved?

These questions and other consultations helped to identify where engagement needed to be improved in the museums and galleries sector. As a result, there were themes that were consistently repeated throughout the consultation. These have been broken down under the five Key Elements used in the Roadmap. The five Key elements are:



The following section outlines how the consultations fit under the Key Elements.

3.1. Reimagining Representation

3.1.1. Representing Indigenous Stories

‘The representation of Aboriginal and Torres Strait Islander people in museums has long been through objects that were seen as relics of the past, physical evidence of a culture that was ‘dying out’.⁶⁰

Kimberley Moulton, Senior Curator, South Eastern
Aboriginal Collections, Museums Victoria

Australia has achieved many great things as a state. But it will fail as a nation if it cannot find a way of admitting our Indigenous people, and with them, our continent’s extraordinary patrimony: 60,000 years of civilisation.

We stand as the inheritors of a people whose languages, cultures and Dreamings are founded in that experience of deep time unknown to humanity anywhere else in the world.

And yet we turn away from it all, and, with a growing hysteria, feverishly return to our crumbling myths, seeking to build new statues and new memorials to collapsing fictions.⁶¹

Richard Flanagan, Author

The long history of Aboriginal and Torres Strait Islander storytelling and art making continues to have a vital role in the transmission of knowledge and connection to culture. The consultation findings support that Australia’s museums and galleries sector has witnessed the misrepresentation and absence of Indigenous cultural heritage and stories. The impacts of colonisation, that extend into the present day, have contributed to the privileging of certain perspectives and stories to the detriment of others. This manifests in many ways, such as a lack of space inside an institution dedicated to Indigenous culture and interaction, or offensive museum practices that reinforce negative stereotypes and outdated perspectives.

Some of the key issues discussed throughout the workshops include tokenistic representation, curatorship, and the need for top down change. Participants were concerned with the way in which Indigenous stories and histories are often depicted through the coloniser’s lens or delivered from a non-Indigenous voice. In Canberra, Gary Oakley (Australian War Memorial) stated, ‘We have to be inclusive and not just put the Indigenous display in the corner of the museum.’⁶² Dawn Casey called for Indigenous stories to be integrated across all exhibitions.⁶³ She stated that museums have a role to assist the community in deepening their understanding on relevant issues, engaging people in a way that is meaningful.⁶⁴

At the Sunshine Coast workshop, Bianca Beetson (Kabi Kabi, artist) called for the improved representation of her people, ‘I want to see Kabi Kabi having the ability to control how our culture, language and heritage is represented, presented, published and portrayed. I want to see more visibility of Kabi Kabi art, culture, language and heritage on our country, not just tokenistic representation.’⁶⁵ Sally Manuireva (New Zealand based consultant) defines this

60 Kimberley Moulton, ‘Reclaiming how Aboriginal culture is represented in museums’, *Voices Magazine* (online), 27 December 2013 <<https://www.britishcouncil.org/voices-magazine/reclaiming-how-aboriginal-culture-represented-museums>>

61 Richard Flanagan, ‘The world is being undone before us. If we do not reimagine Australia, we will be undone too,’ *The Guardian* (5 August 2018) <<https://www.theguardian.com/australia-news/2018/aug/05/the-world-is-being-undone-before-us-if-we-do-not-reimagine-australia-we-will-be-undone-too>>

62 Gary Oakley, Canberra Workshop, National Museum of Australia, 21 September 2017.

63 Dawn Casey, teleconference, 31 May 2018.

64 Ibid.

65 Bianca Beetson, Sunshine Coast Workshop, The Events Centre Caloundra, 13 April 2018.

inclusive approach to representation as the ‘co-development of content and experiences.’⁶⁶ She says it challenges the role of the curator who has traditionally been the authority or knowledge holder of a topic.

Many participants agreed that the Roadmap should seek to influence the sector on the executive and leadership level. Non-Indigenous leaders and employees must be aware of the importance of empowering the perspectives of Indigenous people rather than just representing the museum. At the Adelaide Workshop, Dr John Carty (Anthropologist and curator) stated, ‘Museums and galleries need to show courage and hand over control to Aboriginal story tellers and artists.’⁶⁷

CASE STUDY: EAST COAST ENCOUNTER, 2014-2017

Through the work of Australian Indigenous and non-Indigenous artists, the *East Coast Encounter* project presents diverse perspectives of reimagined encounters between James Cook and Aboriginal people in 1770.⁶⁸ The exhibition toured across the East coast of Australia, engaging with traditional owners, communities and significant sites connected to this history. The project sought to create cultural dialogue around this history and promote reconciliatory understanding.⁶⁹

CASE STUDY: QUEEN VICTORIA MUSEUM & ART GALLERY, *THE FIRST TASMANIANS: OUR STORY*

The First Tasmanians was developed under the guidance of the QVMAG Aboriginal Reference Group. It is a permanent display of cultural material that presents and celebrates the ancient history and continuation of Tasmanian Aboriginal culture, focusing on Indigenous narratives. Artist Lola Greeno, who was involved in the planning, said, ‘We tell our story, our way.’⁷⁰

3.1.1.1. Power and representation

Tristan Schultz’s (Director of Relative Creative) response to the Issues Paper involved the issue of representation and the cultural hierarchy at play within the colonial space of museums and galleries. He is concerned with the way exhibitions design how we view knowledge and is interested in the possibility of decolonising the gallery space. He wrote, ‘I am thinking how the viewer might leave hegemony at the door. Hegemony deriving from privileged power as the coloniser over the colonised.’⁷¹

This issue of power and control formed part of Zoe Rimmer’s (Senior Curator of Indigenous Cultures, TMAG) speech at the Hobart workshop.

‘What is needed is real commitment and resourcing to implement strategies that put Indigenous people in control. That create space for Indigenous peoples. That privilege Indigenous stories and voice. That recognise our sovereignty in our collections and our agency as Aboriginal employees.’

‘Above all, a willingness to let go of the power – a willingness to establish and embrace methods of de-colonising spaces, practices and mindsets across the board – through collections management, storage and access, exhibition development, research projects, programming, marketing, communications and conservation.’

66 Sally Manuireva, teleconference, 21 February 2018.

67 John Carty, Adelaide Workshop, University of Adelaide, 5 March 2018.

68 University of the Sunshine Coast, *East Coast Encounter* <<http://www.eastcoastencounter.com.au/eastcoastencounter/about.html>>.

69 Ibid.

70 Salliese Gibson, ‘NAIDOC Week: Weapons, art, jewellery reveal Tasmanian Aboriginal life before white contact’ on ABC News (7 July 2017) <<http://www.abc.net.au/news/2017-07-07/8686992>>

71 Tristan Schultz, Submission to *Museums Galleries Australia Indigenous Roadmap Project Issues Paper*, 5 October 2017.

CASE STUDY: AUSTRALIAN WAR MEMORIAL, *FOR COUNTRY, FOR NATION* (2018-2021)

For Country, For Nation is a multidisciplinary touring exhibition that focuses on the diverse stories, family histories and experiences of Aboriginal and Torres Strait Islander military service. Engaging with Indigenous voices and perspectives, it explores how Indigenous communities across Australia were affected by war and military activity and pays respects to those involved. The multidisciplinary exhibits were developed in collaboration with curator Amanda Jane Reynolds and artists, families, communities, Elders and Knowledge Holders.⁷²

3.1.1.2. Acknowledging Indigenous knowledge

Institutions are beginning to recognise and engage in the various sources and systems of knowledge that exist outside of the Western paradigm.⁷³ Museums and galleries can acknowledge the continuation of Indigenous knowledge through exhibitions that share and celebrate the stories and wealth of information that has been passed on for thousands of years. These exhibitions must be done in close collaboration with Elders, Knowledge Holders and communities to ensure integrity and respect. The appropriate cultural custodians must be at the centre of curation and project development.

CASE STUDY: NATIONAL MUSEUM OF AUSTRALIA, *SONGLINES: TRACKING THE SEVEN SISTERS*, 2017

This exhibition sprung from the need for Anangu Elders of the APY Lands to pass on the stories of the Seven Sisters Tjukurpa, their Dreaming creation law, to the new generations living in the digital era. The exhibition itself was only the public face of the project,⁷⁴ involving immersive animations in a high-resolution digital dome, and many artworks by over 100 artists from the Martu, Ngaanyatjarra, Pitjantjatjara and Yankunytjatjara lands of Australia's Central and Western deserts. Underlying this was years of extensive collaboration and exchange that took place on country.

It was important to create a two-way relationship of mutual respect, trust and benefit between the communities and the museum.⁷⁵ Margo Neale commented, 'to reinforce this inclusivity, Elders popped up all through the exhibition as life-sized digitised figures. They become chaperones for the visitors, the art became portals to place and under the planetarium-like dome visitors were immersed in Country and story in their guided journey along the songlines.'⁷⁶ The work and knowledge that was gathered throughout the project, involving these extensive songlines (creation tracks), was archived on *Ara Irititja*.

3.1.2.3. Education and school curriculum

'Museums have to confront the fact that they are designed for old people. They need to transform to focus on our children. How do we give our Indigenous children access to knowledge and cultural practice that is held in museum collections? How do we enable all Australian children to hear the truth about our past? Teachers and the others working in the education system must learn about cultural protocols, and set the pathway for our future leaders to innovate.'

Joe Sambono, Indigenous educator

⁷² Museums Victoria, *Melbourne Museum to open *For Country, for Nation* on August 11*, <<https://museums.victoria.com.au/media-releases/melbourne-museum-to-open-for-country-for-nation-on-august-11/>> 18 July 2018

⁷³ Roundtable discussion, Perth Workshop, State Library of Western Australia, 28 November 2017.

⁷⁴ Margot Neale, Canberra Workshop, National Museum of Australia, 21 September 2017.

⁷⁵ Ibid.

⁷⁶ Ibid.

Museums and galleries play a vital role in supporting the education system as a site for school excursions, educational and public programs. Students and members of the public alike look to these institutions to deepen their understanding of Indigenous cultures. It is necessary that we develop new content that reimagines our history to give life to Indigenous perspectives across all subjects and disciplines. It is particularly important for this content to be accessible and engaging for youth. For this reason, museums and galleries need to involve living Indigenous people in the interpretation and representation of Indigenous culture.

The education system informs the way Australians learn about their history and plays a significant role in the development of personal and cultural identity. The focus on colonial perspectives in past curricula has marginalised Indigenous narratives and thus left out vital aspects of Australian history. The need for schools to include the Indigenous cultures, histories and sciences has been recognised by many agencies working in education and curriculum.

The Australian Curriculum, Assessment and Reporting Authority (ACARA) has prioritised Aboriginal and Torres Strait islander histories and cultures in the Australian Curriculum. The three key concepts of Country/Place, Peoples and Cultures provide a framework for developing and teaching related knowledge.⁷⁷ ACARA has established an Aboriginal and Torres Strait Islander Education Advisory Group to assist in their goals. In 2018, Joe Sambono and Luke Pearson, Indigenous teachers with science and technology backgrounds, are developing a cross-curriculum priority refinement to acknowledge the scientific knowledge and skills of Indigenous people in the Australian curriculum. Aspects of Indigenous histories and knowledge are also being integrated into state curriculum agencies education systems.

3.1.1.3. Importance of place and authenticity

Given the significance of place and land in Indigenous culture, it is important to consider how Indigenous people and cultural material interacts with and responds to the complexities of place in Australia. This is important for regional and local galleries but is also an important consideration for national museums with Indigenous connections across Australia.

Caroline Martin pointed to the development of Bunjilaka Aboriginal Cultural Centre at the Melbourne Museum.⁷⁸ Before the 1990s, the Indigenous culture represented in the Melbourne Museum was drawn from Northern Aboriginal clan groups. Bunjilaka was planned in collaboration with the traditional owners of Melbourne⁷⁹ and contains this connection and acknowledgement of people and place at its core. It represents a major shift in thinking and museum practice and was pointed to by many people throughout the country as a model of best practice. Bunjilaka's *First Peoples* (2013) exhibit was pointed to as an effective example of how to incorporate local context in museum displays.

Issues around the provenance of cultural material were also raised in relation to place. The attribution of 'Author Unknown' to Indigenous material in museum practice can homogenise Indigenous culture and suggest that the object is devoid of a meaningful or specific provenance. Although this sort of practice was more common in the past, as efforts to determine author and/or place of origin have increased, its effects are still felt today. It is vital to change this residual perception, emphasising that cultural material originates from specific places, lands and communities that are inseparable from the people who made them.

There is also an increasing call for audiences to look 'beyond the dot' – that is, to gain a deeper understanding of the diverse and complex nature of Indigenous art and culture. It is important for audiences to understand that Aboriginal art is not limited to dot paintings, and that Indigenous culture is not confined to rural Northern Territory but exists in all areas across Australia.

The Australian Heritage Council states that there are more than 100,000 known Indigenous art sites scattered across Australia.⁸⁰ It defines Indigenous commemorative places or features as existing on a continuum within the

⁷⁷ Australian Curriculum, Assessment and Reporting Authority, *Cross-curriculum priorities* <<https://www.acara.edu.au/curriculum/cross-curriculum-priorities>>

⁷⁸ Museums Victoria, *Bunjilaka* <<https://museums.victoria.com.au/bunjilaka/>>

⁷⁹ Ibid.

⁸⁰ Australian Heritage Council, 'Protection of Australia's Commemorative Places and Monuments' (Report, Australian Heritage Council, 2018) 2.

broader cultural landscape of land and sea Country.⁸¹ In the report *Protection of Australia's Commemorative Places and Monuments* (2018), the Council seeks to continue expanding the national recognition of the growing number of identified commemorative places and monuments relating to Indigenous heritage. It discusses issues around preservation, vandalism, removal, and alteration of monuments, both colonial and Indigenous.

The Australian Heritage Council recognises that the courageous Indigenous resistance to European settlement in Australia is little known or recognised in commemorative places and monuments.⁸² An example of a response to this issue is the 'counter-memorial' added to the Maitland Brown Memorial (Fremantle, WA) in 1994 by the local Indigenous community. The addition of a second plaque seeks to balance representation to support reconciliation rather than division.⁸³ The sector can support this sort of change, that serves as a good starting point to reimagining representation, by similarly balancing the way they represent colonial events or objects that impact Indigenous people and societies.

Institutions and organisations must work towards authentically representing the diverse and distinctive connections Indigenous communities have with their local environment. This understanding would strengthen and deepen the broader societal perception of Indigenous peoples, history, and support their ongoing cultural connection to place that been severely disrupted since colonisation.

CASE STUDY: AUSTRALIAN MUSEUM, GARRIGARRANG: SEA COUNTRY

Garrigarrang: Sea Country is a permanent exhibition at the Australian Museum that seeks to educate visitors about the diverse values and knowledge systems of specifically coastal Indigenous communities. It showcases 300 cultural materials from the museum collection and tells stories through the voices of Aboriginal and Torres Strait Islander people in traditional language, using sound and video. For example, audiences can learn about the creation stories and whale ceremonies of the NSW South Coast.⁸⁴

3.1.2. Telling the Truths

3.1.2.1. Reconciliation

Reconciliation Action Plans (RAPs) play a significant role in the telling of truths in museums and galleries. Karen Mundine (CEO of Reconciliation Australia) delivered the keynote address at the 2018 annual AMaGA conference in Melbourne. She stated, 'RAPs can not only put Indigenous values in the business planning process, they can address truth telling'⁸⁵

Reconciliation Australia's *State of Reconciliation in Australia* report describes 'historical acceptance' as one of five interrelated dimensions that represent a holistic picture of reconciliation.⁸⁶ This is included in conjunction with race relations, equality and equity, unity, and institutional integrity. The Roadmap should seek to consider the relevance of these values in the museum and gallery sector.

As a framework for truth telling, Mariko Smith suggests shifting the use of language from 'Indigenous' to 'First Peoples' to acknowledge the rights associated with traditional ownership.⁸⁷ Smith also states that the sector needs a truth and reconciliation process involving strategies and processes which are measurable.

The sector needs to address the telling of Indigenous stories from Indigenous perspectives. 'Reconciliation is a dialogue,' says Greg Lehman, who has worked extensively in the sector on Tasmanian Aboriginal history and culture. To continue this dialogue in the sector, museums and galleries must engage with ongoing and respectful collaboration that prioritises and empowers Indigenous viewpoints.

81 Ibid, 1

82 Ibid, 5.

83 Ibid, 16.

84 Australian Museum, *Garrigarrang: Sea Country*, <<https://australianmuseum.net.au/event/garrigarrang-sea-country>>

85 Karen Mundine, 'Truth-telling, Reconciliation & Uluru' (Speech delivered at AMaGA Conference, Melbourne, 4-7 June 2018).

86 Reconciliation Australia, 'The State of Reconciliation in Australia' (Report, Reconciliation Australia, February 2016) 7.

87 Mariko Smith, Roundtable Discussion, Sydney Workshop, Museum of Applied Arts and Sciences, 8 September 2017.

CASE STUDY: VIRTUAL SONGLINES

Brett Leavy engages with digital technology and computer gaming software in *Virtual Songlines* as a form of interactive story and truth telling. The project functions as an educational tool, relating contemporary geography and urban environments to precolonial Indigenous societies and country. The 'Cultural Survival Game' teaches users bush survival skills, customary lores and customs of the First Nations people. In another project, a video that reconstructs the precolonial landscape of Sydney city is installed in Wynyard Station, acting as a virtual portal to precontact Indigenous Australia.

3.1.2.2. Reflections on Injustices

'In order for us to feel culturally safe in our Country, the truth of this country's history needs to be told, our survival depends on it. Together we need to break the shackles of colonisation and embrace our historical narrative, the good and bad, to enable us to move forward.'

Caroline Martin, Managing Director, Yalukit Marnang

Institutions around the world are beginning to more justly recognise and communicate the - not always comfortable - truths of the past. Museums and galleries hold power to help support the collective move from trauma and concealment to truth telling and reconciliation. This will in turn allow Indigenous and non-Indigenous Australians the chance to move forward while acknowledging the truths of the past.

Throughout the consultations, Indigenous museum staff noted that there is often a whitewashing of cultural history. Some participants stated that museums tended to back away from controversial topics and were unwilling to display and explore content around the injustices of colonisation. However due to the work and advocacy of Indigenous people in the sector, there have been exhibitions of material relating to massacres in frontier conflict. For example, *Black Day, Sun Rises, Blood Runs* is a film and multi-media project which looks at the history of massacre and violence on Australia's frontier.⁸⁸ The exhibit, at Melbourne Museum's Bunjilaka, involves six Indigenous narrators who tell the stories that have been passed down in their families.

Some international case studies such as the National Museum of the American Indian and the Libeskind Building at the Jewish Museum Berlin, serve as strong examples of how museums and galleries can innovatively engage with space and content to reflect on injustices and important historic events.

CASE STUDY: NATIONAL GALLERY OF AUSTRALIA, *THE NATIONAL PICTURE: THE ART OF TASMANIA'S BLACK WAR*, 2018

The National Picture, curated by Professor Tim Bonyhady and Greg Lehman, is part of the NGA's ongoing commitment to contribute to 'Australia's evolving national narrative.'⁸⁹ It examines colonial artworks involving the declaration of martial law in Tasmania in 1828 and the massacres of Aboriginal communities that ensued. Lehman says the exhibition has national significance as it shines a light on events that were happening not only in Tasmania, but across the country.⁹⁰

⁸⁸ 'Black Day, Sun Rises, Blood Runs,' on *Speaking out with Larissa Behrendt*, ABC

⁸⁹ National Gallery Australia, *The National Picture: The Art of Tasmania's Black War* < <https://nga.gov.au/nationalpicture/>>.

⁹⁰ Ibid.

3.1.3. Amplifying Indigenous Voices

3.1.3.1. Maram-nganjinu Biik-gurrin Cultural Summit, 2017

The 2017 *Maram-nganjinu Biik-gurrin* (We are Country) Cultural Summit took place on the land of the Kulin nation in Melbourne during the Yirramboi First Nations Arts Festival. National and international delegates delivered cultural statements that centred on the importance of centring First Nations voices in the strategic planning for the future.⁹¹ This involves dynamic cultural leadership, sharing stories, connecting communities, reciprocity and protocols. This framework reveals ways in which self-determination can be achieved by and for Indigenous people. Empowering Indigenous voices is a vital step in the move towards increased Indigenous representation across the sector.

3.1.3.1. 'Our Voice, Our Stories'

'In consideration of PPNO and CCOR, as well as their supporting research, it is possible to construe the shift – from a focus on cultural material to cultural heritage ... from utilising only the museum's voice to including many Indigenous voices.'⁹²

Mariko Smith, Yuin academic in Aboriginal and Torres Strait Islander cultural heritage and museum studies

Mariko Smith's writing was included in the Literature Review. It describes the shifts in focus between *Previous Possessions*, *New Obligations* and the revised policy, *Continuing Cultures*, *Ongoing Responsibilities*, shedding light on the future direction relevant to the Roadmap. The consultation findings also show that a vital part of reimagining representation is ensuring Indigenous individuals and communities have a strong voice and sense of agency within the sector. The Roadmap should prompt museums and galleries to empower Indigenous people and recognise their inherent right to tell their own cultural stories and histories.

Throughout the workshops there was a collective push towards genuine collaboration from the outset of projects. This will empower Indigenous people to tell their own stories in culturally relevant ways and will also increase Indigenous audiences.⁹³ In the Tasmania workshop, this was described as 'Our voice, our stories.'⁹⁴ Sophia Sambono's vision for the future is one 'Where I can see an exhibition or program and hear the Indigenous voice and agency.'

Nathan Sentance, project officer in First Nations programming at the Australian Museum, is a strong voice in the sector. His blog titled *Archival Decolonist* concerns the decolonising of cultural institutions and their archives from an Indigenous perspective. 'My ancestors are in these memory institutions, but their voices are missing,' he states.⁹⁵ Sentance advocates for the increase in First Nations peoples' agency and self-determination in the construction of memory involving their own cultural stories. For example, he suggests that in exhibits, white voices be minimised in regard to First Nations culture wherever possible as this centres a non-Indigenous person in a space that a First Nations voice could fill.⁹⁶

Another important voice is that of contemporary artist Vernon Ah Kee. As part of the public lecture series *WRITING & CONCEPTS*, he spoke about his conceptual text-based work. His works are informed by his Indigenous perspective and as such 'they are either speaking for you, or they are speaking to you.'⁹⁷ This awareness of the way ideas are received by different audiences is valuable for the sector to share in.

91 British Council, *Maram-nganjinu Biik-gurrin*, <<https://www.britishcouncil.org.au/maram-nganjinu-biik-gurrin>>.

92 Mariko Myra Anne Smith, *Indigenous ways of knowing in the museum context: How Indigenous knowledges permeate the Australian museum* (Master of Museum Studies Dissertation, University of Sydney, 2011) 50.

93 Susan Moylan Coombs, Sydney Workshop, Powerhouse Museum, 8 September 2017.

94 Roundtable Discussion, Launceston Workshop, Queen Victoria Art Gallery, 26 September 2017.

95 Nathan Sentance, 'My ancestors are in our memory institutions, but their voices are missing' on *IndigenousX*, *The Guardian*, (6 March 2018) <<https://www.theguardian.com/commentisfree/2018/mar/06>>.

96 Nathan Sentance, 'Maker unknown and the decentring First Nations People' on *Nathan Sentance, Archival Decolonist* (21 July 2017) <<https://archivaldecolonist.com/2017/07/21/>>.

97 Vernon Ah Kee, 'Writing and concepts' (Speech delivered at *WRITING & CONCEPTS* Lecture Series, Museum of Contemporary Art, 22 September 2018).

CASE STUDY: NATIONAL GALLERY OF AUSTRALIA, *DEFYING EMPIRE*, 2017

Defying Empire, curated by Tina Baum, includes 30 contemporary Aboriginal and Torres Strait Islander artists as part of the *3rd National Indigenous Art Triennial*. This significant exhibition revises Australian colonial narratives, focusing on the artists' voices – their unique perspectives and lived experience.

CASE STUDY: SOUTH AUSTRALIAN MUSEUM, *YIDAKI: DIDJERIDU AND THE SOUND OF AUSTRALIA*, 2017

The first major exhibition on the Didjeridu, *Yidaki* was a collaboration between the Yolngu people of North East Arnhem Land and the South Australian Museum in 2017. SAM is the custodian of a globally significant collection of historic and contemporary didgeridus.⁹⁸ Collaboration and research took place over one year on Arnhem land in close consultation with the Yolngu people. The exhibit incorporated voice recordings of Djal Gurruwiwi, Larry Gurruwiwi, and Djal's grandson Kevin Dhurrkav. This use of sound and the absence of labels destabilises the traditional museum space to allow for the power and presence of the Yolngu people. This shifts the emphasis from gazing to listening - from the Western sight predominated culture to the Indigenous oral tradition.

The exhibition was well received by the public and showed the yearning for increased knowledge about Indigenous culture. Visitors usually stayed at the museum for 40 minutes but during the run of this exhibition it increased to 2 hours.⁹⁹

3.1.4. Increasing Indigenous Audiences

Some of the workshop discussions involved the issue of Indigenous attendance at exhibitions in museums and galleries. There was concern for the lack of Elders attending exhibitions¹⁰⁰ and it was suggested that Indigenous people should be granted free entry into shows. The issue of distance and accessibility was discussed as another factor influencing the demographic of audiences, as most museums and galleries operate in urban city centres. Further, increasing Indigenous employees can help to increase audiences as their cultural expertise will aid in creating and sustaining a culturally safe environment.

Sophia Sambono spoke of her work with public programs at the Kuril Dhagun Indigenous Learning Centre located in the State Library of Queensland. The centre serves as a culturally safe space that supports Indigenous representation and connection. An increase in centres such as these would provide a valuable gateway for Indigenous audiences into museums and galleries.

Neville Blackman called for the inclusion and creation of more diverse spaces to cater for the needs of Indigenous people and communities.¹⁰¹ He suggested the complete overhaul of the museum model in favour of one that exists on country and in direct relation to the land. Moving away from the building as the sole medium of a museum or gallery acknowledges the colonial status of these structures, allowing reconciliation and the diversification of audiences.

Art fairs and festivals are a valuable platform for increasing Indigenous audiences by connecting communities and promoting culture through educational activities and celebration. Some examples include the Cairns Indigenous Art Fair, Darwin Aboriginal Art Fair, Tarnanthi Art Fair, Mowanjum Festival and Yirramboi. The Roadmap encourages museums and galleries to engage with these types of events to increase Indigenous audiences and strengthen culture.

Another strategy institutions can consider is the use of signage and labels in language, for example through bilingual exhibitions. Te Papa in New Zealand is leading the way, using Māori language signs across their website

⁹⁸ South Australian Museum, *Yidaki: Didjeridu and the Sound of Australia* <<http://samyidaki.com.au/#the-exhibition>>.

⁹⁹ John Carty, Adelaide Workshop, South Australian Museum, 1 March 2018.

¹⁰⁰ Aunty Patsy Cameron, Launceston Workshop, Queen Victoria Museum & Art Gallery, 26 September 2017.

¹⁰¹ Neville Blackman, Sunshine Coast Workshop, The Events Centre Caloundra, 13 April 2018.

and in the museum itself. The Māori Language Commission says that using language or bilingual signs can promote revitalisation by promoting the status of the language, thereby valuing it and its associated culture.¹⁰² This is a practice museums and galleries should more readily engage in.

CASE STUDY: MUSEUM OF CONTEMPORARY ART, JOHN MAWURNDJUL: I AM THE OLD AND THE NEW, 2018

This exhibition, co-curated by the artist John Mawurndjul, included signage in the Kuninjku language throughout the entire exhibition. These labels and paragraphs of writing preceded the English translations beside them.

CASE STUDY: AUSTRALIAN NATIONAL MARITIME MUSEUM, NAWI – EXPLORING AUSTRALIA’S INDIGENOUS WATERCRAFT, 2012

Nawi – Exploring Australia’s Indigenous Watercraft sought to address the imbalance of representation in the ANMM to honour Australia’s first mariners. Historic images from the ANMM collection were included in the exhibition alongside Saltwater bark paintings from Arnhem Land and technical drawings by curator David Payne.¹⁰³ In addition, a two-day conference and related events were held on this significant site of Darling Harbour.

The Nawi project quickly stemmed into many initiatives focused on the resurgence¹⁰⁴ of Indigenous water crafting skills, knowledge and traditions amongst both non-Indigenous and Indigenous communities. It ultimately created a lasting and meaningful dialogue to connect Aboriginal and Torres Strait Islander communities – the Nawi as a literal and metaphorical vessel.¹⁰⁵

3.1.5. National Museum of Australia, *Encounters: Revealing Stories of Aboriginal and Torres Strait Islander Objects from the British Museum* (2015-2016)

The National Museum of Australia convened a major exhibition *Encounters* which featured Aboriginal and Torres Strait Islander objects from the British Museum alongside the voices and stories connected to the material. This project and the related events are a significant landmark in Australian museum practices involving Indigenous engagement and collaboration.

Preceding *Encounters*, the British Museum held the exhibition *Indigenous Australia: enduring civilisation* (2015), curated by Gaye Sculthorpe, the museum’s Head of Oceania. This exhibition also engaged with the British Museum’s collection of almost 6000 Aboriginal and Torres Strait Islander objects. It was the first major exhibit of its kind in the UK and presented Indigenous Australia as having continued for over 60,000 years across diverse cultural groups.¹⁰⁶

The *Encounters* project involved long-term collaboration and consultation with the 27 Australian Indigenous communities the objects originated from.¹⁰⁷ Mat Trinca, Director, NMA, commented, ‘We want to bring these collections, and indeed the communities with whom we have worked over more than four years, to wider public knowledge and to support considered debate. It is certainly about the role of museums and the relationship to Indigenous Australians but also about our complex, and at times challenging, history in this nation.’¹⁰⁸ The NMA enabled Indigenous engagement in the following ways:

- Indigenous people from source communities were involved in projects that interpreted the objects and some communities were able to have coinciding exhibitions.
- An ICIP Engagement Policy was developed and staff were trained.

¹⁰² The Māori Language Commission, *Signage List*, <<http://www.tetaurawhiri.govt.nz/Māori-language/signage-list/>>.

¹⁰³ Stephen Gapps and Mariko Smith, ‘Nawi – Exploring Australia’s Indigenous Watercraft: Cultural resurgence through museums and Indigenous communities’ (2015) 11(2) *AlterNative*. 90.

¹⁰⁴ *Ibid*, 95.

¹⁰⁵ *Ibid*, 97.

¹⁰⁶ British Museum, *Indigenous Australia enduring civilisation*, (2015) <http://www.britishmuseum.org/whats_on/exhibitions/indigenous_australia.aspx>.

¹⁰⁷ Nancia Guivarra, *Investigating Encounters* (1 Feb 2016) National Museum Australia, <http://www.nma.gov.au/exhibitions/encounters/blog/posts/investigating_encounters>.

¹⁰⁸ National Museum Australia, *Investigating Encounters panel discussion*, (2015), <http://www.nma.gov.au/exhibitions/encounters/upcoming_events/investigating_encounters/transcript>.

- Special times were allocated for Indigenous viewing of objects.
- The exhibition *Unsettled: Stories Within* was developed by Indigenous artists in relation to the material in *Encounters*.
- The Museum hosted the *Investigating Encounters* panel discussion with an all-Indigenous panel.
- The international conference *New Encounters*.
- In conjunction with the British Museum and the Australian National University, the NMA developed *Engaging Objects*, a four-year collaborative research project that aimed to provide opportunities for Indigenous artists, performers and scholars to work with the British Museum's collection.

While *Encounters* was a significant project in its approach to consultation and emphasis on the cultural heritage and stories connected to the objects, it revealed the underlying problem still to be addressed – repatriation.¹⁰⁹ Indigenous people seek repatriation and a deeper connection with cultural material that they have been separated from. Return to traditional lands and access by traditional owners is important.

In response to the exhibition, Nancia Guivarra (Communications Executive and Meriam (Magaram), Wuthathi and Bindal Juru woman from Queensland) wrote, 'Seeing objects made by the hands of our ancestors in museums, galleries or cultural centres always makes me uneasy and melancholy. Knowing, however, that in *Encounters* these objects are not alone but sit surrounded by videos of their makers' descendants who are telling stories new and old, along with objects new and old, made *Encounters* a much more comfortable experience for me.'¹¹⁰

Another facet of the project was the exhibition *Unsettled: Stories Within*. This involved five Indigenous artists – Julie Gough, Jonathan Jones, Judy Watson, Elma Kris and Wukun Wanambi – who creatively responded to the cultural material included in the *Encounters* exhibition. Their interpretations provide unique conceptual and critical perspectives on the subject matter of the exhibition, contributing to the dialogue on repatriation and museum archives.

Over three days in March 2016, the NMA hosted an international conference, *New Encounters*, to accompany the exhibition. This provided a platform for discussion that connected the events taking place at the NMA to the global context of developments between First Nations peoples and museums. Speakers from New Zealand, USA, Taiwan, Canada, Finland and more, were involved to discuss these shifts in museum practices surrounding Indigenous collections.

During the conference a group of Indigenous Australian audience members voiced their collective perspective on stage. They were concerned that community-led conversations concerning repatriation were not adequately addressed during the discussion.¹¹¹ Glenn Iseger-Pilkington, curator, reflected on the conference and related events of the *Encounters* project, 'I wonder if, perhaps, we have now shifted gears to a space where Indigenising museums might be more productive than simply decolonising them.'¹¹²

¹⁰⁹ National Museum Australia, *Investigating Encounters panel discussion* (2015) <http://www.nma.gov.au/exhibitions/encounters/upcoming_events/investigating_encounters/transcript>.

¹¹⁰ Nancia Guivarra, *Investigating Encounters* (1 Feb 2016) National Museum Australia, <http://www.nma.gov.au/exhibitions/encounters/blog/posts/investigating_encounters>.

¹¹¹ Sandra Dudley, Conal McCarthy, 'Reports: Reflections from a Panel of Indigenous Speakers at the New Encounters Conference' (2016) 4 *Museum Worlds: Advances in Research*, 197.

¹¹² Ibid, 202.

3.2. Embedding Indigenous Values into Museum and Gallery Business

‘Perhaps now is the time where organisational change, increased engagement with Indigenous peoples at all levels of museum operation (rather than simply within exhibition, programming, publication, and collection environments), paired with collective ambition and real action to infuse non-Indigenous museums with the cultural vitality that emerges from our ontologies, might in fact be more powerful than actively decolonizing these spaces.’¹¹³

Glenn Iseger-Pilkington, Curator

3.2.1. Policies and Protocols

Policies and protocols are a critical pathway for change in the sector as they help to align institutions with an overarching framework relevant to the larger vision of reconciliation, inclusion and equity. There was an emphasis in workshops that museums and galleries should work with Indigenous communities in developing protocols that are relevant to local needs while navigating the broad nature of International and national protocols.¹¹⁴ A large number of respondents indicated that there needs to be a greater awareness of the existence and importance of protocols to create substantial change in wide ranging areas of collaboration between institutions and Indigenous peoples.¹¹⁵

Many workshop participants emphasised that the *United Nations Declaration on the Rights of Indigenous Peoples* (2007) should be the key International framework underpinning national policy, acting as an indicator of best practice in the area.¹¹⁶ It was suggested that museums and galleries should include the relevant *UNDRIP* Article at the front and centre of everything they do. This could be done by having the relevant Articles in documents and policies.¹¹⁷

Workshop discussions particularly emphasised the significance of Article 31 in offering a framework.¹¹⁸ Article 31 is important for Indigenous collections management in that it protects the right of Indigenous peoples to ‘maintain, control, protect and develop their cultural heritage, traditional knowledge and traditional cultural expressions.’¹¹⁹ It also offers protection for Indigenous intellectual property rights over ‘cultural heritage, traditional knowledge, and traditional cultural expression’. Furthermore, under Article 31, States are obliged to take steps to recognise and protect these rights.

Articles 3 and 12 are also relevant to museums and cultural heritage. Article 3 emphasises the right to self-determination, and the importance of this right for Indigenous people in determining their own cultural development.¹²⁰ Article 12 protects the rights of Indigenous people to ‘manifest, practise, develop and teach their spiritual and religious traditions, customs and ceremonies’. It also protects the right to privacy in relation to certain religious and cultural sites, as well as the right to repatriation of human remains. It compels States to facilitate repatriation through ‘fair, transparent and effective mechanisms developed in conjunction’ with the relevant Indigenous peoples.¹²¹

Article 11 was also highlighted in submissions as being significant for Indigenous culture and heritage. It states that Indigenous people have the right to ‘maintain, protect and develop the past, present and future manifestations of their cultures.’¹²²

Despite this, many workshop participants agreed that Australia needs to do more to implement these and other

¹¹³ Sandra Dudley, Conal McCarthy, ‘Reports: Reflections from a Panel of Indigenous Speakers at the New Encounters Conference’ (2016) 4 *Museum Worlds: Advances in Research*, 202.

¹¹⁴ Roundtable Discussion, Melbourne Workshop, Arts Centre Melbourne, 21 November 2017.

¹¹⁵ Ibid.

¹¹⁶ Roundtable Discussion, Canberra Workshop, National Museum of Australia, 21 September 2017.

¹¹⁷ Roundtable Discussion, Sydney Workshop, Powerhouse Museum, 8 September 2017.

¹¹⁸ Ibid.

¹¹⁹ *Declaration on the Rights of Indigenous Peoples*, GA Res 61, UN GAOR, 61st sess, 107th plenary meeting, UN Doc A/295 (2 October 2007), art 43.

¹²⁰ *Declaration on the Rights of Indigenous Peoples*, GA Res 61, UN GAOR, 61st sess, 107th plenary meeting, UN Doc A/295 (2 October 2007), art 3.

¹²¹ *Declaration on the Rights of Indigenous Peoples*, GA Res 61, UN GAOR, 61st sess, 107th plenary meeting, UN Doc A/295 (2 October 2007), art 12.

¹²² *Declaration on the Rights of Indigenous Peoples*, GA Res 61, UN GAOR, 61st sess, 107th plenary meeting, UN Doc A/295 (2 October 2007), art 11.

rights-based obligations.¹²³ In fact, the Tasmanian Aboriginal Heritage Council commented that it felt that the State did not act as if it even *knew* about Article 31, let alone taken steps to implement it.¹²⁴ By incorporating clauses in legislation, mission statements, and museum foundation documents that integrate both International and national frameworks, change could be enacted across the sector.

3.2.1.1. Reconciliation Action Plans (RAPs)

‘RAPs can not only put Indigenous values in the business planning process, they can address truth telling’.

Karen Mundine, CEO of Reconciliation Australia,
keynote address AMaGA Conference, *Agents of Change*, 2018.

Reconciliation Action Plans (RAPs) provide a framework for institutions to build a greater understanding of Indigenous cultural values. RAPs often employ language that promotes working in partnership with Indigenous people, emphasising that this collaborative approach is more effective than one sided engagement.

CASE STUDY: THE MUSEUM OF AUSTRALIAN DEMOCRACY

The Museum of Australian Democracy at Old Parliament House is a living museum of social and political history. Their RAP 2017 - 2018 aims to build better organisational understanding of Aboriginal and Torres Strait Islander cultures and histories. This involves building relationships with Canberra based Indigenous organisations and engaging with the Tent Embassy to possibly develop an information sheet. The RAP further provides for cultural awareness training.

CASE STUDY: MUSEUM OF APPLIED ARTS AND SCIENCES (MAAS)

The Museum of Applied Arts and Sciences has an Innovate RAP May 2017 – May 2019 which aims to embed Indigenous cultural values across all areas of MAAS operations – not just on the Museum floor – and to grow strong and durable relationships with Australian Aboriginal and Torres Strait Islander artists, designers, creatives and thought-leaders in an empowering whole-of-community approach. The MAAS RAP is culturally grounded stemming from its ICIP Policy which ensures that relationships between MAAS and Australian Aboriginal and Torres Strait Islander communities are founded on notions of respect and opportunity. The RAP aims include creating platforms to develop content with other Australian Aboriginal and Torres Strait Islander organisations and cultural institutions in Australia.¹²⁵

3.2.1.2. ICIP Protocols

Many Indigenous people noted the interconnectedness of cultural objects with intangible knowledge, and called for greater recognition of ICIP rights, as outlined in the report, *Our Culture, Our Future*.¹²⁶ Bob Weatherall commented, ‘Museums need to respond to the recommendations in *Our Culture, Our Future* and to understand that our heritage is for us to own, maintain and control.’¹²⁷

ICIP issues were raised throughout the consultation including:

- Access to old photographs, images, films and recordings;

¹²³ Zoe Rimmer, Hobart Workshop, Tasmanian Museum and Art Gallery, 28 September 2017.

¹²⁴ Tasmanian Aboriginal Heritage Council, teleconference, 29 September 2017.

¹²⁵ Museum of Australian Democracy, *Reconciliation Reflect Action Plan March 2017- March 2018* (Museum of Australian Democracy, 2017).

¹²⁶ Terri Janke, *Our Culture: Our Future – Report on Australian Indigenous Cultural and Intellectual Property Rights*, (Report, Australian Institute of Aboriginal and Torres Strait Islander Studies, 1999).

¹²⁷ Bob Weatherall, Brisbane (Indigenous-Only) Meeting, Griffith University, 25 May 2018.

- Access to ICIP – prior informed consent;
- Identifying people in authority to consult and get consent;
- Display of materials;
- Digitisation of materials and availability on line;
- Research on material held in collections should be subject to ethics clearances and approvals and checks of relevant Indigenous communities and families;
- Research on DNA of ancestral remains;
- Deposit of research material, film and sound recordings;
- Gender based knowledge, or initiation or ceremonial knowledge needs to be adequately managed in accordance with customary laws;
- Knowledge being commercialised requires benefit sharing;
- The need for a National Indigenous Cultural Authority to assist with identifying people with authority, and to assist communities with negotiations.

3.2.2. Cultural Competency

Cultural competency was viewed as a key area, seen as having the potential to have positive impacts across multiple areas of engagement. These include:

- Retention of Indigenous staff and improved career progression within cultural institutions;
- Making Indigenous audiences feel welcome and safe;
- Assisting museum staff to better collaborate and engage with Indigenous people and groups, particularly regarding complex issues staff may be fearful to discuss.

In Melbourne, it was acknowledged that some institutions had made progress towards creating culturally competent workplaces – for example, through the introduction of cultural leave.¹²⁸

Participants in the Perth workshop expressed the view that the goal should move from cultural ‘awareness’ to cultural competency.¹²⁹ Cultural competency is recognised as critical for Indigenous engagement,¹³⁰ teaching non-Indigenous staff the skills required to have conversations and navigate a respectful relationship with Indigenous people and communities, even when topics are sensitive or complex. To achieve this, cultural competency should be entrenched within the organisation from the top down. Protocols and cultural awareness training should be a part of induction and regularly maintained across the institution.¹³¹ Across the sector, leadership teams would benefit from annual cultural competency training.¹³²

A key point raised at the Sydney workshop was that Indigenous staff should not be responsible for cultural competency or cultural awareness training; this role should not fall to Indigenous staff members merely because they are Indigenous.¹³³ Institutions need to specifically employ a consultant who has authority and expertise in this area.

Another point raised, was the need for a register of the appropriate cultural competency and cultural safety courses. There needs to be minimum standards that universities, museums and galleries can look at and know they have followed the correct processes.¹³⁴ Daryl Karp, Director of the Museum of Australian Democracy, suggested that there be reporting of the Roadmap targets included the annual reports of museums. She said, ‘There is no reason why we can’t make it a measure in the Annual Report – in the same way they look at sustainability and environmental impact.’

Laura McBride (Creative Producer in Programming, Collections and Exhibitions, Australian Museum) suggests the introduction of cultural engagement and training protocols into larger museums that would be consistent across all institutions.¹³⁵ Larger institutions could then provide compulsory training to the smaller galleries and art centres to ensure consistency and resource sharing.

¹²⁸ Roundtable Discussion, Melbourne Workshop, Arts Centre Melbourne, 21 November 2017.

¹²⁹ Perth Workshop, State Library of Western Australia, 28 November 2017.

¹³⁰ Barbara Piscitelli, Brisbane Workshop, State Library of Queensland, 1 February 2018.

¹³¹ Roundtable Discussion, Melbourne Workshop, Arts Centre Melbourne, 21 November 2017.

¹³² Ibid.

¹³³ Roundtable Discussion, Sydney Workshop, Powerhouse Museum, 8 September 2017.

¹³⁴ University Art Museums Australia, (UAMA) Meeting, Adelaide, 5 March 2017.

¹³⁵ Laura McBride, Meeting, Australian Museum, 22 August 2017.

3.2.3. Cultural Safety

'More than Competence: Perceptions & Experiences of Cultural Safety in the Peer Assessment Process' is a Research Report prepared by Inside Policy for the Australia Council for the Arts in 2018. The report included this definition as informed by a literature scan and consultation with First Nations peers and staff:

'A culturally safe environment is one where First Nations staff, peers, artists, arts organisations and communities feel their protocols, beliefs, knowledges, histories, practices and expressions are understood and valued.'¹³⁶

In the workshops, cultural safety was raised as a significant issue for Indigenous people working in museums. Cultural safety means an organisational environment where staff are supported to feel safe and secure in their identity and culture. It is about organisations not having a transactional attitude to Aboriginal and Torres Strait Islander cultures; so that staff do not feel compromised by working there.¹³⁷ A culturally safe organisation sees the value in cultural authority, cultural protocols and knowledge systems and works to implement them out of respect for Indigenous cultures and to support its Indigenous staff.¹³⁸

Deanne Fitzgerald (Senior Aboriginal and Torres Strait Islander Advisor, Western Australian Museum) spoke about feeling invisible in a museum space and thus the need to increase Indigenous representation to make these spaces relevant for Indigenous people. She stated the need for the executive level to pay closer attention to their Indigenous staff as they play an important role in making the museum a culturally safe space.¹³⁹

The anguish of working in institutions for Indigenous people can be detrimental to health and wellbeing. Many supervisors are unaware of the tensions that Indigenous people working in cultural institutions face.¹⁴⁰ These tensions also seep into the personal lives of Indigenous employees.¹⁴¹ This happens when incorrect approaches might be taken by a museum or gallery and the Indigenous staff member faces criticism from the community.

Personal risk can also stem from Indigenous staff members viewing photographs or objects. Often, it's not clear whether these are sacred, or if it is improper for them to look. In a workshop with Indigenous museum staff, one participant spoke of how they were asked to look at ceremonial things which made them feel unsafe as you never know what it might be spiritually charged with. In one case, he was even asked to sniff bones and feather. There is a duty of care for these institutions to look after the cultural safety of their Indigenous staff members.¹⁴² Cultural protocols can assist in protecting staff and helping them to feel safe.

Another participant said that she came across a very distressing image of one of her ancestors decapitated. She expressed the desire to be able to research information about her family without the fear of seeing such distressing things; a warning should have at least been utilised.

The NGA emphasised the importance of creating an environment of cultural safety for employees.¹⁴³ Offering support to Indigenous employees is one way to address this challenge. According to the Audit report, the current level of support offered to Indigenous staff and volunteers varies quite dramatically. Some responded that they offered mentoring by senior staff, HR support, Indigenous Reference Groups, cultural leave and cultural training; while other responses indicated that they had no structured support, limited support, or relied on mutual support between workers.¹⁴⁴

There needs to be consistent support for Indigenous staff to ensure a culturally safe working environment. This might mean ongoing cultural competency training for all staff. The museum and gallery sector might also consider creating a network for Indigenous staff members. This would mean that Indigenous staff members could support each other and work together.

¹³⁶ Inside Policy, 'More than Competence: Perceptions & Experiences of Cultural Safety in the Peer Assessment Process' (Research Report, Australia Council, 12 July 2018) 10.

¹³⁷ Barbara Paulson, Perth Workshop, State Library of Western Australia, 28 November 2017.

¹³⁸ Roundtable Discussion, Perth Workshop, State Library of Western Australia, 28 November 2017.

¹³⁹ Deanne Fitzgerald, Perth Workshop, State Library of Western Australia, 28 November 2017.

¹⁴⁰ Indigenous Art Centre Alliance Meeting, Yarrabah Cultural Centre, 1 November 2017.

¹⁴¹ Roundtable Discussion, Perth Workshop, State Library of Western Australia, 28 November 2017.

¹⁴² Consultation with Indigenous museum staff (AIATSIS, 9 November 2017).

¹⁴³ National Gallery of Australia, Submission to *Museums Galleries Australia Indigenous Roadmap Project Issues Paper*, 30 November 2017.

¹⁴⁴ Audit Report pp 54 – 55.

3.2.4. Engagement and Consultation

‘Museums and galleries need to see First Nations peoples as primary creators, curators and audiences for exhibitions and programs. Far too often the focus is on consulting community after major narratives have been decided from within the institution and with an assumption the exhibition or program is for non-Indigenous audiences. When your model has Indigenous Elders, Knowledge Holders and communities involved with Indigenous staff, the resulting exhibition, program or collection can work well for Indigenous people who will know and feel they are in a cultural space; and be a bonus experience for other visitors many of whom want to hear directly from community and experience cultural ways of learning and sharing.’

Amanda Jane Reynolds, Indigenous Curator

The findings from the Audit Report noted that there were different perceptions of what ‘engagement’ and ‘consultation’ involved. While there was a consistent call from many Indigenous people for deeper engagement, it is necessary to consider what this deeper engagement really involves. Chrissy Grant, Advisory Committee for Indigenous Repatriation, said that ‘engagement’ is a word that is often misunderstood by government institutions. For her, ‘engagement’ is full and effective participation, where Indigenous peoples are actively involved.

Many Indigenous people expressed a desire for long-term and ongoing relationships, with a focus on collaboration, not just consultation. A phrase repeated throughout workshops was ‘nothing about us, without us’. It was recognised that often Indigenous material is included as an ‘afterthought’, overlooking the importance of working with Indigenous people from the start. Furthermore, it was emphasised that Indigenous people should not be seen simply as the subjects of research and exhibitions, but as collaborators, conceivers, interpreters and audiences of collections. Certain individuals working in the sector, such as Shaun Angeles, are aware of the need to increase the presence of community members such as Elders in these areas.

‘Museums hold thousands of our artefacts and historical records documenting different aspects of our cultural heritage and histories. Therefore, our Elders must be at the forefront of consultation, engagement, and employment within all museums that hold our most beautiful and treasured artefacts as they hold the keys to unlocking the true potential of these Indigenous knowledge centres.’¹⁴⁵

Shaun Angeles, Penangke man from Ayampe country

It was agreed that this would ensure collections, and the cultural knowledge imbued in them, will be respectfully interacted with and remain relevant to Indigenous audiences. However, lack of funding was again recognised as an obstacle for thorough engagement and consultation, with grant applications currently failing to reflect the flexible and enduring nature of effective projects. Therefore, as Sally Manuireva, New Zealand museum consultant, suggests, larger institutions need to lead the way as they receive large amounts of public funding. They should also be held to account in their funding agreement.¹⁴⁶ She stated that ultimately, Indigenous engagement needs to be embodied in a strategic plan at the highest level so the leadership of the organisation can be accountable.

¹⁴⁵
¹⁴⁶

Shaun Angeles, ‘Indigenous Leadership in the Museum Sector’ (2018) 17(2) *Cultural Legacy - Arts BackBone* 3.
Sally Manuireva, teleconference, 21 February 2018.

CASE STUDY: BUNJILAKA, MELBOURNE MUSEUM, *FIRST PEOPLES*, 2013

First Peoples involves the knowledge and cultural input of the Yulendj Group that comprises 16 respected community members and Elders from across Victoria. This Community Reference Group provides the project with ‘vital leadership, advocacy and support’, says Caroline Martin, Bunjilaka Manager. ‘They are consultants, they are cultural authorities, they are co-creators with the museum team.’¹⁴⁷

The cultural material on display is from over 250 locations across Australia, spanning many generations.¹⁴⁸ Printed labels have been replaced with 500 interactive digital labels, allowing for the inclusion of detailed contextual information and images. This allows audiences to explore the unique stories and layers of cultural information and knowledge that is embedded in the objects.¹⁴⁹

‘Showing our culture will enrich everyone’s culture,’
says Brendan Kennedy, a member of Yulendj.

3.2.4.1. *Collaboration rather than consultation*

There was a strong scepticism throughout workshops that consultation has the tendency to be ‘tick-the-box’ and transactional. This type of ‘consultation’ was felt to be damaging/fatal to the establishment of genuine relationships of collaboration with communities.

Collaboration must be responsive to the particular project and relevant community. Furthermore, collaboration should begin at the outset of an exhibition and continue to drive the process throughout – not operate as a token afterthought. It is important that collaboration is flexible and is undertaken with full understanding of the expectations of both parties. While engagement may take longer than expected, it should not be compromised or involve putting pressure on Indigenous peoples in order to fit into pre-conceived fixed timelines.

Museums and galleries need to commit to establishing a genuine and reciprocal relationship with Indigenous partners and alter their actions based on the information received. It is also important for institutions to provide support and the tools for Indigenous people to be able to provide their input. *Songlines* and *Yidaki* are two strong examples of projects where collaboration occurred from the outset of a project.

In Cairns, people thought that museums should work harder to involve traditional owners and empower them to present their own culture. This opportunity to speak about culture and the resultant sense of responsibility and control over this culture, will contribute to the establishment of genuine engagement. Cultural protocols may help to identify what engagement processes are effective in achieving this.

CASE STUDY: NGURRA KUJU WALYJA — ONE COUNTRY ONE PEOPLE — THE CANNING STOCK ROUTE PROJECT

The Canning Stock Route Project, initiated by FORM in 2006, involved extensive collaboration and networking between communities, art centres, creative industries, corporate and government agencies and institutions. It involved return to country trips, workshops, mentorship and professional development programs, and an exhibition.¹⁵⁰ The highly successful exhibition *Yiwarra Kuju: the Canning Stock Route* was facilitated by a partnership between FORM and the National Museum of Australia. It included artworks, oral histories, film and multimedia, bringing the culture of this region into national focus.¹⁵¹ It brought the largest number of visitors than any other exhibition in the history of the NMA.¹⁵²

¹⁴⁷ Museums Victoria, *Yulendj Group*, <<https://museums.victoria.com.au/website/bunjilaka/visiting/first-peoples/yulendj/index.html>>.

¹⁴⁸ Rosemary Wrench, ‘First peoples’ (2014) 15 *University of Melbourne Collections* 11.

¹⁴⁹ Ibid.

¹⁵⁰ Canning Stock Route Project, *About* <<http://www.canningstockrouteproject.com/about/>>

¹⁵¹ Canning Stock Route Project, *Yiwarra Kuju: the Canning Stock Route*, <<http://www.canningstockrouteproject.com/yiwarra-kuju-exhibition/>>

¹⁵² Canning Stock Route Project, *About* <<http://www.canningstockrouteproject.com/about/>>

The project had larger implications for Native Title and land rights, and had a lasting legacy for many young Aboriginal creatives. For example, the filmmaker Curtis Taylor spent 18 months working on the project and imparted his creative vision in the 2010 exhibition.¹⁵³ There was also strong involvement with the community during opening week and promotions.

3.2.4.2. Identifying people in authority

An issue often raised by museum staff was the difficulty in identifying the people in authority to consult with on the use of materials. A related issue was the difficulty around situations where there are multiple groups with conflicting interests. This was recognised as a frustrating point for Indigenous people with consultation only extending to a few people. The best way to navigate such situations is to operate through Aboriginal governance structures such as land councils or prescribed body corporates. Once a program is complete, feedback mechanisms should be in place to ensure that future exhibitions can be improved upon, and guidelines can be established.

3.2.5. Championing Leadership

Many of the workshops emphasised the importance of having strong representation in leadership positions. Des Griffin, former director of the Australian Museum, was one such champion, and among others was highlighted as being very influential in promoting change in the sector. Mat Trinca was also identified in numerous consultations as an influential champion of Indigenous representation.

However, people commented that while there were some good champions in museum and gallery leadership in the 1990s, the momentum from this period has begun to fade. Greg Lehman, Tasmanian Aboriginal academic and curator, and others noted that the work that had already been done in the sector (including a great paper by Gaye Sculthorpe, an Indigenous Australian museum curator, working at the British Museum) did not go further. As such, there was a feeling of dissatisfaction that issues and solutions which had been raised decades ago have not seen much progression since the 1990s.

It was suggested that one of the key aspects of the Roadmap should be aimed at leadership. There needs to be a push for more Aboriginal and Torres Strait Islander leadership, as well as participation and acceptance of the Roadmap by all existing leaders in the space. Leadership is critical as it encourages every organisation to take the Roadmap seriously and means that staff will be more engaged.¹⁵⁴

3.2.6. Audience

The Australia Council reported in *Living Culture: First Nations Arts Participation and Wellbeing* that First Nations people are a growing audience segment at arts and cultural venues such as art galleries, museums and libraries. The proportion of First Nations people who attended Indigenous or non-Indigenous arts and cultural venues and events increased by 3% between 2008 and 2014 (48% to 59%).¹⁵⁵

In *Creating new forms of value with Indigenous customers: Auckland War Memorial Museum, a case study*, Sally Manuireva (New Zealand based consultant) writes on the possibility of a market orientated strategy for creating new forms of value for and with Māori people.¹⁵⁶ It suggests that institutions could increase audience growth and participation by considering the needs and motivations of Māori customers rather than stakeholders. This involves committing to what Māori customers value and working hard to meet those needs through long-term relationships that build trust.¹⁵⁷

¹⁵³ Canning Stock Route Project, *Emerging Multimedia Program* <<http://www.canningstockrouteproject.com/mentorship/emerging-multimedia-program/>>

¹⁵⁴ Tim Sullivan, teleconference, 21 June 2017.

¹⁵⁵ Australia Council, *Living Culture: First Nations Arts participation and Wellbeing*, <<http://www.australiacouncil.gov.au/research/living-culture/>>

¹⁵⁶ Sally Manuireva, 'Creating new forms of value with Indigenous customers: Auckland War Memorial Museum, a case study' (Research report, Museums Galleries Australia, 2016) 133.

¹⁵⁷ Ibid, 140.

3.2.6.1. Making Indigenous audiences feel welcome

In consultations, it was noted that many Indigenous people view museums and galleries as old sandstone buildings that represent a colonial past. In this respect, Indigenous participants at the workshops felt that institutions should change their physical spaces to help make Indigenous people feel more included and welcome. At the Sunshine Coast workshop it was proposed that there should be a move towards making museums ‘country’ as a model of culture, by reflecting the country and landscape through the inclusion of, for example, interpretive spaces and workshop areas.¹⁵⁸

Participants in the Sydney workshop spoke about how small gestures, such as an acknowledgement of country at the entrance,¹⁵⁹ or displaying the Aboriginal and Torres Strait Islander flags, could help to make a building feel culturally safe.

John Peebles (John Peebles Associates, New Zealand) advised on the importance of setting goals relevant to acknowledging Country and First Nations people to be achieved in the first year of the Roadmap. He suggested that all institutions should include an acknowledgement of Country and Aboriginal greeting phrases at the beginning of speeches, presentations and events.¹⁶⁰

There are large and fundamental cultural shifts that institutions can make to help Indigenous audience members feel safe and welcome. These could include: building networks with Indigenous people through community organisations and outreach events, displaying exhibitions which tell Indigenous stories from Indigenous perspectives, using labels in language, and having culturally competent and welcoming museum staff.¹⁶¹ It was suggested that Indigenous staff could provide evaluations to assess how the institution is implementing and respecting culture.¹⁶²

Cultural competency training is key for all staff, but particularly front of house staff, who are engaging with Indigenous visitors as the first point of contact for the museum or gallery. It is also recognised as important for volunteers and contractors to undergo cultural competency training.¹⁶³ Communication and understanding is key to making sure that Indigenous visitors don't feel uncomfortable, alienated or patronised.¹⁶⁴ Training in this area can help increase Indigenous engagement and visitation.

3.2.7. Interpretation of Collections

3.2.7.1. Representation

‘In shifting the focus from the physical and material to the more intangible aspects relating to indigenous cultural heritage, such as the knowledge imbued into such objects, collections become more visible as expressions of Aboriginal and TSI’ connections with their land, and the relationships they form with others in the community. These interactions have an impact on the production and transmission of information and knowledge within Indigenous communities about their physical surroundings and spiritual existence in the world.’¹⁶⁵

Mariko Smith, Indigenous commentator

¹⁵⁸ Neville Table, Sunshine Coast Meeting, The Events Centre Caloundra, 13 April 2018.

¹⁵⁹ For example, as at the Museum of Applied Arts and Sciences.

¹⁶⁰ John Peebles, Email correspondence, 14 June 2018.

¹⁶¹ Roundtable Discussion, Sydney Workshop, Powerhouse Museum, 8 September 2017.

¹⁶² Gavin Batterman, Brisbane Workshop, State Library of Queensland, 1 February 2018.

¹⁶³ Roundtable Discussion, Brisbane Workshop, State Library of Queensland, 1 February 2018.

¹⁶⁴ Western Australian Museum, Submission to *Museums Galleries Australia Indigenous Roadmap Project Issues Paper*, 30 November 2017.

¹⁶⁵ Mariko Myra Anne Smith, *Indigenous ways of knowing in the museum context: How Indigenous knowledges permeate the Australian museum* (Master of Museum Studies Dissertation, University of Sydney, 2011) 50.

Audiences often visit museums and galleries to see themselves reflected there; to view their cultural or personal identity and gain insights into themselves and their world.¹⁶⁶ Museums and galleries must empower Indigenous people to experience this sense of connection and reflection. It was suggested that there should be designated spaces for Indigenous artwork and culture to ensure Indigenous people are represented at museums and galleries.¹⁶⁷

Damien Webb (State Library of Western Australia) says ‘it’s important to have explicit decolonising of collections.’¹⁶⁸ A critical aspect of this involves Indigenous interpretation and consultation.¹⁶⁹ Caroline Martin noted that it is fundamental to reconciliation that Indigenous people see themselves reflected in the history of their country.¹⁷⁰ This means that the truth of Australia’s colonial history must be told, and museums must recognise that Indigenous people are the authority on their own culture.¹⁷¹ There is also the responsibility of reviving culture through the presentation of contemporary artists and programs.¹⁷²

3.2.7.2. Curation

Across all the workshops, participants called for more Indigenous curation opportunities. It was felt that there needs to be a greater recognition of the value that Indigenous voices bring to an exhibition. Museums must recognise that there is more to culture than an object or artwork; and that by removing Indigenous people and the stories and knowledge they bring, the object’s value is largely reduced.¹⁷³

For many Indigenous people, there is no material difference between art displayed in a gallery and collections of cultural heritage in museums; both are culture, and both would benefit from Indigenous curation. In Sydney, Susan Moylan Coombs said that Indigenous perspectives and voices cause the ‘true essence and spirit of culture’ to shine through in exhibitions.¹⁷⁴

Furthermore, it was felt that curatorial opportunities for Indigenous people should not simply be limited to Indigenous exhibitions. In Canberra, it was said that Indigenous people should interpret and curate many areas of history. As the oldest living culture in the world, Indigenous perspectives would provide important insights into our collective history.¹⁷⁵

The traditional colonial ideas around collection management and display are different to those of Indigenous culture. This means that the approach to exhibiting Indigenous culture, when directed by Indigenous people, might look different. Consultation indicated a desire to move away from simply having Indigenous people ‘speaking to the display,’¹⁷⁶ towards a more immersive experience to feel the past and interact with it.¹⁷⁷ Taking away labels, as in *Yidaki: Didjeridu and the Sound of Australia*, and sitting down for discussions with Indigenous people might be helpful ways to share cultural material.

CASE STUDY: MACLEAY MUSEUM, MAKARR-GARMA: ABORIGINAL COLLECTIONS FROM A YOLŲU PERSPECTIVE, 2009-2010

Dr Joseph Neparrŋa Gumbula is a YolŲu elder who curated this exhibition at the Macleay Museum. He began working with the University of Sydney in 2006 to access and research the archives of cultural material and photographs from Arnhem Land. His work helped to reinvigorate this material – for example individuals, places and moments in the photographs were identified. The exhibit included photography, artworks, natural materials, sound and light.¹⁷⁸

¹⁶⁶ Consultation with Indigenous museum staff (AIATSIS, 9 November 2017)

¹⁶⁷ Roundtable Discussion, Sunshine Coast Workshop, The Events Centre Caloundra, 13 April 2018.

¹⁶⁸ Damien Webb, teleconference, 13 September 2017.

¹⁶⁹ AIATSIS, Submission to *Museums Galleries Australia Indigenous Roadmap Project Issues Paper*, 30 November 2017.

¹⁷⁰ Caroline Martin, Sydney Workshop, Powerhouse Museum, 8 September 2017.

¹⁷¹ Caroline Martin, Sydney Workshop, Powerhouse Museum, 8 September 2017.

¹⁷² Roundtable Discussion, Sunshine Coast Workshop, The Events Centre Caloundra, 13 April 2018.

¹⁷³ Roundtable Discussion, Perth Workshop, State Library of Western Australia, 28 November 2017.

¹⁷⁴ Susan Moylan Coombs, Sydney Workshop, Powerhouse Museum, 8 September 2017.

¹⁷⁵ Roundtable Discussion, Canberra Workshop, National Museum of Australia, 21 September 2017.

¹⁷⁶ Vanessa Williams, Brisbane (Indigenous-Only) Meeting, Griffith University, 25 May 2018.

¹⁷⁷ Hailey Young, Brisbane Workshop, State Library of Queensland, 1 February 2018.

¹⁷⁸ The University of Sydney, *Makarr-garma: Aboriginal Collections from a YolŲu Perspective* <<http://sydney.edu.au/museums/exhibitions-events/makarr-garma.shtml>>.

3.2.7.3. Indigenous cultural knowledge and science

Indigenous cultural knowledge has historically been dismissed as folklore. However, in recent times, progressive organisations are recognising such knowledge alongside science.¹⁷⁹ For example, MAAS's Observatory incorporates Indigenous astronomy and stories of stars alongside western astronomy. As part of the 2018 Sydney Science Festival, the *MAAS Indigenous Sciences Symposium* acknowledged and celebrated the technological advancement and eco-sustainable practices of Indigenous people over the past 65,000 plus years. It sought to identify strategies and actions to support the development and research of Australia's emerging STEAM Leaders with a special focus on the leadership of Australia's First Peoples within this domain.¹⁸⁰

3.2.7.4. Language and terms

Changes in the way we use language would signify a move away from a colonial lens and would provide a powerful step towards a more inclusive sector. Participants at the Sydney workshop noted the power of language, emphasising that language has been used in the past to disempower Indigenous people. At the Sydney and Melbourne workshops, a preference for the term 'First Peoples' was noted to further acknowledge their rights as traditional owners.

Furthermore, dated terms such as 'artefacts' reinforces an anthropological paradigm that is better suited to describe items of antiquity, rather than icons of a living, continuing culture. One suggestion was that Indigenous materials be reframed as 'treasures', (e.g. like Māori *taonga* in New Zealand), and 'creations' that require interaction with people who have a cultural relationship or connection with them.¹⁸¹ The term 'cultural materials' was decided on and is used throughout the Roadmap document.

To appropriately incorporate languages into museums and galleries, it is important to consider the implications this might have on communities. Policies around the use and research of language would be an important step to ensure there is protection of these languages.

ARC Centre of Excellence for the Dynamics of Language developed an Indigenous Linguistics and Cultural Heritage Ethics Policy. The ethical considerations included:

1. Developing aims and research questions
2. Considering a research agreement
3. Building a collaborative research team
4. Recomensing language consultants
5. Employing interpreters
6. Ensuring informed consent
7. Specific issues with children and family
8. Copyright and traditional knowledge
9. Identifying participants preference for archiving, access and future uses
10. Licencing the use of records
11. Training and skills sharing
12. Consultation and respect in regards to presentations and publications.¹⁸²

¹⁷⁹ *Dreamtime Astronomy*, Museum of Applied Arts and Sciences, <<https://a.museum/program/dreamtime-astronomy/>>

¹⁸⁰ Sydney Science Festival, *MAAS Indigenous Sciences Symposium 2018* <<https://sydneyscience.com.au/2018/event/maas-indigenous-sciences-symposium-2018/>>.

¹⁸¹ Indigenous Art Centre Alliance Meeting, Yarrabah Cultural Centre, 1 November 2017.

¹⁸² Email correspondence, Nick Thieberger, 7 June 2018 <<http://www.dynamicsoflanguage.edu.au/research/indigenous-linguistics-and-cultural-heritage-ethics-policy/>>.

3.3. Increasing Indigenous Opportunities

3.3.1. People working with Museums and Galleries

3.3.1.1. Employment

'If an Indigenous person wants to be head of marketing there should be a career trajectory and career training opportunity for the person to be supported to progress.'¹⁸³

Franchesca Cubillo, Senior Curator, Aboriginal and Torres Strait Islander Art,
National Gallery of Australia

Indigenous employment can greatly improve engagement with communities.¹⁸⁴ Many people felt that Indigenous staff quotas and levels of employment should be used as an indicator of the success of a museum/gallery.¹⁸⁵ Des Griffin stated that museums must set real targets to recruit Indigenous people for there to be an advance in this area.¹⁸⁶ It was felt that these numbers should be tracked and recorded.¹⁸⁷

It is significant therefore, that the Audit report found that 59% of respondents had no Indigenous staff. In organisations that did employ Indigenous people, their roles included: Indigenous Relations, Interpreter, Curation, Education, Project Officer, Archivist, contracted workers, Administration, Visitor Services Officer, Researcher, Volunteer, Cadet, Visiting Artist, Governance and Internship.¹⁸⁸

The National Health and Medical Research Council (NHMRC) suggested in its submission that museums and galleries should be aiming for the target of 3% Indigenous employment in the sector by 2018.¹⁸⁹ AIATSIS has a target of 35%.¹⁹⁰ While the National Museum of Australia is already at 3.8%, others such as the National Gallery of Australia (1.8%) and the National Portrait Gallery (1.6%) have lower numbers.¹⁹¹

There was a general agreement that in order to increase Indigenous employment in museums and galleries, each organisation must cultivate genuine relationships with and respect for the contribution Indigenous communities and individuals can make to the organisation. Tokenistic gestures,¹⁹² and failures to properly acknowledge the work already being done by Indigenous volunteers and communities¹⁹³ is immensely detrimental to fostering a positive relationship between institutions and Indigenous peoples. Where possible, Indigenous people should be employed with long-term goals¹⁹⁴ and adequate payment should be arranged for those who assist galleries and museums.¹⁹⁵ It was suggested that Indigenous residencies may be a mutually beneficial option to facilitate Indigenous employment.¹⁹⁶

However, numerous respondents identified that funding was a huge barrier to employment generally. They noted that there may be a will to employ Indigenous people, but in settings which are mostly or completely voluntary this may not be possible. A suggestion was made that if funding is not available, adequate acknowledgement should be a minimum.¹⁹⁷

Smaller museums noted that targets on employment would be difficult given that many operated with volunteers. A

¹⁸³ Franchesca Cubillo, teleconference, 7 September 2018.

¹⁸⁴ Des Griffin, former Director of Australian Museum, teleconference, 16 August 2017.

¹⁸⁵ Roundtable Discussion, Hobart Workshop, Tasmanian Museum and Art Gallery, 28 September 2017.

¹⁸⁶ Des Griffin, teleconference, 16 August 2017.

¹⁸⁷ Roundtable Discussion, Canberra Workshop, National Museum of Australia, 21 September 2017.

¹⁸⁸ Audit Report, 48-49.

¹⁸⁹ National Health and Medical Research Council, Submission to *Museums Galleries Australia Indigenous Roadmap Project Issues Paper*, 12.

¹⁹⁰ Consultation with Indigenous museum staff (AIATSIS, 9 November 2017).

¹⁹¹ *Indigenous Representation in the Commonwealth Public Sector*, Department of Prime Minister and Cabinet,

<<https://www.pmc.gov.au/indigenous-affairs/employment/indigenous-representation-commonwealth-public-sector>>

¹⁹² Bob Weatherall, Brisbane (Indigenous-Only) Meeting, Griffith University, 25 May 2018.

¹⁹³ Greg Lehman, Hobart Workshop, Tasmanian Museum and Art Gallery, 28 September 2017.

¹⁹⁴ Group 1, Adelaide Workshop, Adelaide University, 5 March 2018.

¹⁹⁵ Roundtable Discussion, Melbourne Workshop, Arts Centre Melbourne, 21 November 2017.

¹⁹⁶ Neville Table, Sunshine Coast Meeting, The Events Centre Caloundra, 13 April 2018; Hailey Young, Brisbane Workshop, State Library of Queensland, 1 February 2018.

¹⁹⁷ Denise Robinson, Launceston Workshop, Queen Victoria Art Gallery, 26 September 2017

challenge for the Roadmap is to set targets across the sector to take into account both larger and local institutions.

Rishelle Hume, Indigenous employment adviser and member of the Australian National Commission for United Nations Educational, Scientific and Cultural Organization (UNESCO) advised that targets measured the outcome only and that it was important for the sector to have an education to employment strategy that was funded and supported. The strategy should include professional development and retention planning.¹⁹⁸

Zoe Rimmer commented that one of the barriers to Indigenous employment is the failure of museums and galleries to create a welcoming environment for Indigenous workers.¹⁹⁹ As many Indigenous people can find working in a museum/gallery context confronting or intimidating, this is particularly significant.²⁰⁰

‘Burnout’ was also consistently highlighted as a significant problem for Indigenous people unfamiliar with the structures and rigours of museums and galleries.²⁰¹ Indeed, one participant commented that they had not seen significant changes in Aboriginal employment over the last 20 years, and that it continues to be difficult for Indigenous people to navigate the museum/gallery system.²⁰² To address this, Tasha James (Indigenous Connections Manager at NFSA) spoke of the need to recognise that not everyone runs on the same clock,²⁰³ and that flexibility and patience is required when engaging with Indigenous people. Rimmer remarked that museums and galleries should not look at Indigenous workers as mere resources or victims but should recognise an individual’s potential within the complex role of bringing an Indigenous employee in the sector.²⁰⁴ This should translate to the contributions of Indigenous staff being valued, acknowledged,²⁰⁵ and respected.²⁰⁶

CASE STUDY: TRAINING AND PROFESSIONAL DEVELOPMENT NEEDS OF INDIGENOUS PEOPLE IN MUSEUMS AND ART GALLERIES THROUGHOUT QUEENSLAND (2000)

This report was prepared for Museums Australia Queensland and Regional Galleries Association Queensland in 2000. It provided guidelines to MAQ and RGAQ ‘to support Indigenous communities to enable them to access training and professional development, and to establish an Indigenous Museum/Gallery industry.’ It included methodologies for getting into contact with potential community participants and strategies involving budgeting, funding, and the creation of partnerships.

3.3.1.2. Indigenous curators

The Audit report found that 66% of museums/galleries had no Indigenous Curator position.²⁰⁷

The importance of Indigenous curatorship was strongly emphasised across workshops. Participants stressed the potential Indigenous curatorship has for cross-cultural communication, as well as for direct engagement and representation of/with Indigenous voices.²⁰⁸ Essentially, Indigenous curators in the museum and gallery sector facilitates a greater awareness of Indigenous people as both directors and audiences of their own history and culture.

One example of the importance of Indigenous curators for Indigenous audiences was presented in the Sydney workshop by Caroline Martin, Senior Management in Arts and Culture (Victorian Public Sector). She described how when she was managing exhibitions at Museums Victoria, she was able to create a safe space for Indigenous people and allow them to hear ‘their own voices’²⁰⁹ represented in the museum context. She felt that such representation

¹⁹⁸ Rishelle Hume, teleconference, 21 September 2018.

¹⁹⁹ Zoe Rimmer, Hobart Workshop, Tasmanian Museum and Art Gallery, 28 September 2017.

²⁰⁰ Vanessa Russ, Submission to *Museums Galleries Australia Indigenous Roadmap Project Issues Paper*, 2 November 2017.

²⁰¹ Roundtable Discussion, Perth Workshop, State Library of Western Australia, 28 November 2017.

²⁰² Roundtable Discussion, Sydney Workshop, Powerhouse Museum, 8 September 2017.

²⁰³ Tasha James, Sydney Workshop, Powerhouse Museum, 8 September 2017.

²⁰⁴ Zoe Rimmer, Hobart Workshop, Tasmanian Museum and Art Gallery, 28 September 2017.

²⁰⁵ Sophia Sambono, Brisbane Workshop, State Library of Queensland, 1 February 2018.

²⁰⁶ Bianca Beeston, Brisbane Workshop, State Library of Queensland, 1 February 2018.

²⁰⁷ Audit Report, p. 49.

²⁰⁸ Carly Lane, Perth Workshop, State Library of Western Australia, 28 November 2017.

²⁰⁹ Sydney Workshop, Powerhouse Museum, 8 September 2017.

would not have been (and had not been) possible without Indigenous curatorship/management. The space, Bunjilaka, has been ground-breaking in its representation of First People's history and culture and was mentioned in many of the consultation sessions as a leading example.

Another example was provided by Gary Oakley, former Curator and Indigenous Liaison Officer at the Australian War Memorial (AWM) in Canberra. He described how through his role as curator he was able to increase the representation of Indigenous servicemen across the museum, and to move away from confining Indigenous representation to 'a display in the corner'.²¹⁰ He also observed that while he was the first Indigenous curator, the AWM is looking at employing more permanent Indigenous staff and offering targeted scholarships for this purpose.

Zoe Rimmer, Senior Curator of Indigenous Cultures at TMAG, expressed a desire 'to be an Indigenous curator rather than a curator that is Indigenous or simply a curator'.²¹¹ This sentiment captures the idea felt in many workshops, that Indigenous knowledge should be valued for its distinctiveness, and the new perspectives it might offer on traditional practices. There was also a feeling expressed in group discussions that Indigenous workers should not be confined to working on Indigenous matters, but that their skills should be utilised across the museum.²¹² One suggestion to achieve this was to enable a system of co-curating, whereby Indigenous curators would benefit from training and encouragement, and museums and galleries could benefit from the mutual transfer of holistic skills and knowledge.²¹³

CASE STUDY: THE YALINGWA INITIATIVE, 2018-2022

Yalingwa is a collaborative model developed through a partnership between the Victorian Government, Australian Centre for Contemporary Art (ACCA) and TarraWarra Museum of Art. It is overseen by an Indigenous Advisory Group and is designed to support the development of outstanding contemporary Indigenous art and curatorial practice.²¹⁴ With a focus on South East Australian First Nations artists, the initiative offers three new curatorial positions and will facilitate three major exhibitions. It also offers three one-year Artist Fellowships of \$60,000.²¹⁵

3.3.1.3. *Re-thinking Indigenous employment*

'Institutions and council directors have a role to play, they need to lift their ideas, treat it like a corporate objective.'²¹⁶

Franchesca Cubillo

There was a strong emphasis on the importance of encouraging museums to think creatively in terms of employment – to recognise the skills that Indigenous people might be able to offer museums and galleries, but which may not traditionally be associated with these institutions. Recognition of the role of non-traditional employment skills could be used to benefit both Indigenous people *and* the museums and galleries in which they work.²¹⁷ Hayden Walsh, Indigenous Programs Producer at Sydney Living Museums, suggested that museums should be 'living breathing spaces' – able to create new ideas and developments.²¹⁸ By thinking differently in terms of employment, museums and galleries would be better equipped to reach this goal.

A recurring theme in the workshops was the idea that employment opportunities should be more flexible in

²¹⁰ Gary Oakley, Canberra Workshop, National Museum of Australia, 21 September 2017.

²¹¹ Zoe Rimmer, Hobart Workshop, Tasmanian Museum and Art Gallery, 28 September 2017.

²¹² Roundtable Discussion, Canberra Workshop, National Museum of Australia, 21 September 2017. Roundtable Discussion, Hobart Workshop, Tasmanian Museum and Art Gallery, 28 September 2017. Adelaide Workshop, Adelaide University, 5 March 2018.

²¹³ Melbourne Workshop, Arts Centre Melbourne, 21 November 2017.

²¹⁴ Australian Centre for Contemporary Art, *Yalingwa* (12 September 2017)

<<https://acca.melbourne/about/media/yalingwa-a-major-new-visual-arts-initiative-for-first-nations-artists-and-curators/>>

²¹⁵ Ibid.

²¹⁶ Franchesca Cubillo, teleconference, 7 September 2018.

²¹⁷ Meeting with Indigenous Advisory Group, Australia Museum, 11 October 2017.

²¹⁸ Hayden Walsh, Sydney Workshop, Powerhouse Museum, 8 September 2017.

order to recognise and accommodate themselves to particular Indigenous skills and challenges. In this way, jobs could be built around particular Indigenous skills, rather than requiring Indigenous people to conform to industry structures²¹⁹ or require specific qualifications.²²⁰ It would also involve addressing and recognising some of the challenges Indigenous people might face.

For example, AIATSIS pointed out that two of the key barriers to Indigenous employment related to literacy skills and the challenges of being ‘off country’. In order to overcome these barriers, different methods in the sector could be employed. Suggestions to address these barriers included: bringing in Indigenous teams rather than individuals, offering Indigenous Support people, and providing options for non-text-based learning.²²¹

It was highlighted that employment opportunities should not be limited to urban areas. Respondents noted that there are numerous smaller and more remote communities that would want to work towards increasing representation of Indigenous culture, but who might be limited by space and funds. An important step towards connecting with Indigenous communities and culture, is thus to facilitate employment opportunities for Aboriginal and Torres Strait Islander peoples who are in regional or remote communities.²²²

One suggestion to address this was to have Indigenous employees whose role involves spending time within their community, rather than in the museum context.²²³ A similar suggestion was to develop and train community curators whose job would be to present to specific communities about the museum collection.²²⁴ Lauren Booker (PARADISEC) remarked on the positive impact funded residencies for academics and Indigenous community members could have in this area. She further suggested that extending these grants, for example, to artists, is one way to facilitate engagement between Indigenous and non-Indigenous communities.²²⁵ Further, by providing artist residencies for the purpose of interpreting collections,²²⁶ museums and galleries could engage wider audiences and communities. However, workshop participants cautioned that Indigenous communities should be kept well informed and aware of museum and gallery processes, so that they are not overlooked or taken advantage of in this context.²²⁷

3.3.1.4. *Recognising Indigenous skills and enabling working in community*

Many people throughout the consultation raised the point that there is an opportunity for museums and galleries to contract or employ Indigenous workers living in Aboriginal and Torres Strait Islander communities to undertake interpretation, consultation and curation. Museums and art galleries need to value these skills as much as they value being able to write papers. In building relationships to engage more meaningfully, institutions need to support professional development of remote Aboriginal and Torres Strait Islander workers. The training should aim at skilling up the Indigenous worker in institutional practice, however, there is a need to also recognise that these workers already bring skills that are useful and can assist museums with their work.

CASE STUDY: MANGKAJA ARTS RESOURCE AGENCY

Mangkaja Arts collaborated with the Art Gallery of Western Australia on the *Desert, River, Sea* program. This involved collecting stories over a number of years. The project will culminate in an exhibition. The project enabled the commissioned creation of work by artists to share stories and they will attend the launch in the city to share their stories. Lynley Nargoodah, an Aboriginal director and administration officer, worked on the project for 5 years (her parents are artists). She has a strong capacity to work in both worlds. Lynley was given the opportunity, through funding from ANKAAA's arts worker training program, to do training at the arts centre but also with state institutions. Lynley went to Darwin to do training which included conservation, databases and technology. She then went to the Ian Potter Centre in Melbourne and also worked

219 Roundtable Discussion, Canberra Workshop, National Museum of Australia, 21 September 2017.
 220 Mandy, Brisbane (Indigenous-Only) Meeting, Griffith University, 25 May 2018.
 221 AIATSIS, above n 69, 12.
 222 Roundtable Discussion, Cairns Workshop, CQ University Australia, 3 November 2017.
 223 Roundtable Discussion, Canberra Workshop, National Museum of Australia, 21 September 2017.
 224 Roundtable Discussion, Melbourne Workshop, Arts Centre Melbourne, 21 November 2017.
 225 Lauren Booker, Sydney Workshop, Powerhouse Museum, 8 September 2017.
 226 Roundtable Discussion, Melbourne Workshop, Arts Centre Melbourne, 21 November 2017.
 227 Roundtable Discussion, Cairns Workshop, CQ University Australia, 3 November 2017.

with NSW galleries. She then worked with Indigenous curator Carly Lane to do an exhibition at Waringarri Arts Centre. She was selected for the Wesfarmers professional development course at the National Gallery of Australia. The next stage in Lynley's career is curation under the guidance of Carly Lane. She has been able to curate an element of the *Desert River Sea* program which will be in the exhibition. *Desert River Sea* was initially led by Indigenous staff, Glen Iseger-Pilkington and Chad Creighton and was based in Broome. Remote-based workers worked on specific projects, and drove some of the stories that came out of the communities back to those spaces. Lynley and others want to be more involved in these spaces.

Art Fair had a curator's program – more remote-based staff were asked to come along. There was more dialogue between city and remote staff doing curation, there was a need to coordinate. Their guys feel they have a lot to contribute. Acknowledge the skills and the knowledge and stories that they carry. There is space, but we have to shift ideas of what a curator has been.

Darwin Aboriginal Art Fair (DAAF) – each individually curates, and the city-based one's partner to get an idea of what its like at a remote arts centre. First year. The second year is to enable remote arts-based staff to get more recognition and have their skills recognised. There could be an incredible sharing but now there is a gap. Franchesca Cubillo (chairperson of DAAF) facilitated DAAF forum.

Museums and galleries support this – but their focus is that curation in the city is big, writing is the important skill, Indigenous curation in language, family members, protocols and stories. Lynley can get paperwork and clearances – water sources. Lynley is from two language groups but went to speak to others to get permission to speak about it in Perth. There is a lot of scope for this to be developed further. There needs to be a shift in what the role of a remote worker is.

Western Australian Museum has two staff at KALACC as community liaisons. Rather than white staff, they got local people with support. One used to work at Women's Council.

Mangkaja has a studio where people come in and buy things but most sales come through commercial galleries. They also work with state and national to get works in collections. They have good relationships with senior curators but the process of getting works acquired takes a long time. The commission goes on artists bio for about 3 – 6 months.

3.3.1.5. Cultural knowledge

There were suggestions that the cultural knowledge of Indigenous staff should be valued regardless of the position of the worker in the institution. One suggestion to achieve this was to treat Indigenous workers as cultural experts in relevant areas, rather than as defined by their rank in the museum hierarchy.²²⁸ In order to achieve this transcendence of hierarchy, it would be vital to create a safe and supportive environment in which Indigenous workers felt confident and supported in this role.²²⁹

There is also the added risk that Indigenous workers would be overburdened if they were required to do work associated with cultural knowledge as well as everyday museum work.²³⁰ Increased numbers of Indigenous staff and internal networks, as well as better support services, would work to address this issue. It was also suggested Indigenous workers should simply be used for support with the institution approaching other Indigenous peoples for transparency.²³² Further, it was highlighted that as people generally work better in teams, it may be useful to employ multiple Indigenous staff in teams, to create a supportive environment and to represent a variety of perspectives and insights.²³³ Another suggestion was the use of a National Indigenous Professional Association, which may provide a platform to foster support and encouragement for Indigenous employment.²³⁴

²²⁸ Roundtable Discussion, Canberra Workshop, National Museum of Australia, 21 September 2017.

²²⁹ Roundtable Discussion, Sydney Workshop, Powerhouse Museum, 8 September 2017.

²³⁰ Roundtable Discussion, Perth Workshop, State Library of Western Australia, 28 November 2017.

²³¹ Bianca Beetson, Brisbane (Indigenous-Only) Meeting, Griffith University, 25 May 2018.

²³² Group 1, Adelaide Workshop, Adelaide University, 5 March 2018.

²³³ Roundtable Discussion, Melbourne Workshop, Arts Centre Melbourne, 21 November 2017.

²³⁴ Ibid.

3.3.1.6. Indigenous staff at executive level

The audit showed that 15% of organisations who responded to the survey have Indigenous staff at executive level.²³⁵ However, people in consultations, particularly those working in museums, said that there were few pathways and little progress to get there.

There are few Indigenous museum or gallery directors. An exception that people often raised was Dawn Casey, a former director of the National Museum of Australia and then CEO of the Western Australia Museum. In 2008 Casey moved to the position of Director of the Powerhouse Museum in Sydney. There was also mention of Bill Jonas who was the inaugural director of the NMA.

In Canberra, Gary Oakley noted that retention rates of Indigenous staff in public service tends to ‘drop off’ at APS level 4²³⁶ - so that while there may be Indigenous employment at the general entry level, Indigenous employment at the more senior and executive levels is deficient.²³⁷ This appears to be consistent with the data from the Audit report.²³⁸

Many of the workshop participants felt that this was reflective of an apprehension on the part of organisations to engage with Indigenous people on *equal* terms.²³⁹ Respondents emphasised that to achieve better levels of Indigenous employment at executive levels, there needs to be a willingness to partner with Indigenous individuals²⁴⁰ and recognise alternative leadership approaches.²⁴¹ The idea was submitted that partnership – rather than consultation – between Indigenous and non-Indigenous people is required to increase Indigenous access to executive levels in museums and galleries.²⁴² Eventually, this could include the engagement of community elders to offer support for Indigenous people in executive positions.^{243 244}

Participants felt that one of the crucial disadvantages of the underrepresentation of Indigenous people in leadership and executive positions is the barriers it creates in representing/hearing Indigenous perspectives. Essentially, the positive potential of having lower level Indigenous workers is ‘silenced’ by the non-Indigenous voice of those in higher, decision making positions.²⁴⁵ Having more Indigenous people progressing higher in the institution would enable top-down change.²⁴⁶

Several suggestions were made for ways to increase Indigenous representation in executive positions. For example, one workshop participant suggested the use of co-directors – one Indigenous and one non-Indigenous, in order to facilitate partnership and mutual learning/mentoring.²⁴⁷ Another suggestion was to have every position with responsibilities to Indigenous culture managed by an Indigenous person.²⁴⁸ A third suggestion proposed engaging Indigenous input at an even earlier level – the museum design stage – in order to facilitate the creation of a space that encapsulates Indigenous understandings of culture and history.²⁴⁹

3.3.1.7. Consultants

Engaging Indigenous consultants to undertake projects is a common theme for museums and galleries. It fits with the procurement policies but also allows teams to be compiled for specific skills needed on exhibitions and projects.

²³⁵ Audit Report, p 51.

²³⁶ Australian Public Service Commission, *Indigenous employment in the APS* <<https://stateoftheservice.apsc.gov.au/2016/10/indigenous-employment-aps/>>.

²³⁷ Roundtable Discussion, Canberra Workshop, National Museum of Australia, 21 September 2017.

²³⁸ Audit Report.

²³⁹ Roundtable Discussion, Canberra Workshop, National Museum of Australia, 21 September 2017.

²⁴⁰ Ibid.

²⁴¹ Sophia Sambono, Brisbane Workshop, State Library of Queensland, 1 February 2018.

²⁴² Roundtable Discussion, Melbourne Workshop, Arts Centre Melbourne, 21 November 2017.

²⁴³ Bianca Beetson, Brisbane (Indigenous-Only) Meeting, Griffith University, 25 May 2018.

²⁴⁴ Veronica Table, Sunshine Coast Meeting, The Events Centre Caloundra, 13 April 2018.

²⁴⁵ Roundtable Discussion, Sydney Workshop, Powerhouse Museum, 8 September 2017.

²⁴⁶ Bianca Beetson, Brisbane (Indigenous-Only) Meeting, Griffith University, 25 May 2018.

²⁴⁷ Roundtable Discussion, Canberra Workshop, National Museum of Australia, 21 September 2017.

²⁴⁸ Roundtable Discussion, Sydney Workshop, Powerhouse Museum, 8 September 2017.

²⁴⁹ Roundtable Discussion, Melbourne Workshop, Arts Centre Melbourne, 21 November 2017.

3.3.1.7. Training and Professional Development

The importance of providing training for Indigenous people on various aspects of museum/gallery work was often emphasised in the workshops and submissions. The overall impression from the workshops was that to achieve cultural agency, museums and galleries should be doing more to ‘back’ Indigenous staff – by providing training, raising their profiles in the organisation, and trusting them with more senior roles.²⁵⁰

There are existing training programs, such as the National Gallery of Australia and Wesfarmers Arts program, Indigenous Arts Leadership and Fellowship Program, as well as an Alumni Scholarship program.²⁵¹ Additionally, Maya Haviland (Australian National University) suggested that universities could bridge the gap in training by providing courses to Indigenous people who have worked in keeping places or cultural centres for many years.²⁵² These training courses need to be flexible. The focus needs to be on block training or training in communities, rather than having to spend the entire semester on campus.²⁵³ More scholarships need to be offered for Indigenous curators doing their Masters or PhD.²⁵⁴ There also needs to be an appreciation of the skills that staff from Indigenous keeping places and communities have. This recognition can provide weight to applications for university programs.²⁵⁵

CASE STUDY: NATIONAL GALLERY OF AUSTRALIA AND WESFARMERS, INDIGENOUS ARTS LEADERSHIP AND FELLOWSHIP PROGRAM

The National Gallery of Australia and Wesfarmers work together to provide a Leadership Program. The program is 10 days and gives Indigenous people the opportunity to see behind the scenes of the NGA, meet high level industry people, build on public speaking skills and more. It aims to increase Indigenous participation in museum and gallery management.²⁵⁶

The importance of cultural awareness training was highlighted by many people in various workshops.²⁵⁷ There was an idea at the Sunshine Coast that a lack of cultural awareness training was often reflective of institutional racism.²⁵⁸ One respondent to the Audit report noted that they would ‘like to see a more targeted, nation-wide approach or funding, which would enable key staff in all museums to undertake Cultural Awareness Training, as a first step.’²⁵⁹ Workshop participants urged that cultural competency should be part of induction and regular ongoing training.²⁶⁰ To this end, participants noted that it may be necessary to engage experts who have knowledge of Indigenous culture, as well as expertise targeted towards museums and galleries.²⁶¹ There were also suggestions that awards should recognise excellence in meeting the Roadmap objectives; and to encourage high standards of Indigenous cultural competency.²⁶² There was an emphasis that cultural awareness and competency should be used to create networks and enact meaningful change across all levels of the organisations. Cultural competency must infiltrate the highest levels of museum/gallery hierarchies in order to be effective.²⁶³

²⁵⁰ Roundtable Discussion, Sydney Workshop, Powerhouse Museum, 8 September 2017.

²⁵¹ National Gallery of Australia, Submission to *Museums Galleries Australia Indigenous Roadmap Project Issues Paper*, 30 November 2017.

²⁵² Maya Haviland, Teleconference, 2 January 2018.

²⁵³ Ibid.

²⁵⁴ Victoria Lynn, Submission to *Museums Galleries Australia Indigenous Roadmap Project Issues Paper*, 30 November 2017.

²⁵⁵ Wes Morris, Submission to *Museums Galleries Australia Indigenous Roadmap Project Issues Paper*, 30 November 2017.

²⁵⁶ National Gallery of Australia, Wesfarmers, <http://www.wesfarmers.com.au/our-impact/wesfarmers-arts/our-arts-partners/national-gallery-of-australia>.

²⁵⁷ Roundtable Discussion, Sydney Workshop, Powerhouse Museum, 8 September 2017; Veronica Table, Sunshine Coast Meeting, The Events Centre Caloundra, 13 April 2018.

²⁵⁸ Veronica Table, Sunshine Coast Meeting, The Events Centre Caloundra, 13 April 2018.

²⁵⁹ Audit Report, p 83.

²⁶⁰ Roundtable Discussion, Melbourne Workshop, Arts Centre Melbourne, 21 November 2017.

²⁶¹ Roundtable Discussion, Sydney Workshop, Powerhouse Museum, 8 September 2017.

²⁶² Ibid.

²⁶³ Roundtable Discussion, Perth Workshop, State Library of Western Australia, 28 November 2017.

3.3.1.8. Scholarships and Internships

Internships were noted as a successful way to bring Indigenous people into employment opportunities within museums and galleries, particularly young people.

Shirley McPherson and Andrew Murray of AFL Ready reported on the success of the ArtsReady Program. Since its creation in 2013, the ArtsReady Program has commenced over 300 traineeships, with 42% of trainees being Indigenous. The program works with museums and universities and offers support and guidance to the trainees. Cultural awareness training is also utilised, so that the institutions are aware of how to work with and support the Indigenous trainees. Significantly, the ArtsReady program addresses one of the difficulties many institutions found in not being able to find Indigenous people to fill the required roles – by providing trainees, and working with the institutions, the ArtsReady Program provides convenient and considered opportunities for both Indigenous people and museums/galleries. McPherson stated that ‘around the ninth month, the institution finds the person invaluable,’ and that traineeships often lead to employment or further study.²⁶⁴

CASE STUDY: ARTSREADY PROGRAM

The ArtsReady program, delivered by AFL SportsReady, provides connections for young people to gain employment in the creative sector. These employment opportunities are with the local government, museums and universities to help develop career pathways. The program also offers school-based and full-time 12 month traineeships. A large number of trainees are Indigenous. The Arts Ready Program has been successful in providing opportunities in regional museums.²⁶⁵

3.3.1.9. Cultural tourism

Museums and galleries should also consider ways to collaborate with the tourism industry – for example, with Indigenous tourism operators. Cultural tourism is increasing in popularity and museums and other cultural institutions would benefit from such partnerships, which could increase engagement with Indigenous people, institutions and Indigenous business in innovative ways.

One strategy for this kind of collaboration is known as ‘packaging’ – where a variety of cultural attractions are included in the price of one trip. This may make the museum or gallery (particularly smaller museums and galleries) more attractive to a wider market.

Museums and galleries might work with each other and the tourism industry in other ways, for example, hosting local festivals with other cultural or creative institutions and leisure venues. These forms of collaboration between cultural institutions can create benefits such as cost savings and can also assist organisations to access new markets and provide learning opportunities.²⁶⁶

3.3.2. Relationships and Partnerships

Many consultations called for long term relationships where a community is given the chance to get to know and understand the relevant museum or gallery before they are expected to partner with them. It was suggested that museums and galleries should build a presence in the local community to establish relationships from the ground up. This is reflective of the situation in the Sunshine Coast where institutions are encouraged to approach Indigenous people as opposed to the other way around. Once the relationship is established, institutions and communities can then begin to work together to decide what can be shown and how it can be shown. Examples like the Jarjums Life Museum were heralded as ways that true partnerships can bring benefits to an Aboriginal community.

²⁶⁴ Shirley McPherson, teleconference, 29 June 2017. Meeting with Shirley McPherson and Andrew Murray, AFL Arts Ready, 29 July 2017.

²⁶⁵ AFL SportsReady, *What is ArtsReady* <<https://aflsportsready.com.au/artsready/>>.

²⁶⁶ Tien, Chieh-Ching, ‘The formation and impact of museum clusters: two case studies in Taiwan’, 25(i) *Museum Management and Curatorship* 69, 71.

CASE STUDY: JARJUMS LIFE MUSEUM, QUEENSLAND

Jarjums Life Museum (JLM) is a community-centric process that aims to empower Jarjums (Aboriginal and Torres Strait Islander children) through artmaking. The process brings the Jarjums together with professional artists, who assist them to make art. The result is a pop-up museum that presents the life of the Jarjums from their own perspective.²⁶⁷

Five out of the eight JLM employees are Indigenous, with several Indigenous artists included in the team. Jane Jennison, the program manager, made a conscious effort to ensure that Indigenous people are represented and closely involved in this project.²⁶⁸ All Indigenous consultants and Elders are paid for their advice. Jennison emphasised the importance of this, saying that they provide an invaluable contribution to the success of the project.²⁶⁹

3.3.3. Advisory Groups

Some museums and galleries have Indigenous Advisory Groups or committees which provide guidance on Indigenous projects. Some examples are:

- The Queensland Arts Gallery has an advisory group with members including Avril Quail, Indigenous artist and curator.
- National Museum of Australia has an Indigenous Reference Group.
- Queen Victoria Museum & Art Gallery has an Aboriginal Reference Group that is currently seeking expressions of interest for new members. The Aboriginal Reference Group has targeted Indigenous employment as a priority on their agenda for QVMAG.
- Western Australian Museum has an Aboriginal Advisory Committee.
- The Tasmanian Aboriginal Advisory Council (TAAC) provides advice to Tasmanian Museum and Art Gallery (TMAG) on Aboriginal cultural heritage.

Common terms of reference for these advisory groups include advising on Indigenous projects and museum activities that affect Indigenous interests. This typically includes areas such as the care, management, and interpretation of Indigenous collections, education and public programs, and relationships and engagement with Indigenous communities. Sally Manuireva considers Indigenous Advisory Groups to be an important part of a power-sharing approach, with Te Papa in New Zealand a leader in this area.²⁷⁰

However, the Audit report showed that 71% of museums and galleries do not have an Indigenous advisory committee. Rimmer comments that even in cases where there is an Aboriginal advisory council (as there is in TMAG), there remains the danger that the input of these groups can be easily ‘brushed off’ as simply advisory.²⁷¹ Rather than merely using them as ‘tokenistic’²⁷² gestures, ‘final checks’ or ‘box-tickers’²⁷³, what is required is a deeper and ongoing engagement with these Indigenous advisory committees. This requires a recognition that this will not necessarily be achieved in a ‘corporate timeframe,’ but rather is a continuing and all-embracing process.²⁷⁴ Ongoing collaboration and respect is required to achieve a proper representation of Indigenous voices in museums and galleries.

The example of the Lake Macquarie City Art Gallery shows how instrumental an Aboriginal advisory committee can be to the entire organisation. Lake Macquarie City Art Gallery is a regional gallery in New South Wales that is operated by Lake Macquarie City Council. The Gallery has an Aboriginal Reference Group, established in 2000, which is made up of artists, local members of the community and an historian. The Aboriginal and Torres Strait Islander Programming is discussed with the Aboriginal Reference Group.

²⁶⁷ Jarjums Life Museum, <<http://www.jarjumslifemuseum.com/#welcome>>

²⁶⁸ Ibid.

²⁶⁹ Ibid.

²⁷⁰ Sally Manuireva, teleconference, 21 February 2018.

²⁷¹ Zoe Rimmer, Hobart Workshop, Tasmanian Museum and Art Gallery, 28 September 2017.

²⁷² Roundtable Discussion, Perth Workshop, State Library of Western Australia, 28 November 2017.

²⁷³ Roundtable Discussion, Sydney Workshop, Powerhouse Museum, 8 September 2017.

²⁷⁴ Roundtable Discussion, Canberra Workshop, National Museum of Australia, 21 September 2017.

Debbie Abraham, Gallery director, describes the relationship:

‘Our relationship is about working side by side to provide knowledge of, and nurture respect for, traditional and contemporary Aboriginal cultural practices and issues. It is also about building pride within the Aboriginal community through skills development and presentation.’

Donna Biles Fernando, Aboriginal curator and a member of the ARG, describes the success of the relationship:

‘The core of the ethics is a long-term commitment to local and national Aboriginal art, artists and education. This is achieved through mutual participation and truth telling: looking beyond the dot – beyond a commercially viable and audience-guaranteed view of Aboriginal exhibition content, to one that is about community and integrity.’²⁷⁵

The Gallery and the Aboriginal Reference Group collaboratively developed the terms of reference which include acknowledging the role the Aboriginal community play in the cultural life of the region, ensuring protocols are followed and to develop projects and encourage local community to share their stories as well as to provide professional development and employment opportunities. The partnership has worked on more than 19 projects with 75% of the exhibitions including Aboriginal content.²⁷⁶

CASE STUDY: INDIGENOUS BOARD AND ADVISORY GROUPS

National Museum of Australia

The NMA has an Indigenous director, Fiona Jose, on the Board. Fiona is also the chair of the Indigenous Advisory Committee.

North Stradbroke Island Museum

The regional museum, North Stradbroke Island Museum, has members of the Walker family on its board, in recognition of the management of the Oodgeroo Noonuccal Collection held by the museum. Members of the Walker family are also employed in the museum to work on the digitisation of the Collection and the interpretation of the materials.

Lake Macquarie City Art Gallery

Lake Macquarie City Art Gallery has had an Aboriginal Reference Group since 2000. The Aboriginal Reference Group is integrated into the business of the Gallery and lead Indigenous representation and programming.

3.3.3.1. Voluntary participation or payment

A related issue raised was whether participation in Aboriginal reference groups should be paid or voluntary. Many people seemed to think that advisors should be paid as consultants because they actively engage in providing a skillset that should be recompensed. It was felt that payment for such services would confer a greater degree of value and respect for these groups and encourage institutions to comply with advice and recommendations. Currently there are a range of different methods of recompense provided to these groups including payments, stipends and costs only; and also many groups that operate on a voluntary basis.

²⁷⁵
²⁷⁶

Lake Macquarie City Art Gallery, *Beyond the Dot*, Aboriginal and Torres Strait Islander Programming Booklet.
Lake Macquarie City Art Gallery, Debbie Abraham and Donna Fernando, <<https://artgallery.lakemac.com.au/aboriginal-programs>>.

3.3.4. Boards

According to the audit results, 26% of the organisations that responded have Indigenous people on their board. For example, the National Museum of Australia has had a board member since its inception, and in furtherance of their legislation that puts prominence on their Gallery of First Australians.²⁷⁷

The Audit report showed that 67% of museums and galleries do not have Indigenous members on their Boards.²⁷⁸ In their submission, Aboriginal Art Association of Australia (AAAA) highlighted that they have had Indigenous artists on their Board for the last 4 years. However, they emphasise that it takes time to achieve such results and requires the navigation of cultural differences.²⁷⁹ An advisory group or representative from the Local Aboriginal Land Council could provide direction to the board by having them sit on it.²⁸⁰

AIATSIS also has Indigenous members on the Executive Board. Many workshop participants asserted the importance of having a designated place for at least one Indigenous representative on the board.^{281 282} It was also pointed out that adequate representation requires the representation of both Aboriginal and Torres Strait Islanders in executive positions, as well as equal representation of both men and women in these higher positions.²⁸³ This would allow for a broader and deeper engagement with the many varied aspects of Indigenous cultures and accountability from the board level, building culture into the institution.²⁸⁴

3.3.5. Procurement

Museums and galleries are government funded entities; they have an obligation to ensure that Indigenous businesses are included in the procurement supply chain for services. The Supply Nation certification of Indigenous businesses has been a way that many organisations engage Indigenous people.

The Western Australian Museum has set procurement targets of 3% by 2018. The State Library of Queensland stated that every institution should have an Aboriginal and Torres Strait Islander employment strategy. This employment strategy should also include employment at an executive level.²⁸⁵

CASE STUDY: AUSTRALIAN NATIONAL MARITIME MUSEUM

The Australian National Maritime Museum is a Supply Nation member. The ANMM's corporate plan sets Indigenous engagement as a priority.

3.4. Two Way Caretaking of Cultural Material

3.4.1. Access to Collections

3.4.1.1. Difficulty knowing what Indigenous materials are held

While there is clearly an overwhelming desire from Indigenous people to gain access to materials for the purpose of practicing and revitalising their culture, consultations established that Indigenous people are often not aware of what materials are held in collecting institutions. As such, gaining access to collections, material and information (such as photographs, and records of languages and traditional knowledge) is still considered to be a difficult process for Indigenous people.

²⁷⁷ National Museum of Australia Act 1980 (Cth) s 5.

²⁷⁸ Audit Report. The remaining 7% either don't know/not applicable, or previously had an Indigenous board member but do not currently.

²⁷⁹ Aboriginal Art Association of Australia, Submission to *Museums Galleries Australia Indigenous Roadmap Project Issues Paper*, 18 December 2017, 10.

²⁸⁰ The University of Sydney, Submission to *Museums Galleries Australia Indigenous Roadmap Project Issues Paper*, 29 November 2017.

²⁸¹ Zoe Rimmer, Hobart Workshop, Tasmanian Museum and Art Gallery, 28 September 2017.

²⁸² Roundtable Discussion, Hobart Workshop, Tasmanian Museum and Art Gallery, 28 September 2017.

²⁸³ Henrietta Marrie, Cairns Workshop, CQ University Australia, 3 November 2017.

²⁸⁴ John Carty, Adelaide Workshop, Adelaide University, 5 March 2018.

²⁸⁵ State Library of Queensland, Submission to *Museums Galleries Australia Indigenous Roadmap Project Issues Paper*, 30 November 2017.

CCOR had addressed this issue through Principle 7, which states that ‘Aboriginal and Torres Strait Islander communities have a right to know what items and documents of their cultural heritage are held in museum collections.’²⁸⁶ However, it is clear that people still consider this to be a challenge. Moreover, Beau James (National Maritime Museum) stated that access to collections can be difficult due to the procedures that need to be followed. Beau thinks this should be more flexible for communities that are seeking to view their own heritage.

3.4.1.2. Inventory

The need for database categorisation of Indigenous cultural items was recognised in Brisbane.²⁸⁷ In Yarrabah and Cairns, people called for museums and galleries to undertake inventory work to enable the identification of materials.²⁸⁸ It was noted in the Melbourne workshop that such a process of reviewing and categorising collections would have the potential to create abundant employment opportunities for Indigenous people.²⁸⁹

Nathan Sentance (Project Officer in First Nations programming, Australian Museum) has suggested that to increase discoverability of cultural heritage materials, libraries and archives should address their classification systems due to the limitations of Western methodologies.²⁹⁰ For example, institutions should consult the AIATSIS subject thesaurus which contains First Nations language words and traditional names. They should also work with the relevant community to ensure the classification and description of materials reflects their knowledges.²⁹¹

The role of digitisation in inventory was highlighted as a key tool which could facilitate increased Indigenous access to collections. Gaye Sculthorpe²⁹² spoke about the difficulties associated with digital access to collections. However, she emphasised that while there may be challenges, the key is to be proactive – to have as much material available online as possible, and simultaneously have a system for receiving and responding to feedback so that changes can be made, and material removed where necessary. Through this process of proactive digitisation and ongoing consultation and feedback, greater and more self-reflective access to Indigenous material could be achieved. Sculthorpe also emphasised that many more remote communities are gaining access to online resources through mobile phones – thus, digitisation could potentially allow wider ranging access for more remote communities.

Indigenous people also wish to know the stories behind items, and how they were acquired, particularly given the colonial legacy of museums and the fact that many items in the collections are believed to have been stolen. Amanda Reynolds said that there should be transparency surrounding Indigenous collections; museums should be asking questions about who was involved and where materials were purchased from.²⁹³ Greater transparency around materials could encourage a greater awareness of the complexities in Australian history and generate increased mindfulness towards Indigenous items, culture and history.

3.4.1.3. Community access to collections

Respondents felt that there should be opportunities for Aboriginal and Torres Strait Islander groups to visit and build connections with collection items, with a focus on making these items living and relevant, rather than items that are held in storage and never displayed or used.

One good example of such practice was the 2017 exhibition *Yidaki: Didjeridu and the Sound of Australia* at the South Australian Museum, created in collaboration with the Yolngu people.²⁹⁴ The exhibition involved yidakis (didgeridus) which had previously been locked away. The yidakis were humidified and Djal Gurruwiwi, a world authority on yidaki from Arnhem land, came down and played them. This was particularly significant as the historic item had not been played for 100 years.²⁹⁵ This collaboration acted to restore the emotional and cultural

²⁸⁶ Museums Australia, *Continuous Cultures, Ongoing Responsibilities: Principles and guidelines for Australian museums working with Aboriginal and Torres Strait Islander cultural heritage*, (Museums Australia, 2005) 13.

²⁸⁷ Richard, Brisbane Workshop, State Library of Queensland, 1 February 2018.

²⁸⁸ Indigenous Art Centre Alliance Meeting, Yarrabah Cultural Centre, 1 November 2017.

²⁸⁹ Roundtable Discussion, Melbourne Workshop, Arts Centre Melbourne, 21 November 2017.

²⁹⁰ Nathan Sentance, ‘Wirimbirra: How libraries and archives can support the cultural ecological knowledge of First Nations people’ on Nathan Sentance, *Archival Decolonist* (23 June 2018) <<https://archivaldecolonist.com/2018/06/23/>>.

²⁹¹ Ibid.

²⁹² Skype Consultation with Gaye Sculthorpe, British Museum, 23 June 2017.

²⁹³ Amanda Reynolds, Sydney Workshop, Powerhouse Museum, 8 September 2017.

²⁹⁴ South Australian Museum, *Yidaki: Didjeridu and the Sound of Australia*, <<http://www.samuseum.sa.gov.au/explore/exhibitions/yidaki-didjeridu-and-the-sound-of-australia>>.

²⁹⁵ Indigenous Art Centre Alliance Meeting, Yarrabah Cultural Centre, 1 November 2017.

relationship between the objects and the source communities.

At the Perth, Hobart and Melbourne workshops the participants spoke about the need for a safe space where Indigenous people can come to access their cultural heritage material held by museums. Collecting institutions might partner with local and regional Keeping Places and cultural centres to provide these spaces.²⁹⁶ Another strategy to increase community access to archives and collections is the development of Indigenous Knowledge Centres (IKCs) that are run by Indigenous staff.

It was recognised that Indigenous people should be instructed and provided information by institutions on how to access held materials.^{297 298} Attendees at the Yarrabah meeting noted that the temporary loan conditions for bringing materials from museums back on to country were inconsistent and inflexible. For example, in Queensland, there is a requirement that materials be monitored in a temperature controlled room. However, when an arts centre invested time and resources to build a keeping place with a temperature controlled room, they were later told that they did not meet the necessary conditions and that temperature control was not enough.²⁹⁹ Clearly, better communication and connection between institutions is a requirement for facilitating community access to collections.

Alternatively, some people said that rather than the return of items from collections, they would prefer to access materials on site for the purpose of learning the relevant techniques and continuing them. At Yarrabah, a weaver spoke about his experience, stating that ‘museums preserve things, but my culture is still continuing.’³⁰⁰ He emphasised that he doesn’t want the return of the old item from the museum, but that he wants access to the objects to learn and continue the tradition contained in the objects. Often, such processes have been dormant, and it is only through access and connection to living culture that the true significance and meaning of these cultural objects can be realised.

Essentially, cultural materials in museum and gallery collections need to be audited and shared. A large degree of material remains locked away and hidden because people are too cautious or afraid to engage in discussions.³⁰¹ Cultural protocols could help to guide this process and encourage open conversation and sharing.

CASE STUDY: AIATSIS AND FIRST LANGUAGES AUSTRALIA (FLA) AND AIATSIS MoU³⁰²

First Languages Australia works to support and strengthen the future of all Aboriginal and Torres Strait Islander languages. AIATSIS holds the extensive Australian Indigenous Languages Collection, with over 4,500 titles in over 200 Australian languages.³⁰³ This MoU increases community access to this material and provides a framework for collaboration on and promotion of language projects.³⁰⁴

3.4.2. Indigenous Cultural and Intellectual Property

As highlighted above, some institutions, such as NMA and MAAS, have protocols on Indigenous Cultural and Intellectual Property (ICIP). An ICIP rights-based approach was seen as a favoured/leading approach in the industry.

NMA’s *Indigenous cultural rights and engagement policy* was mentioned as a leading example.³⁰⁵ The policy aims to guide how NMA engages with Indigenous stakeholders in a range of activities, including acquisitions, exhibitions, research education and other programs.³⁰⁶ NMA takes a principle-based approach to meaningfully engage with Indigenous peoples. They recognise ICIP rights and seek to involve Indigenous stakeholders in the use of their

²⁹⁶ Roundtable Discussion, Hobart Workshop, Tasmanian Museum and Art Gallery, 28 September 2017.

²⁹⁷ Elsbeth and Christine Table, Sunshine Coast Meeting, The Events Centre, Caloundra, 13 April 2018.

²⁹⁸ Stephanie Parkin, Brisbane Workshop, State Library of Queensland, 1 February 2018.

²⁹⁹ Indigenous Art Centre Alliance Meeting, Yarrabah Cultural Centre, 1 November 2017.

³⁰⁰ David, Indigenous Art Centre Alliance Meeting, Yarrabah Cultural Centre, 1 November 2017.

³⁰¹ Indigenous Art Centre Alliance Meeting, Yarrabah Cultural Centre, 1 November 2017.

³⁰² AIATSIS, *Strengthening Australia's First Languages* <<https://aiatsis.gov.au/news-and-events/news/strengthening-australias-first-languages>>.

³⁰³ Craig Ritchie, AIATSIS CEO, <https://aiatsis.gov.au/news-and-events/news/strengthening-australias-first-languages>

³⁰⁴ AIATSIS, *Strengthening Australia's First Languages* <<https://aiatsis.gov.au/news-and-events/news/strengthening-australias-first-languages>>.

³⁰⁵ National Museum of Australia, *Indigenous cultural rights and engagement policy*, <http://www.nma.gov.au/about_us/ips/policies/indigenous_cultural_rights_and_engagement_policy>.

³⁰⁶ National Museum of Australia, *Indigenous cultural rights and engagement policy*, clause 3.

cultural heritage, consulting with the relevant people in order to gain their free, prior, and informed consent³⁰⁷ about any use of ICIP or cultural material held by the Museum. The policy also requires NMA to respect cultural laws relating to secret and sacred material³⁰⁸ as well as properly acknowledging the appropriate individual, family or community for use of their ICIP.³⁰⁹ The policy also acknowledges that the NMA should help Indigenous peoples to share in the benefits arising from use of their cultural heritage.³¹⁰

3.4.3. Collection Management

3.4.3.1. Custodianship not ownership

A major point that was raised by Indigenous people was that there needs to be a shift away from the concept that museums and galleries own the Indigenous objects they hold. An excellent example of a museum viewing their role as one of custodianship is the move taken by the MAAS to use Deeds of Gift to recognise that ownership will always be that of the donor.

It was felt that where works were attained *without* provenance clearly stated, Indigenous people should own the content and repatriation programs should be established. Gabrielle Sullivan suggested there should be a different pathway if the material is properly acquired.³¹¹

There were suggestions that a different process would be required for the repatriation of artistic works that were commissioned or paid for, as opposed to works that were acquired with provenance unknown. Here, copyright may be one relevant and useful tool for Indigenous access. Such processes should be made clear to Indigenous people so that they are aware of their rights.

Participants in the Cairns workshop said that when museums acquire objects and artworks from Indigenous people there should be contract terms which outline the rights Indigenous people may have, including stating that the person still has access to their objects or work; and rules around how third parties may access the material.³¹² There are already places where custodianship agreements are formed. These mean that an agreement is developed and there is a shared model for custodianship. Communities can have a say about their cultural material.³¹³

3.4.3.2. Appropriate ways of handling Indigenous material

While CCOR address appropriate handling of Indigenous materials,³¹⁴ people felt that this was a significant issue and should remain in the updated policy. It was suggested that museums and galleries should develop their own policies and guidelines relating to collection management. Participants at the Melbourne workshop indicated that cultural protocols should inform museum collections policies.³¹⁵

Nathan Sentance says that it is widely agreed amongst traditional owners that if cultural material is not being preserved in the right context, it is not being preserved at all.³¹⁶ He also considers it unnatural preservation by archives and museums to deny First Nations peoples' autonomy regarding their own cultural heritage.³¹⁷

307 Ibid, clause 4.

308 Ibid.

309 Ibid.

310 Ibid.

311 Gabrielle Sullivan, Indigenous Art Centre Alliance Meeting, Yarrabah Cultural Centre, 1 November 2017.

312 Roundtable Discussion, Cairns Workshop, CQ University Australia, 3 November 2017.

313 Fiona Salmon, UAMA Meeting, Adelaide, 5 March 2018.

314 Museums Australia, *Continuous Cultures, Ongoing Responsibilities: Principles and guidelines for Australian museums working with Aboriginal and Torres Strait Islander cultural heritage*, (Museums Australia, 2005) 13.

315 Melbourne Workshop, Arts Centre Melbourne, 21 November 2017.

316 Nathan Sentance, 'Why do we collect?' on Nathan Sentance, *Archival Decolonist* (18 August 2018) <<https://archivaldecolonist.com/2018/08/18/why-do-we-collect/>>.

317 Ibid.

3.4.3.3. *Sacred and secret material*

In accordance with the CCOR principles, many museums, including MAAS and NMA, have implemented policies relating to sacred and secret material. One of the key concerns raised relates to issues of gender, and in what circumstances it is necessary to have the appropriate gender handling men and women's secret business. In addition, the access conditions to sacred and secret material must be considered in order to protect cultural knowledge.³¹⁸

Another issue involves ensuring Elders are at the forefront of consultation and engagement within all museums that hold Indigenous cultural material.³¹⁹ Shaun Angeles Penangke is the Artwe-kenhe (men's) collection researcher at the Strehlow Research Centre, Alice Springs.³²⁰ The Strehlow Archive manages one of Australia's most important collection of material related to Indigenous ceremonial life.³²¹ Within this professional role, Penangke facilitates a strong connection to community and country. He spoke at the 2017 ANKA Annual Conference where the theme was 'Aboriginal Leadership for Aboriginal Art and Places: How can we make this happen?'³²² He emphasised the vital leadership role of Elders in the museum sector, especially when working with collections of culturally sensitive material,

'The knowledge the Elders possess can never be learnt through courses or universities, but only through our ancient 'schools' of ceremony that have been passed down through generations. They make sense of artefacts and collections where nobody else can, and they are the only people on earth who can enrich the existing knowledge held within museums.'³²³

3.4.3.4. *Managing and caring for human remains*

The display of human remains has extreme sensitivities. Respondents raised the importance of managing Indigenous human remains, particularly with regard to ensuring respect for the deceased. Other concerns related to issues of burial and repatriation. People also pointed to the return of Mungo Man as an important step towards reconciliation and self-determination.

Tasmanian Aboriginal people noted that they had been involved in several programs to return Aboriginal ancestors from international collections. Many respondents referred to the offensive display of Truganinni.

Indigenous people wish to understand their rights to repatriation of human remains. As a starting point, repatriation processes need to be open and explained in a way that is transparent and understandable.³²⁴ This process may be improved through the creation of a policy.³²⁵

3.4.4. *New media and technologies*

New media and digital technologies offer new methods of storing, interpreting and repatriating cultural material. They also affect issues involving accessibility and the sharing of knowledge.

³¹⁸ Ibid.

³¹⁹ Shaun Angeles, 'Indigenous Leadership in the Museum Sector' (2018) 17(2) *Cultural Legacy - Arts BackBone* 3.

³²⁰ Strehlow Research Centre, Museum and Art Gallery Northern Territory, <<http://www.magnt.net.au/strehlow-research-centre>>

³²¹ Northern Territory Government, *Alice Springs: Araluen Cultural Precinct*

<<https://nt.gov.au/leisure/arts-culture-heritage/museums-galleries-art-centres/alice-springs/strehlow-research-centre>>.

³²² Shaun Angeles, 'Indigenous Leadership in the Museum Sector' (2018) 17(2) *Cultural Legacy - Arts BackBone* 3.

³²³ Ibid.

³²⁴ Indigenous Art Centre Alliance Meeting, Yarrabah Cultural Centre, 1 November 2017.

³²⁵ Bianca Beetson, Brisbane (Indigenous-Only) Meeting, Griffith University, 25 May 2018.

‘Museums in Australia and around the world are beginning to engage with new media to represent Indigenous cultural materials and stories in multiple digital forms through the virtual space of the web, and through interactive and new media forms within the physical or real-space of the museum. New media solutions can be used to deliver more appropriate approaches to representation; for example, by avoiding the relocation of sacred or community-based resources and instead providing a digital record of these objects represented in video, audio and image forms.’³²⁶

Sandy O’Sullivan, Wiradjuri academic and creative practitioner

3.4.4.1. Digitisation of cultural material

There were a range of responses to the question of digitisation. The National Archives of Australia’s submission noted that their archived materials are digitally preserved, but if the material in question is of a sensitive nature, access is limited to a small number of staff. Additionally, NAA has a memorandum of understanding with Aboriginal people in the Northern Territory, South Australia and Victoria which facilitates access to information that might otherwise be withheld from the public.

Allison Morgan (Indigenous registered nursing student) raised concerns around the risk of sharing information online, noting the increased ease with which information could be misconstrued, manipulated or stolen.³²⁷ Further, it was noted at several workshops that digitisation may have limitations for certain Indigenous communities and people. Cultural institutions should recognise the inequalities in digital literacy and internet access which can prevent digitisation from being effective outside a particular group.³²⁸

Matt Poll (Curator Indigenous Heritage and Repatriation Project, Macleay Museum) has suggested that there needs to be a streamlined process for the way information about Aboriginal culture is stored in museum and gallery databases.³²⁹ Through streamlining the processes and applications of digitising Aboriginal culture, more specific protections could be applied. This would mean that Aboriginal culture would have restrictions around public access.

Poll suggested that the benefits of digitisation are that there can be identification of objects, the ability to control and monitor access to materials by tertiary research faculties, and the knowledge of the extent of unprovenanced objects which can then be considered for scientific testing to determine provenance.³³⁰

The Atlas of Living Australia is working with Dr Jane Anderson from Local Contexts to potentially implement Traditional Knowledge Labels into various digital platforms within the ALA.³³¹ TK Labels allow Indigenous communities to add information and local protocols regarding access and use of recorded cultural heritage.³³² They support ethical and equitable data sharing of environmental and ecological knowledge through collaborating with Indigenous communities.³³³

Developments in digital technologies, such as live streaming, augmented/virtual reality software, and 3D imaging, will be significant over and beyond the next ten years.³³⁴ Some recent examples include the exhibition *Songlines: Tracking the Seven Sisters* (NMA, 2017) that featured an immersive digital dome where stories were told to viewers, and Brett Leavy’s (Indigenous artist and immersive heritage specialist) work with the project *Virtual Songlines* that engages with gaming and virtual reality software.

Finding a balance between protective safeguards and increased digital access could lead to the culturally safe use of digitisation, contributing to the respectful caretaking of cultural material.

³²⁶ Sandy O’Sullivan, ‘Reversing the gaze: Considering Indigenous perspectives on museums, cultural representation and the equivocal digital remnant’ in Lyndon Ormond-Parker, Aaron Corn, Kazuko Obata and Sandy O’Sullivan (eds), *Information Technology and Indigenous Communities* (AIATSIS, 2013) 138.

³²⁷ Allison Morgan, Submission to *Museums Galleries Australia Indigenous Roadmap Project Issues Paper*, 30 November 2017.

³²⁸ Lauren Booker, Sydney Workshop, Powerhouse Museum, 8 September 2017.

³²⁹ Matthew Poll, Submission to *Museums Galleries Australia Indigenous Roadmap Project Issues Paper*, 25 September 2017.

³³⁰ Ibid.

³³¹ Atlas of Living Australia, *Indigenous Ecological Knowledge* <<https://www.ala.org.au/ala-and-indigenous-ecological-knowledge-iek/>>, 3 November 2016.

³³² Local Contexts, *Traditional Knowledge (TK) Labels* <<http://localcontexts.org/tk-labels/>>.

³³³ Local Contexts, *Traditional Knowledge (TK) Labels* <<http://localcontexts.org/tk-labels/>>.

³³⁴ Jenny Pilot, Consultation with the Advisory Committee for Indigenous Repatriation, Department of Communication and the Arts, 9 November 2017.

CASE STUDY: ARA IRITITJA PROJECT

Ara Irititja is an Aboriginal developed and controlled online database that digitally stores cultural materials and repatriates them to Anangu (Ngaanyatjarra, Pitjantjatjara and Yankunytjatjara people) in Central Australia. It does so through an interactive multimedia software known as Keeping Culture Knowledge Management System.³³⁵

CASE STUDY: *RIGHT WRONGS*, ONLINE EXHIBITION

Right Wrongs is a partnership project between the ABC, National and State Libraries Australia (NSLA) and AIATSIS.³³⁶ It commemorates the 50th anniversary of the referendum of 1967 through a digital platform produced by ABC using material from the NSLA and AIATSIS collections. The interactive layout includes historical and contemporary print media, videos, oral histories and educational case studies. In terms of Indigenous engagement, the project involved the NSLA Indigenous Working Group, Aboriginal producers from the ABC and community member input.

Digital exhibitions offer benefits such as being cheaper and more accessible to those who are not close to the museum or gallery holding their cultural heritage.³³⁷

3.5. Connecting with Indigenous Communities

3.5.1. Repatriation

3.5.1.1. Ancestral remains

The repatriation of ancestral remains continues to be a high priority for Indigenous communities. The Advisory Committee for Indigenous Repatriation is an all-Indigenous committee appointed by the Commonwealth Minister for the Arts. The Committee released a National Resting Place Consultation Report in 2014 after a year of consultations with Indigenous communities.³³⁸ The UN Declaration on the Rights of Indigenous Peoples should serve as the basis for a rights-based approach to repatriation.³³⁹

In our consultation with the Committee, they expressed concern that progress on repatriation had gone backwards since the abolition of ATSIC. A lack of funding means that communities cannot adequately engage in consultations or house and care for remains.³⁴⁰ Sydney University Museums believe that ongoing funding at a national level is required for Indigenous Keeping Places to be successful.³⁴¹

There needs to be a collaborative push to build a National Resting Place for Indigenous human remains.³⁴² The Committee advocates for a National Resting Place to be established in Canberra to house all remains that have provenance in Australia. The resting place would be Indigenous-controlled and run in a way that is consistent with Indigenous customary law. It could also serve as a place of reflection and consciousness-building.

In Hobart, participants called for cultural institutions, in conjunction with the government, to fulfil their responsibility to return ancestral remains to country.³⁴³ Museums must reconnect these items to their respective communities to stimulate the relevant sharing of stories. It is vital that cultural stories continue to be told as it is these oral histories that will ultimately outlive the objects themselves.³⁴⁴

335 Ara Irititja, *Welcome to Ara Irititja* <<https://www.irititja.com/>>.

336 ABC, *Right Wrongs* <<http://www.abc.net.au/rightwrongs/>>.

337 Damien Webb, teleconference, 13 September 2017.

338 Advisory Committee for Indigenous Repatriation, *National Resting Place Consultation Report (2014)* <<https://www.arts.gov.au/documents/national-resting-place-consultation-report-2014>>.

339 Lyndon Ormond Parker, Consultation with the Advisory Committee for Indigenous Repatriation, Department of Communication and the Arts, 9 November 2017.

340 Phil Gordon, Consultation with the Advisory Committee for Indigenous Repatriation, 9 November 2017.

341 The University of Sydney, Submission to *Museums Galleries Australia Indigenous Roadmap Project Issues Paper*, 29 November 2017.

342 Ibid.

343 Zoe Rimmer, Hobart Workshop, Tasmanian Museum and Art Gallery, 28 September 2017.

344 Roundtable Discussion, Hobart Workshop, Tasmanian Museum and Art Gallery, 28 September 2017.

Communities also need to think through protocols for return of their ancestors. Where remains can only be provenanced to Australia or a State and are kept at a Resting Place, the traditional owners of that Country also need to be consulted and provide their consent. These are new cultural issues that need to be thought out in accordance with customary laws.³⁴⁵

In Brisbane, participants called for the repatriation process for museums and galleries to extend to include considerations of the limitations and barriers present in the community, which affect repatriation efforts.³⁴⁶ It was noted that currently museums and galleries want to make the repatriation process quick, but they need to slow down and not put pressure on Indigenous people.³⁴⁷ It was suggested that there should be a greater focus on consultation between museums and galleries and Indigenous people to establish what is to do be done with remains, and then work in collaboration to facilitate this decision.³⁴⁸

3.5.1.2. *Objects*

Return of objects to Indigenous controlled collections was a common theme in workshops and consultations, particularly where the provenance was not known. AIATSIS pointed to the Strehlow Research Centre (Museum of Central Australia, Alice Springs) as a good exemplar of Indigenous engagement around the repatriation of objects.³⁴⁹ Here, the return of sacred objects to their custodians relies on a mix of archival research and extensive community consultation with the Central Australian Aboriginal community.³⁵⁰ The Arrernte community members are thus active participants in the repatriation process, supported by culturally qualified employees at the Centre such as Shaun Angeles.³⁵¹

Availability of financial resources was highlighted as a key factor not only in communities' ability to house and care for cultural objects, but in maintaining ownership of them.³⁵² In circumstances where a museum or keeping place falls into financial troubles and is put into administration, there is a risk that administrators will sell off sacred cultural objects as assets.³⁵³

There must either be changes to the law to further restrict the sale of cultural objects as assets, or communities need to be given the support necessary to structure ownership of their keeping places and cultural objects separately so that the objects aren't owned by the same entity that operates the museum/keeping place. Ideally, keeping places would have sufficient financial support to prevent this from being an issue.

Repatriated objects could also be returned to museums on long-term loans, with ownership remaining with the Indigenous community.

3.5.1.3. *Materials and information*

Accessibility of materials such as photographs, images, recordings of oral histories and data collected by researchers needs to be considered by museums and archives. In addition to the burden of travel if materials are held far away from relevant communities, the Advisory Committee for Indigenous Repatriation advised that it is often hard for Indigenous groups or people to get access to materials because of 'red tape'.

Where possible and appropriate, materials should be digitised to improve access for the community. In situations where there are restrictions on who should access the material under customary law, it is possible to develop systems in consultation with community where access is restricted to individuals within an Indigenous group based on gender and/or seniority. Western Australian Museum has adapted its management practices to account for community wishes, restricting materials from public access and access by staff based on gender.³⁵⁴

There needs to be a robust discussion about ownership of cultural materials, including legal and cultural ownership.

³⁴⁵ Phil Gordon, Consultation with the Advisory Committee for Indigenous Repatriation (Canberra, 9 November 2017).

³⁴⁶ Bob Weatherall, Brisbane (Indigenous-Only) Meeting, Griffith University, 25 May 2018.

³⁴⁷ Ibid.

³⁴⁸ Ibid.

³⁴⁹ AIATSIS, Submission to *Museums Galleries Australia Indigenous Roadmap Project Issues Paper*, 30 November 2017.

³⁵⁰ Ibid.

³⁵¹ See section 3.4.3.3. (Sacred and secret material).

³⁵² Consultation with the Advisory Committee for Indigenous Repatriation (Canberra, 9 November 2017).

³⁵³ Ibid.

³⁵⁴ Western Australian Museum, above n 66.

National ownership rules should be established that recognise Indigenous people's right to their cultural legacies. This can be done now for the legacy materials, but thought should also be given to materials being collected and created now so that in 100 years' time the access rules are in place.³⁵⁵

Access to genetic materials should also be considered. The use of these materials, including for DNA studies, should be highly restricted and done only in line with the protocols and obligations owed to Indigenous communities.³⁵⁶

In addition to the ethical use of DNA with free and prior informed consent, the importance of research ethics generally was raised as a key concern. Particularly regarding traditional knowledge.³⁵⁷

CASE STUDY: AIATSIS RETURN OF MATERIAL TO INDIGENOUS COMMUNITIES PROGRAM (ROMTIC)

AIATSIS facilitates the return of cultural materials to Indigenous communities. The ROMTIC program provides up to 20 items from the collection for personal use each year, free of charge. Material includes photo and print media, sound and video recordings of community life submitted by academics and communities nationwide. Copyright, privacy and cultural ownership protocols are applied, as is a preservation process. A key aspect of preservation involves a digitisation program to ensure the longevity of the collection.³⁵⁸

3.5.1.4. Return, Reconcile, Renew

AIATSIS is participating in an ongoing research project called *Return, Reconcile, Renew*, the aim of which is to examine over forty years of repatriation of Indigenous ancestral remains.³⁵⁹

This international project involves four Australian universities, AIATSIS, the Ministry for the Arts, the Kimberley Aboriginal Law and Culture Centre, the Ngarrindjeri Regional Authority, National Museum of Australia, University of Otago, Association on American Indian Affairs, Museum of New Zealand Te Papa Tongarewa, and Gur A Baradharaw Kod Torres Strait Sea and Land Council.³⁶⁰

3.5.2. Aboriginal Managed and Controlled Spaces

3.5.2.1. Aboriginal Art Centres

Aboriginal Art and Cultural Centres are key organisational structures that empower Indigenous artists to pursue successful national and global careers from their homelands.³⁶¹ As Indigenous controlled spaces, they play a significant role in the continuation, strengthening and sharing of culture. They allow for community connection, educational programs, connection to broader art markets and increased self-determination of Indigenous communities. Throughout the consultations, the recognition of the importance and value of these places to Indigenous peoples was a common feature.

The Australian Government's Indigenous Visual Arts Industry Support (IVAIS) program helps fund around 80 Indigenous-owned art centres, as well as art fairs, regional hubs and industry service organisations. Funding is offered through restricted non-competitive and competitive grant opportunities. The program also supports the Indigenous Art Code that promotes fair and ethical trade between art dealers and Indigenous artists.³⁶²

Some art centres have museums that collect and exhibit art on country, for example the Djómi Museum at

³⁵⁵ Ned David, Consultation with the Advisory Committee for Indigenous Repatriation (Canberra, 9 November 2017).

³⁵⁶ Phil Gordon, Consultation with the Advisory Committee for Indigenous Repatriation (Canberra, 9 November 2017).

³⁵⁷ Ned David, Consultation with the Advisory Committee for Indigenous Repatriation (Canberra, 9 November 2017).

³⁵⁸ AIATSIS, *Preservation*, <<https://ntru.aiatsis.gov.au/collections/caring-collection/preservation>>.

³⁵⁹ Australian Institute of Aboriginal and Torres Strait Islander Studies, *Return, reconcile, renew: understanding the history and effects of repatriation*, <<http://aiatsis.gov.au/publications/presentations/return-reconcile-renew-understanding-history-and-effects-repatriation-o>>.

³⁶⁰ Ibid.

³⁶¹ Bawinanga Aboriginal Corporation, *Maningrida Art Centre*, <<https://www.bawinanga.com/what-we-do/arts-culture/maningrida-art-centre/>>.

³⁶² Indigenous Art Code, <<https://indigenousartcode.org/>>.

the Maningrida Arts & Cultural Centre. Djómi is an official regional museum of the Museum and Art Gallery of the Northern Territory. It is home to a nationally and internationally significant collection of works by past and current generations of local artists.³⁶³ It also features items of material culture such as weavings and artefacts, and documentation that tells the history of the region.³⁶⁴

The Mowanjum Aboriginal Art and Cultural Centre is a creative hub for the Mowanjum community in Western Australia, including the Worrorra, Ngarinyin and Wunumbal tribes.³⁶⁵ It serves as a keeping place for the culture of these communities to be practiced and transferred. The centre hosts the annual Mowanjum Festival, one of the longest running indigenous cultural festivals in Australia, as well as facilitating various community projects, exhibitions and workshops.³⁶⁶ Examples of these activities include language workshops and harvesting practices of traditional materials.

The Nyinkka Nyunyu Art and Cultural Centre is located on Warumungu land in the Tennant Creek region and is community owned and operated. To increase Indigenous input, participants of the Julalikari Council's Community Development Employment Program (CDEP) were engaged in the construction of the building by creating earth bricks to form the building structure.³⁶⁷ The Centre seeks to engage visitors and the local community in the celebration and continuation of Warumungu culture.

Many successful projects have involved collaboration and consultation with art centres, for example the major interdisciplinary *Canning Stock Route project* involved 10 remote Aboriginal community arts and cultural enterprises through the independent non-profit cultural organisation FORM.³⁶⁸ The *Songlines* project also engaged with many art centres. The exhibition at the National Museum of Australia recreated an art centre inside the show to raise awareness of the significance of these cultural and creative hubs. This also allowed for community led workshops, educational activities and art sales throughout the exhibition.³⁶⁹

Peak industry bodies such as Desart and the Association of Northern, Kimberley and Arnhem Aboriginal Artists (ANKAAA) help to support and coordinate the network of art centres across Australia, promoting good practice and playing important leadership and communication roles. ANKAAA provides support for 5,000 artists from 48 remote art centres across Arnhem Land, Darwin/Katherine, the Tiwi Islands and Kimberley regions. It facilitates consultations, training, networking, marketing and lobbying to protect artists' rights.³⁷⁰ ANKAAA is a partner in the important campaign 'Fake Art Harms Culture' that lobbies the Australian Government to introduce legislation to address the issue of fake Indigenous art products.³⁷¹

Desart is the Association of Central Australian Aboriginal Arts and Crafts Centres, with 41 independently governed art centres members, representing 8000 artists.³⁷² Desart developed an online artwork management system called SAM (Stories Art Money) Database. Desart owns the software, which is now used by most art centres within its membership, as well as most Aboriginal and Torres Strait Islander art centres across Australia. Desart has been funded, in partnership with the Copyright Agency, to develop an online labelling system to combat fake Aboriginal Art. In November 2017, Desart submitted a document to the House of Representatives, outlining this issue and lobbying for policy improvements.

National art fairs such as Desert Mob, Darwin Art Fair, and Cairns Art Fair also serve to strengthen networks between art centres and museums/galleries and curators. They provide opportunities for art to be showcased and sold to public and private collectors and well as the broader Australian public. They also serve as a platform for commissions by museums and galleries to Aboriginal artists working in regional centres. The sector must increase financial and infrastructure support for art centres and related initiatives to help support the significant role they play in Indigenous communities and the value they bring to the creative sector.

³⁶³ Bawinanga Aboriginal Corporation, *Djomi Museum*, <<https://www.bawinanga.com/what-we-do/arts-culture/djomi-museum/>>.

³⁶⁴ Ibid.

³⁶⁵ Mowanjum Aboriginal Art & Culture Centre, *About* <<http://www.mowanjumarts.com/about/>>.

³⁶⁶ Ibid.

³⁶⁷ Stephen Lumb, *Nyinkka Nyunyu – Art & Cultural Centre*, Stephen Lumb Architect, <<https://www.stephenlumbarchitect.com/nyinkka-nyunyu-art-cultural-centre/>>.

³⁶⁸ Canning Stock Route, *About* <<http://www.canningstockrouteproject.com/about/>>.

³⁶⁹ National Museum Australia, *Art centre hub*, <<http://www.nma.gov.au/exhibitions/songlines/art-centre/>>.

³⁷⁰ ANKAAA, *About* <<http://ankaaa.org.au/about/>>.

³⁷¹ Indigenous Art Code, *Fake Art Harms Culture*, <<https://indigenousartcode.org/fake-art-harms-culture/>>.

³⁷² Desart, *Who we are* <<https://desart.com.au/who-we-are/>>.

3.5.2.2. Cultural Centres

There is a growing number of cultural centres that play an important role in connecting communities to cultural materials, resources and educational programs. They can also play a role in tourism. For example, the Tiagarra Aboriginal Cultural Centre and Keeping Place in Tasmania was opened in 1976 and is one of the oldest in Australia. David Mangenner Gough, co-ordinator, says the centre is struggling due to lack of funding.³⁷³ If cultural centres such as these aren't preserved and supported, there will be a huge gap in culture, says Gough.³⁷⁴ The forty year old centre is the only one owned and operated by Aboriginal people in Tasmania, and currently opens for educational tours in the museum and on country.³⁷⁵

Another example is the Yarrawarra Aboriginal Cultural Centre at Corindi Beach, NSW, established in 1987 by the Garby Elders. This centre is Indigenous owned and operated, and has partnerships with government agencies.³⁷⁶ It is also involved in cultural land management projects, has a connected Wadjar Regional Indigenous Gallery and a Bush Tucker Café.³⁷⁷

The already important role of art and cultural centres will only increase with the implementation of the Roadmap. Indigenous people want to strengthen community access and management of the artworks and cultural materials on country. Throughout consultations it was noted that art centres and community cultural centres require increased support to improve management and infrastructure. The Roadmap will direct the sector to further support these centres through financial support, greater access to resources, training and outreach programs.

3.5.2.3. Living Centres for Living Cultures 2 - NSW Aboriginal Cultural Centres and Keeping Places

'The holistic nature of Aboriginal culture means a multidisciplinary approach is appropriate and possible ... Sustainability of centres requires sustainability of communities: training and development opportunities; artist workshops and residences; facilities for physical activities such as dance tuition and physical fitness; homework centres; working with youth at risk; day care; and engagement of Elders.'³⁷⁸

Steve Miller, Aboriginal Programs Manager, Museums & Galleries NSW

Aboriginal Cultural Centres and Keeping Places in NSW was the focus of *Living Centres for Living Cultures 2*, a collaborative study with Museums and Galleries NSW. As part of the research, Terri Janke participated in a fieldtrip with Steve Miller and Paula Maling (Create NSW) to various organisations in the Hunter region. Additionally, a roundtable discussion was held at the State Library of NSW in August 2017 to discuss the challenges and opportunities for Aboriginal Cultural Centres in NSW. Key issues raised include lack of operational funding, Aboriginal employment and training, management and safeguarding of collections, and collaborating with Commonwealth and State entities.

Long term management and storage of collections requires larger organisations and funding bodies to assist with digitisation and cataloguing, as well as ongoing training programs in the appropriate care, handling and display of material. There was support for a state-based depository for storage assistance and management of unprovenanced cultural materials.³⁷⁹

The report includes a 12-month overview of the involvement and engagement of Sydney collecting institutions with the regional Aboriginal owned centres. Phil Gordon (Aboriginal Heritage Project Officer, Australian Museum) reported that the Australian Museum has been assisting many of the Centres through the loaning of objects and

³⁷³ David Mangenner Gough, teleconference, 16 January 2018.

³⁷⁴ Ibid.

³⁷⁵ Ibid.

³⁷⁶ Yarrawarra, About, <<https://www.yarrawarra.com.au/about>>.

³⁷⁷ Ibid.

³⁷⁸ Museums & Galleries of NSW, *Living Centres for Living Cultures 2*, 2017 <https://mgnsnsw.org.au/media/uploads/files/Living_Centres_for_Living_Cultures.pdf> 5.

³⁷⁹ Ibid, 70.

materials, but that there have been limited opportunities for training groups in conservation and curation. Larger museums and galleries need to develop stronger networks with smaller regional centres and galleries as they could assist with mentoring, training and loaning of collections. It is recommended that these institutions engage with ACHAA as a first step towards engagement and networking.³⁸⁰

As a peak body network, the Aboriginal Culture, Heritage & Arts Association (ACHAA) plays an important role in supporting the resilience and sustainability of Centres across New South Wales, however cannot do so without the relevant operational funding.³⁸¹ It helps form networks and provide guidance to Centres for resource sharing and project development, as well as advocating and building recognition for the sector.

Continued support in funding and management is needed to sustain the centres themselves and the infrastructure that supports them.³⁸² Major collecting institutions are encouraged to become ACHAA Associate members as a platform for improving their engagement with regional centres.³⁸³

3.5.2.4. Indigenous Knowledge Centres (IKCs)

Indigenous Knowledge Centres can provide a safe space for Indigenous people to connect with institutions and access resources. At the Brisbane workshop, Sophia Sambono spoke of her work within Public Programs at the Kuril Dhagun Indigenous Learning Centre located in the State Library of Queensland.

CASE STUDY: INDIGENOUS KNOWLEDGE CENTRES (IKCS)

The State Library of Queensland provides support to 12 Indigenous Shire Councils. These Councils are responsible for Indigenous Knowledge Centres. This support means that Councils are assisted by the State Library through funding which goes towards staffing, collections, and professional development. The Indigenous Knowledge Centres are then able to provide services to the community such as information access, item loans, technology, public programs, family history research and more.³⁸⁴

3.5.2.5. National and State Indigenous Cultural Places

Many participants from the workshops brought up the need for National and State Indigenous Cultural Places.³⁸⁵ These would provide officially recognised spaces for Indigenous peoples to control, curate, and disseminate their own culture. In the Brisbane Indigenous workshop this was described as ‘We are experts, running our culture.’³⁸⁶ Further, organisations would be able to provide contracts, frameworks, structures and agreements that maintained this control.³⁸⁷

National and State Indigenous Cultural Places would provide a central hub for Indigenous repatriation, burial, art, culture, and more. Some cultural places suggested by participants include a National Indigenous Keeping Place, National Indigenous Resting Place, and a National Indigenous Art Centre. Kimberley Aboriginal Law and Cultural Centre also suggested that a regional resting place would be appropriate.³⁸⁸ Regional resting places would offer more opportunities for Indigenous people to bury their people in traditional ceremonies with traditional customs.

³⁸⁰ Ibid, 6.

³⁸¹ Ibid, 71.

³⁸² Ibid, 6.

³⁸³ Ibid, 8.

³⁸⁴ State Library of Queensland, *Indigenous Knowledge Centres*, <<http://www.slaq.qld.gov.au/about-us/indigenous-knowledge-centres>>.

³⁸⁵ Roundtable Discussion, Cairns Workshop, CQ University Australia, 3 November 2017; Roundtable Discussion, Sydney Workshop, Powerhouse Museum, 8 September 2017; Roundtable Discussion, Canberra Workshop, National Museum of Australia, 21 September 2017; Brisbane Workshop, State Library of Queensland, 1 February 2018; Brisbane (Indigenous-Only) Meeting, Griffith University, 25 May 2018.

³⁸⁶ Andrew Gall, Brisbane (Indigenous-Only) Workshop, Griffith University, 25 May 2018.

³⁸⁷ Roundtable Discussion, Canberra Workshop, National Museum of Australia, 21 September 2017.

³⁸⁸ Kimberley Aboriginal Law and Cultural Centre, Submission to *Museums Galleries Australia Indigenous Roadmap Project Issues Paper*, 31 October 2017.

3.5.3. Working together

3.5.3.1. Outreach projects

Outreach facilities and projects are needed in remote communities where access to central cities might be difficult. Cultural institutions should be encouraged to undertake outreach work with local Indigenous controlled organisations, sharing knowledge and expertise on caring for and managing cultural collections. An increase in projects on country and face-to-face consultation³⁸⁹ are also good starting points to initiate outreach programs.

Outreach programs might centre around access to collections. At the Sydney workshop, Tasha James spoke about the powerful impact of successful AIATSIS collections access programs such as the Return of Material to Indigenous Communities (ROMTIC) Program and the Community Access Visits. She suggested that museums could develop programs that engage Indigenous communities to access collections in order to revitalise cultural practices. Such programs could also include other elements such as ‘commissioning works for the collection and the opportunity for groups to sell their works at the Museum shop.’³⁹⁰

CASE STUDY: GAB TITUI, THURSDAY ISLAND

Gab Titui is a cultural centre on Thursday Island. Fourteen out of the fifteen staff are Indigenous. It provides a range of outreach programs to Torres Strait Islands communities.³⁹¹ These programs include an Arts Materials Project, where the cultural centre can sell arts materials at a subsidised rate. Gab Titui also works closely with the Badu Art Centre, Erub Erwer Meta Art Centre and the Ngalmun Lagau Minaral Art Centre. This support allows training, skills development, career support and enterprise opportunities to occur at these art centres.³⁹²

3.5.3.2. Benefit sharing

Cultural institutions should always be asking: what benefits does the exhibit or project bring to Indigenous people? Indigenous engagement should involve discussions around benefit sharing, remedying and eliminating colonial ideas.³⁹³ A give-take model of engagement should be used, with consultation attentive to the fact that being a member of a community is not a job.³⁹⁴

Any research done in relation to museum collections needs to empower Indigenous people and help them identify and reconnect with culture.³⁹⁵ This should be achieved with research best practices such as the *Guidelines for Ethical Research in Australian Indigenous Studies* (GERAIS).³⁹⁶

One example of an exhibition which successfully involved benefit sharing was the NMA *Songlines* exhibition. All knowledge and stories collected by museum curators across the project were deposited into an Aboriginal managed digital archive, Ara Irititja, in the Northern Territory.³⁹⁷

CASE STUDY: WESTERN AUSTRALIAN MUSEUM AND THE KIMBERLEY ABORIGINAL LAW AND CULTURAL CENTRE (KALACC)

In 2017, the WA Museum and KALACC signed a Memorandum of Understanding. The MoU establishes that the two organisations will work together to identify ways that Aboriginal people from the Kimberley can tell stories in the new museum.³⁹⁸

³⁸⁹ Chrissy Grant, Consultation with the Advisory Committee for Indigenous Repatriation, Department of Communication and the Arts, 9 November 2017.

³⁹⁰ Tasha James, Sydney Workshop, Powerhouse Museum, 8 September 2017.

³⁹¹ Leitha Assan, meeting with Andrew Pitt, 11 October 2017.

³⁹² Gab Titui Cultural Centre, *Artists and Art Centres*, <<http://www.gabtitui.gov.au/gallery-shop/artists>>.

³⁹³ Sophia Sambono, Brisbane Workshop, State Library of Queensland, 1 February 2018.

³⁹⁴ Adelaide Workshop, University of Adelaide, 5 March 2018.

³⁹⁵ Consultation with Vanessa Russ, Director of the Berndt Museum, Perth, 28 November 2017.

³⁹⁶ Ibid.

³⁹⁷ Margo Neale, Canberra Workshop, National Museum of Australia, 21 September 2017.

³⁹⁸ Western Australian Museum, *Working together in the Kimberley* (26 October 2017) <<http://museum.wa.gov.au/about/latest-news/working-together-kimberley>>.

3.5.3.3. Cross-sector collaboration

It was widely noted that local Aboriginal cultural centres, art centres and keeping places have few resources. Museums and galleries can assist with training and resource sharing to help build skills and infrastructure. For example, in Cairns, it was suggested that galleries could assist art centres in the Cape to teach staff how to look after historical artworks that have been deteriorating.³⁹⁹

William Michael Ivory, who works in arts policy and cultural infrastructure, says that he would like to see more collaborations between the major museums and regional centres in order to deal with lack of funding.⁴⁰⁰ He says the first step is to identify what is already there in terms of resources and structure, and the second is to foster the relationship through workshops and conferences.⁴⁰¹

Collaboration with smaller organisations can also be through partnering with language nests, cultural centres and arts centres to bring collection materials on visits to community spaces – for example, as with the State Libraries Rediscovering Indigenous Languages project. The idea of ‘touring exhibitions’ was also raised, recognising the benefit that these exhibitions can have for regional areas.⁴⁰² The *East Coast Encounter* touring exhibition was seen to be a positive example.⁴⁰³

Lauren Booker spoke about the need for the sector to increase opportunities for

‘...First Nation community members, academics, research students and artists to engage with cultural materials held in institutions via funded residency grant opportunities with travel and living stipends, to allow people outside the urban centres to engage with larger state institutions.’⁴⁰⁴

Booker further suggested that if museums could not provide such funded positions they should instead provide space and resources within the institution to work from and engage with State arts funding bodies or museum investors, to create more paid identified positions.⁴⁰⁵ Vanessa Russ proposed cross-sector collaboration in the form of institutions sharing funded positions at a fair rate for Aboriginal conservators.⁴⁰⁶

There are many other opportunities for interdisciplinary and cross-sector collaboration. Cultural institutions, archives and universities can collaborate to establish the provenance of collections so that the relevant Indigenous custodians can be contacted regarding appropriate access, storage and engagement.⁴⁰⁷ Museums could permit university students to research and study their collections, for example, as done by the Berndt Museum in Perth with the University of Western Australia School of Indigenous Studies.⁴⁰⁸

Cultural institutions should look for opportunities to collaborate with the academic sector; such as providing support in the form of funding, staff or collection materials to projects that are already working with Indigenous communities.⁴⁰⁹ This allows grassroots projects and programs to be more sustainably supported by the public sector.⁴¹⁰ University sector projects will most likely contain people who can assist with brokering relationships that museums and other cultural institutions have not yet created.⁴¹¹ Booker suggests that cultural institutions might partner with universities on Australian Research Council Linkage projects or Discovery Indigenous Grants.⁴¹² Access to philanthropic funding was also offered as a potential way to break from existing funding frameworks.⁴¹³

399 Roundtable Discussion, Cairns Workshop, CQ University Australia, 3 November 2017.
 400 William Michael Ivory, teleconference, 7 February 2018.
 401 Ibid.
 402 Sunshine Coast Meeting, The Events Centre Caloundra, 13 April 2018.
 403 Ibid.
 404 Lauren Booker, Sydney Workshop, Powerhouse Museum, 8 September 2017.
 405 Ibid.
 406 Consultation with Vanessa Russ, Director of the Berndt Museum, Perth, 28 November 2017.
 407 Lauren Booker, Sydney Workshop, Powerhouse Museum, 8 September 2017.
 408 Consultation with Vanessa Russ, Director of the Berndt Museum, Perth, 28 November 2017.
 409 Ibid.
 410 Ibid.
 411 Ibid.
 412 Ibid.
 413 Wayne Coolwell, teleconference, 29 November 2017.

CASE STUDY: THE MANGGAN PROJECT, *MANGGAN – GATHER, GATHERS, GATHERING*, 2017-2021

Manggan – gather, gathers, gathering is a travelling exhibition in partnership between the Girringun Aboriginal Art Centre and the South Australian Museum. The project originated from community interest in the cultural material of the Girringun region in the South Australian Museum collection.⁴¹⁴ The project is funded by Visions of Australia and the Queensland Government. It is the first time in over 100 years that these ancestral objects are to visit their home. Girramay Elder Claude Beeron was the cultural advisor for the project.⁴¹⁵ The exhibition will tour across five states over three years and aims to spread awareness and appreciation of this unique rainforest culture that is still very much alive.

CASE STUDY: THE CENTRE FOR ABORIGINAL INDEPENDENCE AND ENTERPRISE (CAIE)

Wayne Coolwell is the Chairperson at the Centre for Aboriginal Independence and Enterprise (CAIE) which strives to foster cultural, social and community expression and economic independence for Aboriginal people. Coolwell says there would be great benefits for this independent, non-for-profit foundation to operate on a national level.⁴¹⁶ The Centre holds community forums and public events, seeking to enhance alliances between the Aboriginal and non-Aboriginal community. It is seeking to partner with public and private sector organisations that share these goals.⁴¹⁷

3.5.3.5. Youth

In most of the workshops, the importance of engaging and training young people was emphasised. Interestingly, the Living Culture: First Nations arts participation and wellbeing suggests that 'younger First Nations people are more likely to attend arts and cultural venues and events than older First Nations people'. Hayden Walsh emphasised that museums/galleries should be places to communicate and connect with young people. In a context where many young people feel disconnected or lost, Walsh stresses that museums/galleries should offer a space where young people are heard and given inspiration. By designating these spaces as settings for communicating and connecting with youth, Walsh hopes that museums/galleries can 'create places which change lives'.⁴¹⁸

However, participants also stressed that young people are often seen as dispensable. One workshop participant emphasised that there was often no long-term planning around Indigenous employment, and that employment contracts were often only for 2 or 3 years. In addition to the fact that there was a lack of ongoing support, this supports the assertion that young people are not being engaged for long term employment in museums/galleries. A common assertion was that training for young people needs to enable them to 'find their feet' while they are working, and to create pathways to further training and employment. Booker also emphasised the importance of ongoing training to ensure Indigenous staff continue to develop and improve their skills.

Similarly, Sydney University highlighted that training positions need to be supported by built in pathways to more permanent positions. It was suggested that training could be used to create new employment opportunities, so that if there was an idea for a role that might be beneficial for museum and gallery engagement with Indigenous peoples, but no one to perform this role, the best solution would be to provide training to create the desired role. Another participant suggested a program that encouraged participants to work and receive training in museums/galleries as part of receiving Centrelink payments.

An issue that was raised in this context was the danger that in training staff, these members may fall outside of their own communities. To address this, it was suggested that training for Indigenous people should be provided by other Indigenous people, or, that Aboriginal Elders could be engaged to act as museum and gallery mentors for trainees and staff. This could provide support to Indigenous trainees, as well as develop engagement and connection with broader Indigenous communities.

⁴¹⁴ Girringun Aboriginal Art Centre, *Manggan – Gather, Gathers, Gathering*, (13 November 2017) <<http://art.girringun.com.au/manggan-gather-gathers-gathering/>>.

⁴¹⁵ Ibid.

⁴¹⁶ Ibid.

⁴¹⁷ The Centre for Aboriginal Independence and Enterprise, *Sponsorship* <<http://www.caie.com.au/o1/cms/details.asp?ID=2>>.

⁴¹⁸ Hayden Walsh, Sydney Workshop, The Powerhouse Museum, 8 September 2017.

One example of a program that was pointed to that successfully engages Indigenous young people was the Canning Stock Route Project. A participant noted that through the mentorship program, young people were able to perform jobs around the project that translated into long term opportunities.

3.5.3.4. Art fairs and festivals

Art fairs and festivals are a valuable platform for collaboration, networking and showcasing the many facets of Indigenous culture. They also play an important role in connecting communities and promoting culture to the wider public through educational activities, performances and celebration.

In 2017, the Darwin Aboriginal Art Fair (DAAF) showcased the work of emerging and established artists from 67 Indigenous Art Centres from across Australia. A total of 2,000 Aboriginal artists were represented at the fair. Over the three days, 10,683 guests attended the fair. Survey results demonstrated that while a large proportion of guests were interested purchasers, 26% of people attended for a cultural experience. Moreover, 91% of visitors said that they learnt something new about Indigenous culture. A record total of \$2.224 million was generated and 100% of all sales went back to the Art Centres and their communities.⁴¹⁹

The first DAAF Indigenous Curators Program and Symposium was hosted at the 2017 DAAF which brought together 20 Aboriginal and Torres Strait Islander curators to discuss the future of the industry.⁴²⁰ This program also provides art centres with mentoring and access to professional advice.⁴²¹ Franchesca Cubillo commented that the program allows for long term support networks between institutions, artists and art centres.⁴²²

Cairns Indigenous Art Fair (CIAF) has a program known as the Collectors and Curators Program (CCP), hosted by Hetti Perkins in partnership with Tony Albert. The CCP grows each year and provides a platform for acquisitions and future commissions by national galleries, key institutions and private collectors.⁴²³ It also opens opportunities for connection between those attending the program and the artists and communities involved in the fair. Some other examples of art fairs include the Tarnanthi Art Fair in Adelaide and Desert Mob in Alice Springs.

There are also many Indigenous festivals that take place across Australia such as Giyong Festival, Tjungu Festival, Laura Dance Festival, Barunga Festival, Mowanjum Festival and more. Yirramboi First Nations Arts Festival was highlighted due to its multifaceted approach to First Nations engagement. An Elders Council provides guidance for staff and programs, and a Knowledge and Industry Network (KIN) helps to connect artists living in Victoria, offering opportunities for cultural exchange and career development. Although based in Narm (Melbourne), Yirramaboi also places significance on international collaboration through involving international performers, as well as exchanges that connect with First Nation communities abroad. Additionally, the training initiative Blak Critics supports Victorian-based Indigenous writers and provides a platform for culturally informed dialogue with an emphasis on Indigenous perspectives.

The Roadmap will encourage the sector to promote and engage with these kinds of events to help strengthen and promote Indigenous culture.

419 Darwin Aboriginal Art Fair, 2017 *Fact Sheet*, <<https://indigenousartcode.org/wp-content/uploads/2018/05/DAAF-2017-Fact-Sheet-1.pdf>>.

420 Ibid.

421 Ibid.

422 Francesca Cubillo, teleconference, 7 September 2018.

423 Cairns Indigenous Art Fair, *Publications*, <<https://ciaf.com.au/publications>>.





PART 4: CONCLUDING RECOMMENDATIONS

The consultations findings and supporting research have revealed the key issues museums and galleries need to address to improve their engagement with Indigenous people and cultural heritage. The following **Critical Pathways** have been determined as the recommended steps towards achieving best practice in the sector:

1. Statement of Reflection
2. Create Reconciliation Action Plans
3. Run Cultural Competency Workshops
4. Update Policies
5. ICIP Protocols
6. Identify all cultural material and create inventories for Indigenous communities
7. Create National Indigenous Staff networks
8. Create National Coordinated Programming
9. Amplify truth telling exhibitions
10. Develop Indigenous education to employment opportunities
11. Champion Indigenous staff in leadership roles
12. Continue increasing Indigenous employment
13. Develop relationship agreements with Indigenous communities
14. Indigenous led and designed projects
15. Repatriate all ancestral remains
16. Establish National Keeping Place
17. Create Workshops to train communities
18. Develop partnerships with Aboriginal Keeping Places

These Critical Pathways form part of the Roadmap and have been included here under the relevant 5 Key Elements.

4.1. Reimagining Representation

Critical Pathways: Statements of Reflection
 Amplify truth telling exhibitions
 Create National Coordinated Programming

Cultural institutions play an important civic role as places of national memory, truth and identity in the promotion and preservation of culture. As such, they must tell relevant stories that include and reflect the peoples and cultures of its nation. As audiences become more discerning and educated about Australia's pre and post-colonial history, there is growing public demand for Indigenous perspectives and voices to be at the centre of our national identity.

To move forward and improve Indigenous representation and engagement in the sector, museums and galleries must acknowledge that past Eurocentric practices have misrepresented and denigrated Indigenous people and culture. Institutions can make statements of reflection and Reconciliation Action Plans to build a strong foundation upon which to reflect on these past injustices.

Furthermore, to ensure Indigenous people can see themselves reflected in museums and galleries, their perspectives, cultural knowledge and languages should be incorporated across all exhibitions. Museums and galleries should look to showcase local Indigenous cultures and stories, and promote both traditional and contemporary local art and practices. Institutions have an obligation to support the diversity in Indigenous cultures, and educate the public that Indigenous cultures are alive and ongoing, relating this to the traditional land they are built upon.

As well as including Indigenous perspectives, increasing the number of Indigenous truth telling exhibitions will also help to acknowledge the wealth of knowledge and ancient stories that have been passed on for thousands of years.

This will contribute to increasing Indigenous audiences in the sector. Additionally, the national coordination of programming is recommended to encourage organisations across the sector to work together and strengthen their national networks.

4.2. Embedding Indigenous Values into Museum and Gallery Business

Critical Pathways:

- Create Reconciliation Action Plans
- Update Policies
- ICIP Protocols
- Run Cultural Competency Workshops
- Indigenous led and designed projects

It is recommended that the sector follow policies informed by the *United Nations Declaration on the Rights of Indigenous Peoples*. Museums and galleries should begin by developing RAPs and cultural protocols in relation to Indigenous ICIP rights. From here they can seek to respectfully partner with Indigenous people and communities; create culturally safe environments; amend collections access and management; and share knowledge through Indigenous-led research projects and exhibitions.

In order for museums and galleries to be more accessible to Indigenous employees and communities, they must work to create culturally safe and welcoming environments. This will ensure Indigenous people feel respected, safe and understood within institutional environments. Cultural competency training for all staff, and increased numbers of Indigenous employees can help Indigenous audiences feel at ease.

Protocols and policies should be based on overarching principles supported throughout the sector. However, they must be flexible to recognise the diversity of Australian Indigenous cultures by accommodating local protocols. Policies should be developed as practical guidelines which include statements of how they will be put into practice. Policies should be communicated to Indigenous partners in a way that is clear and understandable; this will help to hold the organisation accountable for what it states it will do.

Museums and galleries must work to put cultural protocols into practice and all staff should complete cultural competency training that includes learning about ICIP protocols. There should be training for all staff involving the value of Indigenous cultural material and the importance of the relationship between the tangible and intangible aspects of the material.⁴²⁴ Staff who are culturally competent will have the ability to work within Indigenous cultural protocols and the confidence to navigate reciprocal and respectful long-term relationships.

Consultation and transactional engagement must give way to long term partnerships with different First Nations clan groups and individuals. Indigenous people emphasise that long term relationships are built on respect, mutual trust and reciprocity. Museums and galleries must be willing to partner with Indigenous people and let their cultural needs and ideas drive projects and exhibitions. This involves forming a relationship where genuine collaborations can develop and flow.⁴²⁵

Although partnerships refers to the reciprocal, long-term relationships museums and galleries will need to establish with Indigenous people and groups, it also refers to the ways in which cross sector collaboration will become vital to deeper engagement with Indigenous communities.

⁴²⁴ Consultation with Indigenous museum staff (AIATSIS, 9 November 2017).

⁴²⁵ Ibid.

4.3. Increasing Indigenous Opportunity

Critical Pathways:	Continue increasing Indigenous employment
	Develop Indigenous education to employment opportunities
	Create National Indigenous Staff networks
	Champion Indigenous staff in leadership roles

This key element relates to improving Indigenous employment, training and leadership in the sector. Indigenous representation should be broader across all levels of employment in the sector, particularly at an executive level in decision making and management roles. Cultural institutions must be aware of the institutional structures which have previously prevented Indigenous people from being represented in such positions. Setting employment targets is a starting point. Employment targets should then be regularly tracked and assessed, and Indigenous employment rates across the institution should form part of executive performance agreements.⁴²⁶

Museums and galleries should think creatively when it comes to Indigenous employment and promote fluid, flexible and innovative employment structures. Jobs need to be created on country as well as in urban areas. Positions should be share funded to promote collaboration in and out of the sector. Initiatives such as cultural leave should be introduced. Indigenous skillsets should be promoted and valued; this includes supporting Indigenous employees as authorities on cultural matters and supporting them when they speak out about issues they experience.

Cultural institutions must also offer training, mentoring and professional development opportunities for Indigenous employees. National Indigenous Staff networks should be developed to ensure adequate support networks are available. These measures are vital to ensuring the retention of Indigenous employees and supporting career progression. Non-indigenous staff and directors must undertake cultural competency training to support their colleagues.

Where museums and galleries do not have Indigenous staff in leadership or curatorial roles, they should look to procuring such services through contracts with independent curators or professionals.⁴²⁷ Museums and galleries should develop 'Indigenous first' procurement policies and set procurement targets. Larger museums should design all procurement briefs to incorporate Indigenous employment. For example, the tender might specify that larger companies who bid for the contract must provide a plan to engage Indigenous staff - through smaller design or supplies subcontracts.⁴²⁸

4.4. Two Way Caretaking of Cultural Material

Critical Pathways:	Identify all cultural material and create inventories for Indigenous communities
	Create workshops to train communities

Museums and galleries must enable and improve access to collections relevant to Indigenous peoples who have a right to connect with their cultural materials to revitalise practices and reaffirm identity. There are currently certain procedures in places that restrict access to collections. These restrictions need to be more flexible to allow for Indigenous people viewing their own heritage.⁴²⁹ AMAGA could develop an awareness program to empower Indigenous communities in the management of collections.

An important first step involves institutions to identify all Indigenous cultural material within collections and to create inventories that are suitable and translatable for Indigenous communities. Institutions are recommended to then establish relationships with the communities who are the custodians of the material.

In addition, museums and galleries should create workshops to train Indigenous communities in the management of collections and access to resources provided by the institution. These measures will ensure Indigenous people can seek information on what there is to be accessed, underpinning the development of long-term relationships in the two-way caretaking of cultural material.

⁴²⁶ Roundtable Discussion, Canberra Workshop, National Museum of Australia, 21 September 2017.

⁴²⁷ Indigenous Art Centre Alliance Meeting, Yarrabah Cultural Centre, 1 November 2017.

⁴²⁸ Ibid.

⁴²⁹ Beau James, Interview meeting, 16 August 2017.

4.5. Connecting with Indigenous Communities

Critical Pathways:

- Develop relationship agreements with Indigenous communities
- Develop partnerships with Aboriginal Keeping Places
- Establish National Keeping Place
- Repatriate all ancestral remains

Indigenous people and their cultures are connected to distinctive places and identities – however, materials from country are held all over Australia and indeed the world to the despair and concern of traditional owners. Museums and galleries will need to increasingly allow for access to collections and the repatriation of ancestral remains and cultural materials if they are to establish and maintain relationships with Indigenous peoples.

This is an opportunity for museums and other collecting institutions to form stronger networks with Indigenous communities by conducting outreach programs. This will build trust and develop mutual respect between institutions and communities, ultimately strengthening relationships and contributing to greater self-determination for Indigenous communities. Indigenous Elders and youth are of particular significance in relation to outreach programs.

Museums and galleries should develop relationships with local cultural centres and Aboriginal Keeping Places through co-developed relationship agreements. Additionally, establishing a National Keeping Place is a significant recommendation in the Roadmap. Finally, an important critical pathway involves the repatriation of all ancestral remains to country.

4.6. Next Steps

4.6.1. Five Key Elements for Change

The five areas we have reported in are the **Five Key Elements for Change** in the 10-Year Indigenous Roadmap:

1. **Reimagining Representation**
2. **Embedding Indigenous Values into Museum and Gallery Business**
3. **Increasing Indigenous Opportunity**
4. **Two Way Caretaking of Cultural Material**
5. **Connecting with Indigenous Communities**

Under each of these strategic areas, the Roadmap outlines the necessary actions institutions can take to achieve positive changes across various areas of Indigenous engagement. This will ensure the sector can collectively move forward, contributing to nationwide reconciliation within and beyond the sector.

4.6.2. Critical Pathways and processes

The consultation findings revealed that not all organisations are at the same stage and level of Indigenous engagement and policy. This is due to various factors such as the size of the institution, location, access to funding, infrastructure and support networks. As such, we have developed four processes that museums and galleries can follow, relevant to their respective points of development:

Alignment involves the museum or gallery working towards aligning their policies and workplace environments to Indigenous cultural values.

Transformation will involve shifting values to be culturally inclusive by increasing Indigenous staff, audiences and representation.

Acceleration will involve engaging and connecting with Indigenous communities, organisations and individuals beyond the walls of the museum or gallery.

Realignment is the final process that includes an internal organisation review completed by individual institutions and a sector-wide review by AMaGA to be assessed in the final year of the Roadmap, 2029.

These four processes are included in the Roadmap, connected to the actions in the Critical Pathways, and are set out across the 10 years of the Roadmap, allowing museums and galleries to approach the Roadmap relevant to their size, location, budget and current level of Indigenous engagement.

4.6.3. Recommendations for Continuous Cultures, Ongoing Responsibilities policy

As part of the 10-Year Indigenous Roadmap project, recommendations for updating the 2005 *Continuous Cultures, Ongoing Responsibilities* policy have been made, based on the research and findings included in this report.

- Name change to *First Peoples: Connecting Custodians*
- New principles that reflect a wider scope of indigenous perspective and issues as brought up through this report
- The addition of new guidelines to appear under new titles relevant to current issues and the future direction of museum practice
- Communication strategy, as many workshop participants were not familiar with the document *Continuous Cultures, Ongoing Responsibilities*.

APPENDIX 1: REVIEW OF LEGAL FRAMEWORK

The following section is an overview of Australian and International laws relevant to Indigenous issues within the museums and galleries sector.

National Law

Commonwealth Legislation

The majority of the major government collecting institutions are structured as statutory bodies with legislation governing all aspects of their collection management. E.g. National Library of Australia, National Museum of Australia, National Gallery of Australia, and National Film and Sound Archive.

The **National Museum of Australia Act 1980 (Cth)** established the National Museum of Australia for the purpose of maintaining a national collection of historical material.⁴³⁰ The Act mandates that there must be a Gallery of Aboriginal Australia as part of the Museum⁴³¹ and that where possible the collection be developed and maintained by persons who are Aboriginal or Torres Strait Islander.

The **Australian Institute of Aboriginal and Torres Strait Islander Studies Act 1989 (Cth)** established the AIATSIS for the purpose of developing, preserving and providing access to a national collection of Aboriginal and Torres Strait Islander culture and heritage.⁴³² The Act states that the institution will not disclose information if the disclosure would be inconsistent with the views or sensitivities of relevant Aboriginal and Torres Strait Islander peoples.⁴³³ The Act also creates a Council, comprised of at least 5 Aboriginal and Torres Strait Islander members, whose function is to ensure the 'proper and efficient performance of the functions of the Institute and to determine the policy of the Institute.'⁴³⁴

The **Aboriginal and Torres Strait Islander Heritage Protection Act 1984 (ATSIHP Act) (Cth)** assists in the preservation and protection of places, areas and objects of significance to Aboriginal Australians in accordance with Aboriginal tradition. Under the Act a declaration can be made in relation to significant Aboriginal areas and objects in need of protection or preservation. The *ATSIHP Act* cannot be used to protect contemporary art that has no significance in Aboriginal tradition.⁴³⁵ The Act outlines that on finding Aboriginal remains, consultation with relevant Aboriginal communities must take place to determine the appropriate course of action.⁴³⁶ Aboriginal remains are required to be returned to the relevant Aboriginal communities in accordance with Aboriginal tradition.⁴³⁷ Aboriginal communities may request that the Minister negotiate with holders of Aboriginal remains for the return of the remains to the community.⁴³⁸

The **Environment Protection and Biodiversity Conservation Act 1999 (Cth)** provides protection for Indigenous heritage places of national environmental significance. The objects of the Act include recognising the role of Indigenous people in the conservation and use of Australia's biodiversity; and to promote the use of Indigenous knowledge of biodiversity.⁴³⁹ The interests of Indigenous peoples must be taken into consideration in making a decision. However, in an Independent Review by the Australian Human Rights Commission, it was noted that the Act could do more to provide *protection* not just recognition, of Indigenous knowledge. The recommendation also noted that the Act should be amended to provide for Indigenous involvement and consultation throughout the process.⁴⁴⁰

The **Protection of Movable Cultural Heritage Act 1986 (PMCH Act) (Cth)** provides protection to 'movable

⁴³⁰ *National Museum of Australia Act 1980 (Cth)* s 6.

⁴³¹ *Ibid*, s 5.

⁴³² *Australian Institute of Aboriginal and Torres Strait Islander Studies Act 1989 (Cth)* s 5.

⁴³³ *Ibid*, s 41(2).

⁴³⁴ *Ibid*, s 12, 13.

⁴³⁵ *Aboriginal and Torres Strait Islander Heritage Protection Act 1984 (ATSIHP Act) (Cth)*.

⁴³⁶ *Aboriginal and Torres Strait Islander Heritage Protection Act 1984 (ATSIHP Act) (Cth)* s 20.

⁴³⁷ *Ibid*, s 21.

⁴³⁸ *Ibid*, s 21x.

⁴³⁹ *Environment Protection and Biodiversity Conservation Act 1999 (Cth)* s 3.

⁴⁴⁰ *Independent Review of the Environment Protection and Biodiversity Conservation Act 1999* (Australian Human Rights Commission, 2009).

cultural heritage’ including ‘objects relating to members of the Aboriginal race of Australia and descendants of the Indigenous inhabitants of the Torres Strait Islands.’ It gives effect to the UNESCO *Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property 1970*. The Act prohibits exportation of Indigenous objects such as human remains, rock art and sacred objects. Where a person illegally exports such a protected cultural object, the object is forfeited.

State Legislation

Australian Capital Territory

The **Heritage Act 2004 (ACT)** protects all Aboriginal places and objects. It directs the council to consult each representative Aboriginal organisation before deciding on the registration of Aboriginal places or objects.⁴⁴¹ It also makes it an offence to not report the discovery of an Aboriginal place or object,⁴⁴² except in instances where a person has a traditional Aboriginal affiliation with the land where it has been discovered.⁴⁴³

New South Wales

The **National Parks and Wildlife Act 1974 (NSW)** relates to the establishment, preservation and management of national parks, historic sites and certain other areas. Included in the Act is a section to protect certain objects, places or features of significance to Aboriginal people.⁴⁴⁴ The Act established an Aboriginal Cultural Heritage Advisory Committee⁴⁴⁵ however, as in the Committee under the *Aboriginal Heritage Act 1972 (WA)*, there is no requirement for members to be Indigenous.

The **National Parks and Wildlife Amendment Act 2010 (NSW)** amends the *National Parks and Wildlife Act 1974* to make further provision with respect to the protection of Aboriginal objects and places.⁴⁴⁶ The Act provides for the Director-General to promote opportunities for partnerships and agreements between Aboriginal people and land owners/managers in relation to places, objects and features of significance to Aboriginal people.⁴⁴⁷ It also updates sections on harming or desecrating Aboriginal objects and places.⁴⁴⁸

The **Draft Aboriginal Cultural Heritage Bill 2018 (NSW)** aims to recognise in law a broader, more respectful and contemporary understanding of Aboriginal cultural heritage; to create new governance structures that supports decision making by Aboriginal people; to improve and broaden the protection, management and conservation of Aboriginal cultural heritage,⁴⁴⁹ including intangible heritage.⁴⁵⁰

Northern Territory

The **Heritage Conservation Act 2011 (NT)** provides for the conservation of places and objects by establishing a process for declaring them to be heritage places and objects.⁴⁵¹ The Council is required to take public consultation and submissions on the heritage significance of the place or object.⁴⁵² The Minister must ensure that the Council, as far as practicable, is made up of at least 2 members who are Aboriginal.⁴⁵³

Queensland

The **Aboriginal Cultural Heritage Act 2003 (QLD)** and the **Torres Strait Islander Cultural Heritage Act 2003 (QLD)** aim to provide recognition, protection and conservation of Aboriginal and Torres Strait Islander cultural

441 *Heritage Act 2004 (ACT)* s 31.

442 *Ibid*, s 51.

443 *Ibid*, s 52.

444 *National Parks and Wildlife Act 1974 No 80 (NSW)* s 2(a).

445 *Ibid*, s 27(1).

446 *National Parks and Wildlife Amendment Act 2010 (NSW)*.

447 *National Parks and Wildlife Amendment Act 2010 (NSW)* sch 1(11).

448 *Ibid*, sch 1(33).

449 Office of Environment & Heritage, *Aboriginal cultural heritage reforms* < <https://www.environment.nsw.gov.au/achreform/index.htm> > 31 August 2018.

450 *Aboriginal Heritage Regulations 2018 (NSW)* sch 7(2).

451 *Heritage Conservation Act 2011 (NT)* s 19.

452 *Ibid*, s 26.

453 *Ibid*, s 128.

FIRST PEOPLES

heritage. The Acts acknowledge that Aboriginal and Torres Strait Islander peoples should be recognised as the primary guardians of their cultural knowledge. It recognises the ownership Aboriginal and Torres Strait Islander peoples have over their ancestral human remains and secret or sacred cultural heritage.

The Act also seeks to establish a duty of care in relation to the protection of Aboriginal and Torres Strait Islander cultural heritage and seeks to establish processes to minimise harm towards this heritage.⁴⁵⁴ There is a provision which prohibits a person from having Aboriginal and Torres Strait Islander cultural heritage in their possession.⁴⁵⁵

The **Queensland Museum Act 1970** notes that in striving to contribute to the cultural, social and intellectual development of Queensland, one of the guiding principles intended to achieve this object is to affirm ‘respect for Aboriginal and Torres Strait Islander cultures.’⁴⁵⁶ This is the only reference to Aboriginal and Torres Strait Islander culture in the Act.

South Australia

Under the **Aboriginal Heritage Act 1988 (SA)** the Minister is required to take steps to protect and preserve Aboriginal sites, objects and remains.⁴⁵⁷ The Minister is required to take reasonable steps to consult with relevant Traditional Owners and other Aboriginal persons before making a declaration.⁴⁵⁸ Section 7 establishes an Aboriginal Heritage Committee which consists of Aboriginal members whose role is to represent the interests of Aboriginal people in the State, and to advise on measures to be taken for the protection and preservation of Aboriginal heritage. It is noted that an equal number of men and women should, as far as practicable, be appointed.

Tasmania

The **Aboriginal Heritage Act 1975 (TAS)** established an Aboriginal Heritage Council and imposes penalties for illegal interference with Aboriginal relics. The Act defines ‘relic’ as an object created by an Indigenous Australian which is of significance to the Aboriginal people of Tasmania, or an object, site or place that bears signs of Indigenous Australians and is of significance to the Aboriginal people of Tasmania.⁴⁵⁹

Victoria

The **Aboriginal Heritage Act 2006 (VIC)** aims to recognise, protect and conserve Aboriginal cultural heritage in Victoria, whilst recognising Aboriginal peoples as the primary guardians of this cultural heritage.⁴⁶⁰ The Act states that as far as practicable, Aboriginal human remains and secret or sacred Aboriginal objects, should be owned by Aboriginal people with traditional or familial links.⁴⁶¹ Further, an Aboriginal person who owns Aboriginal human remains which are held by the State may either ask for the return of the remains or request that the museum act as custodians.⁴⁶² An Aboriginal person with traditional or family links to remains held by a university, museum or other institution may negotiate for the return of these remains.⁴⁶³

The **Aboriginal Heritage Amendment Act 2016 (VIC)** introduces a new Part 5A that involves the protection of Aboriginal intangible cultural heritage or any knowledge or expression of Aboriginal tradition including oral traditions, performing arts, stories, rituals, social practices, art, environmental and ecological knowledge in Victoria.⁴⁶⁴ It establishes a system for Aboriginal groups to register intangible cultural heritage that is not publicly available.⁴⁶⁵ It ensures that consent must be obtained from the registered traditional owner group before the registered item can be commercialised or published.⁴⁶⁶

⁴⁵⁴ *Aboriginal Cultural Heritage Act 2003 (QLD)* s 6.

⁴⁵⁵ *Ibid*, s 26.

⁴⁵⁶ *Queensland Museum Act 1970 (QLD)* s 1(b).

⁴⁵⁷ *Aboriginal Heritage Act 1988 (SA)* s 5.

⁴⁵⁸ *Ibid*, s 13.

⁴⁵⁹ *Aboriginal Heritage Act 1975 (TAS)* s 3.

⁴⁶⁰ *Aboriginal Heritage Act 2006 (VIC)* s 3.

⁴⁶¹ *Ibid*, s 12.

⁴⁶² *Ibid*, s 15.

⁴⁶³ *Ibid*, s 16.

⁴⁶⁴ *Aboriginal Heritage Amendment Act 2016 (VIC)* s 59.

⁴⁶⁵ Terri Janke, ‘Indigenous Knowledge: Issues for protection and management’ (Discussion Paper, commissioned by IP Australia & Department of Industry, Innovation and Science, Terri Janke and Company, 29 March 2018) 44.

⁴⁶⁶ *Ibid*, 44.

The Act also amends the ownership of Aboriginal secret or sacred objects by transferring legal ownership from the person, organisation or State entity in possession of the object to the Traditional Owners of the areas in which the object originated.⁴⁶⁷

Western Australia

The **Museum Act 1969 (WA)** includes a statement of the function of the museum to ‘make and preserve ... collections representative of the Aborigines of the state’, and to provide facilities to encourage interest in the culture and history of the Aboriginal people of the State.⁴⁶⁸ This is the only reference to Aboriginal and Torres Strait Islander culture in the Act.

The **Aboriginal Heritage Act 1972 (WA)** applies to significant places where any natural or artificial object connected to the traditional cultural life of Aboriginal people has been left or stored; any sacred or ceremonial sites of significance to Aboriginal peoples; and any place which is or was associated with Aboriginal people and which is of significance to the cultural heritage of the State.⁴⁶⁹

The Act outlines that where an Aboriginal community has an interest in a place or object with traditional and current significance, the Minister should make this place or object available to the community whenever required for traditional purposes.⁴⁷⁰ However it also states that the Act ‘does not apply to a collection, held by the Museum under section 9 of the *Museum Act 1969*, which is under the management and control of the Trustees under that Act.’⁴⁷¹ Further, the Act prescribes that the Minister shall not exhibit such sacred, ritual or ceremonial significant objects in a manner contrary to relevant Aboriginal custom.⁴⁷²

The Act established an Aboriginal Cultural Material Committee whose function is to evaluate the importance of places and objects, record traditional Aboriginal practices and beliefs, and to make recommendations as to the significance of places or objects. However, there is no requirement for members of this committee to be Aboriginal.

The Act places restrictions on dealing with Aboriginal cultural material and places. Unless it falls within one of the exceptions, a person may not sell or otherwise dispose of, remove from the State, or wilfully damage or conceal an object classified as Aboriginal cultural material.⁴⁷³ It is an offence to ‘excavate, destroy, damage or conceal an Aboriginal site’ without authorisation.⁴⁷⁴

International Law

International conventions, treaties and organisations offer numerous potential guidelines on the management and interaction with Indigenous collections and communities. These International resources could be integrated into national museum and gallery policies to create effective mechanisms for protecting the rights of Indigenous people.

United Nations Declaration on the Rights of Indigenous Peoples UNDRIP (2007)

The **United Nations Declaration on the Rights of Indigenous Peoples (2007)** recognises the need to respect and protect the inherent rights of Indigenous peoples. Article 31 is important for Indigenous collections management in that it protects the right of Indigenous peoples to ‘maintain, control, protect and develop their cultural heritage, traditional knowledge and traditional cultural expressions.’⁴⁷⁵

The *UNDRIP* is reflective of the move towards a more rights-based framework⁴⁷⁶ within international law. Lauren Booker emphasised that this document is particularly suited to the museum and gallery sector as it has a strong connection to social justice and human rights.⁴⁷⁷ The rights protections guaranteed by the *UNDRIP* provides a

⁴⁶⁷ *Aboriginal Heritage Amendment Act 2016 (VIC)* s 21(2).

⁴⁶⁸ *Museum Act 1969 (WA)* s 9.

⁴⁶⁹ *Aboriginal Heritage Act 1972 (WA)* s 5.

⁴⁷⁰ *Ibid*, s 8.

⁴⁷¹ *Ibid*, s 6 (2a).

⁴⁷² *Ibid*, s 48.

⁴⁷³ *Ibid*, s 43.

⁴⁷⁴ *Ibid*, s 17.

⁴⁷⁵ *Declaration on the Rights of Indigenous Peoples*, GA Res 61, UN GAOR, 61st sess, 107th plenary meeting, UN Doc A/295 (2 October 2007), art 43.

⁴⁷⁶ Roundtable Discussion, Sydney Workshop, Powerhouse Museum, 8 September 2017.

⁴⁷⁷ *Ibid*.

framework that covers many aspects of Indigenous collection management and, more broadly, offers a target for better engagement and protection of Indigenous culture and heritage.⁴⁷⁸

UNESCO Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property (1970)

The ***UNESCO Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property (1970)*** is another significant International treaty with policy implications for Indigenous collection management. The 1970 Convention provides preventative measures to deter looting and illegal transfers of cultural property,⁴⁷⁹ as well as provisions for the recovery and return of illegally obtained cultural property.⁴⁸⁰ Though the Convention does not directly refer to Indigenous cultural property, the protections it offers addresses many significant issues in Indigenous cultural heritage and collection management.

Throughout the workshops and expressed by Chrissy Grant was the idea that the Australian Government needs to do more to meet its international obligations and comply with UNESCO and other international standards.⁴⁸¹ Certainly, the effectiveness of the Convention depends 'both on the national legal environment of each State party and on the harmonisation of national legislation at regional and at global levels.'⁴⁸²

UNESCO Recommendation concerning the Protection and Promotion of Museums and Collections, their Diversity and their Role in Society (2016)

The ***UNESCO Recommendation concerning the Protection and Promotion of Museums and Collections, their Diversity and their Role in Society (2016)*** produced guidelines for the long-term preservation of heritage and is the first instrument of UNESCO specifically devoted to museums since 1960. Article 18 concerns Indigenous cultural heritage and states:

'In instances where the cultural heritage of indigenous peoples is represented in museum collections, Member States should take appropriate measures to encourage and facilitate dialogue and the building of constructive relationships between those museums and indigenous peoples concerning the management of those collections, and, where appropriate, return or restitution in accordance with applicable laws and policies.'⁴⁸³

International Council of Museums ICOM Code of Ethics for Museums (2004)

The International Council of Museums ***ICOM Code of Ethics for Museums (1986 and revised in 2004)*** presents ethical principles for the international museum community. There are several Principles which are relevant to Indigenous collection management.

Principle 2.5 states that culturally sensitive material such as human remains or sacred objects, should be housed and cared for in a manner that is consistent with 'the interests and beliefs of members of the community [...] from which the object originated.'⁴⁸⁴ Principles 3.7 and 4.3 also state that research on, and display of, human remains and sacred material, should consider the interests and beliefs of members of the relevant community.

The *ICOM Code of Ethics* also states that 'museum collections reflect the cultural and natural heritage of the communities from which they derive' and as such 'have a character [...] which may include strong affinities with national, regional, local, ethnic, religious or political identity.'⁴⁸⁵ It is noted that museums should be aware and responsive to this particular nature of museum collections. Principle 6.1 suggests that museums should cultivate partnerships with museums in areas that have lost parts of their heritage.

⁴⁷⁸ Refer to section 3.2.1 (Policies and Protocols) in this report.

⁴⁷⁹ *UNESCO Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property*, art 5 and 8.

⁴⁸⁰ *Ibid*, art 7.

⁴⁸¹ Meeting with the Advisory Committee for Indigenous Repatriation, (Canberra, 9 November 2017).

⁴⁸² United Nations Educational, Scientific and Cultural Organization, *Evaluation of UNESCO's Standard Setting Work of the Culture Sector: Part II – 1970 Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property* (Final Report, April 2014) <<http://unesdoc.unesco.org/images/0022/002269/226931E.pdf>>.

⁴⁸³ *UNESCO, Recommendation concerning the Protection and Promotion of Museums and Collections, their Diversity and their Role in Society*, art 18.

⁴⁸⁴ International Council of Museums, *Code of Ethics for Museums 2004* 10.

⁴⁸⁵ *Ibid*, 32.

International Council on Monuments and Sites (ICOMOS)

The International Council on Monuments and Sites (ICOMOS) is an international non-government organisation that is dedicated to the protection and conservation of monuments, ensembles and sites of cultural heritage.

The Australian National Committee of ICOMOS (Australia ICOMOS) was formed in 1976, with the aim of developing cultural heritage conservation in Australia. Among their Heritage Policies is the objective to achieve recognition and support for Indigenous cultural heritage⁴⁸⁶. As part of its 2017-2022 *Strategic Plan*, it seeks to proactively engage in reconciliation with Indigenous Australians through a Reconciliation Action Plan, and to foster the participation of Indigenous cultural heritage professionals.⁴⁸⁷

The Australia ICOMOS Charter for Places of Cultural Significance, The Burra Charter 2013 (Burra Charter)

The Burra Charter (1979, latest revision 2013) provides guidance for the conservation and management of places of cultural significance, including natural, indigenous, and historic places with cultural value. The charter sets the standard for those who provide advice, make decisions about, or work in relation to, places of cultural significance.

The Burra Charter Process is significant in that it provides an outline on how to assess the cultural significance of a place. The process requires that one identify the place and associations, gather and record information about the place (through oral, documentary and physical investigations) in order to understand and assess its significance. Following this, one is required to identify the obligations arising from the significance, and to gather further information about other factors affecting the place. Having done this, a policy needs to be developed and stated, so that the place can be managed in accordance with this policy. The final step is to monitor and review the management of the significant place.⁴⁸⁸

Section 24.1 emphasises that ‘significant associations between people and a place should be respected, retained and not obscured.’ Furthermore, ‘opportunities for the interpretation, commemoration and celebration of these associations should be investigated and implemented.’ Section 24.2 also highlights that ‘significant meanings, including spiritual values, of a place should be respected’, and that ‘opportunities for the continuation or revival of these meanings should be investigated and implemented.’

Australia ICOMOS is developing a series of Practice Notes on the *Burra Charter*, including one on ‘Indigenous Cultural Heritage Management.’⁴⁸⁹ The Practice Notes suggest that in assessing and managing Indigenous heritage places, one may be required to adopt modified methodologies in recognition of the unique nature of Indigenous culture. They stress the need for an inclusive, holistic and consultative approach and emphasise that Indigenous people are the knowledge holders regarding places of Indigenous cultural significance.

World Intellectual Property Organisation Intergovernmental Committee

The World Intellectual Property Organisation Intergovernmental Committee (WIPO IGC) was highlighted as significant in potentially informing national policies.⁴⁹⁰ This UN Specialised Agency was pinpointed as another potential benchmark in the creation of national policies.⁴⁹¹ Copyright internationally is today upheld and administered through the WIPO Copyright Treaty of 1996, which, although it does not mention Indigenous Cultural Property, provides for some protection of Indigenous peoples and their IP. There was a general feeling that there should be a charter of rights recognising ICIP.⁴⁹²

Matthew Rimmer refers to the ways in which Indigenous people are supported to directly participate in the IGC, including, ‘the participation of Indigenous selected experts in expert drafting groups, Indigenous panels which preceded each IGC session, and a WIPO financed secretariat for Indigenous and local community participants

486 Australia International Council on Monuments and Sites, *Heritage Policies*, <<https://australia.icomos.org/about-us/heritage-policies/>>.

487 Australia International Council on Monuments and Sites, 2017-2022 *Strategic Plan*, 29 January 2018, Strategic Priority 1.

488 Australia International Council on Monuments and Sites, *The Burra Charter*, <http://australia.icomos.org/wp-content/uploads/BURRA-CHARTER-1999_charter-only.pdf>, 10.

489 *The Burra Charter and Indigenous Cultural Heritage Management – Practice Note*, 2013, <http://australia.icomos.org/wp-content/uploads/Practice-Note_The-Burra-Charter-and-Indigenous-Cultural-Heritage-Management.pdf>.

490 Meeting with the Advisory Committee for Indigenous Repatriation, (Canberra, 9 November 2017).

491 Roundtable Discussion, Cairns Workshop, CQ University Australia, 3 November 2017.

492 Indigenous Art Centre Alliance Meeting, Yarrabah Cultural Centre, 1 November 2017.

during each session.⁴⁹³ He also notes that there has been strong advocacy for greater protection of Indigenous Cultural and Intellectual Property under international IP law.⁴⁹⁴ Rimmer also points out that as a result of implementing international WIPO agreement, Australia has been able to offer protection to performers' rights in copyright law.⁴⁹⁵

The WIPO Intergovernmental Committee on Intellectual Property and Genetic Resources, Traditional Knowledge and Folklore is 'undertaking text-based negotiations, with the objective of reaching an agreement on an international legal instrument(s), which will ensure the effective protection of traditional knowledge (TK) and traditional cultural expressions (TCEs) and genetic resources (GRs).'⁴⁹⁶

Convention on Biological Diversity (1993)

The **Convention on Biological Diversity (1993)** recognises the 'close and traditional dependence of many Indigenous [communities] on biological resources, and desirability of sharing equitably benefits arising from the use of traditional knowledge, innovations and practices relevant to the conservation of biological diversity and the sustainable use of its components.'⁴⁹⁷ The Convention provides a framework for the protection of Indigenous knowledge and the recognition of Indigenous interests in this area.

Chrissy Grant noted that there are guidelines being drafted on repatriation of traditional knowledge by the Convention on Biological Diversity Secretariat. She said that State parties would be encouraged to adopt these guidelines in the future.⁴⁹⁸

Matthew Rimmer commented that the language of the protection of Traditional Knowledge under the Convention on Biological Diversity needs to be translated into effective action.⁴⁹⁹

Nagoya Protocol on Access and Benefit Sharing (2010)

The **Nagoya Protocol on Access to Genetic Resources and the Fair and Equitable Sharing of Benefits Arising from their Utilization to the Convention on Biological Diversity** is a legal framework for the fair and equitable sharing of benefits arising out of the utilisation of genetic resources. It is a supplementary agreement to the *Convention on Biological Diversity*.

It articulates that benefits arising out of the use of traditional knowledge associated with genetic resources are shared in a fair and equitable way with Indigenous and local communities holding such knowledge.⁵⁰⁰ Furthermore, the Protocol outlines that parties should obtain the appropriate prior informed consent for access to genetic materials held by Indigenous communities.⁵⁰¹

The Nagoya Protocol can have implications for Indigenous collection management in that it addresses instances where Indigenous communities have the established right to grant access to genetic resources. Parties are required to take steps to ensure they have the necessary informed consent, as well as being aware of community laws and procedures.

In the Advisory Committee for Indigenous Repatriation meeting, it was commented that there needed to be a national framework for 'informed consent'.⁵⁰² Article 12 outlines that Indigenous customary laws, community protocols and procedures should be taken into consideration where possible.⁵⁰³ Finally, Article 21 highlights that parties should aim to raise awareness of the importance of traditional knowledge associated with genetic resources.

493 Matthew Rimmer, Submission to *Museums Galleries Australia Indigenous Roadmap Project Issues Paper*, November 2017, 76, quoting Francis Gurry, 'Message from WIPO Director General on the Occasion of the International Day of the World's Indigenous Peoples', World Intellectual Property Organization, Geneva: 9 August 2013.

494 Matthew Rimmer, Submission to *Museums Galleries Australia Indigenous Roadmap Project Issues Paper*, November 2017.

495 Ibid.

496 World Intellectual Property Organisation, WIPO Intergovernmental Committee on Intellectual Property and Genetic Resources, Traditional Knowledge and Folklore, <<http://www.wipo.int/tk/en/igc/>>.

497 *Convention on Biological Diversity*, opened for signature 5 June 1992, 1760 UNTS 79, (entered into force 29 December 1993).

498 Meeting with the Advisory Committee for Indigenous Repatriation, (Canberra, 9 November 2017).

499 Matthew Rimmer, above n 36.

500 Nagoya Protocol, art 5, 12 October 2014.

501 Nagoya Protocol, art 6.

502 Meeting with the Advisory Committee for Indigenous Repatriation, (Canberra, 9 November 2017).

503 Nagoya Protocol, art 12.

APPENDIX 2: INTERNATIONAL CASE STUDIES

Māori in NZ

New Zealand museum practices have transformed since the 1970s into a distinctive style which incorporates Māori cultural values and knowledge.⁵⁰⁴ The principle of partnership between the Crown and the Māori people that was established in the *Treaty of Waitangi* (1840) has been the impetus for museum engagement with Māori people. By incorporating clauses in legislation, mission statements, and museum foundation documents, Māori engagement continues to improve across the museum and gallery sector.⁵⁰⁵

Although there is a diversity of museum practice around New Zealand, concepts such as *mana taonga*⁵⁰⁶ and *kaitiakitanga* (stewardship, guardianship) have been influential in relation to Māori cultural heritage, in particular cultural objects, known as *taonga* (treasures). Today, most institutions acknowledge *taonga* as living object-ancestors.⁵⁰⁷ By recognising the dynamic relationships between *taonga* and their source communities, museums in New Zealand have developed a structured process of engagement with Māori owners of *taonga*.

Another concept, *Mana taonga*, acknowledges and affirms that Māori people should have access to collections due to the spiritual and cultural connections that they have with *taonga* which belongs to them. Māori *iwi*, *hapu* and *whanau* (tribe, sub-tribe and family) have a stake in the management of collections, and can be actively involved in the care, interpretation, and display of *taonga*.⁵⁰⁸ The principle is a reversal of the usual belief that museums own their collections; rather, museums and curators are guardians of *taonga* and Māori peoples retain the ownership and management rights in their cultural heritage.⁵⁰⁹

Conal McCarthy's 'Museums and Māori' (2011) is a significant publication that intended to empower museum professionals to work in line with Māori cultural needs and perspectives.⁵¹⁰ This framework engages with the notions of monoculturalism and biculturalism, including a section titled 'beyond biculturalism.' McCarthy's work is relevant to cultural organisations all over the world as they attempt to update their engagement of First Nation cultures, communities and collections in the contemporary era. McCarthy also supervised the 2017 *Experience Wellington Gap Analysis – Engagement with Māori* that reviewed Māori engagement in local Wellington museums and galleries involving employment, exhibitions, public programs, space and outreach.

Today, cultural institutions in New Zealand face new challenges such as remaining relevant to Māori people who have continued to move beyond museums to manage their cultural heritage more independently, frustrated with the lack of momentum on Māori issues in the sector. Community outreach programs are now the main driver of new museum practice.⁵¹¹

Te Māori

Te Māori was a watershed exhibition in 1984 which used processes of engagement that became a more formal part of New Zealand museum professional practice afterwards.⁵¹² The engagement process involved recognition of a Māori perspective - that objects displayed were *taonga* and required Māori instruction on collection, care and interpretation. The exhibition involved a collaborative planning process with communities, and Māori protocol was adopted to open and close exhibitions. The *Te Māori* planning process, however, was aided by social and political changes in New Zealand and support from within and outside the sector to 'facilitate change and to recognise Māori aspirations for both autonomy and a greater sense of ownership over Māori assets.'⁵¹³

504 Conal McCarthy, Eric Dorfman, Arapata Hakiwai and Awhina Twomey, 'Mana Taonga: Connecting Communities with New Zealand Museums through Ancestral Māori Culture' (2013) 65(1-4) *Museum International* 5, 6.
 505 Conal McCarthy, teleconference, 18 January 2018.
 506 Developed at The Museum of New Zealand Te Papa Tongarewa by Ngati Porou leader Api Mahuika. It is a contemporary articulation of customary Māori concepts and was adopted by Te Papa as a corporate principle in 2003.
 507 Conal McCarthy, *Museums and Māori: Heritage Professionals, Indigenous Collections, Current Practice* (Te Papa Press, 2011) 60.
 508 Philipp Schorch, Conal McCarthy and Arapata Hakiwai, 'Globalising Māori Museology: Reconceptualising Engagement, Knowledge and Virtuality through Mana Taonga' (2016) 39(1) *Museum Anthropology* 48, 54.
 509 Conal McCarthy, Eric Dorfman, Arapata Hakiwai and Awhina Twomey, 'Mana Taonga: Connecting Communities with New Zealand Museums through Ancestral Māori Culture' (2013) 65(1-4) *Museum International* 5, 7.
 510 Conal McCarthy, *Museums and Māori: Heritage Professionals, Indigenous Collections, Current Practice* (Te Papa Press, 2011) 2.
 511 Ibid, 2019.
 512 Ibid, 62.
 513 Ibid, 63.

FIRST PEOPLES

The *Te Māori* exhibition had a large impact on New Zealand's small museum sector. Such shifts were consolidated in the 1990s when museum practice was further reformed to reflect Māori perspectives - particularly in relation to collection care and Māori knowledge.⁵¹⁴ Many museums began to introduce reforms to increase Māori participation in governance structures and to increase the number of Māori museum staff.⁵¹⁵

Te Papa Tongarewa

The Museum of New Zealand, Te Papa Tongarewa, has a Ngā Manu Atarau Directorate as part of its organisation structure. The role of this directorate is to connect communities with their *taonga* and maintain community relationships and contribution. It also manages the return and care of *mokomokai* (human remains) from overseas collections.⁵¹⁶

Auckland Museum

Auckland Museum recognises the principle of *mana whenua* (customary authority of and over ancestral land) and consults with a Māori Committee of local tribes Ngāti Whātua, Ngāti Pāoa and Tainui, regarding the museum's *taonga*.

Tamaki Paenga Hira (Auckland War Memorial Museum) has developed Future Museum, a 20-year strategic plan. It seeks to transform the museum on all levels with a strong bicultural foundation that places Māori narratives and *taonga* at the heart of the museum.⁵¹⁷ As part of this, the *Five-Year Strategic Plan* sets out the medium-term priorities:

1. Reach out to more people
2. Transform the building and collections
3. Stretch thinking
4. Lead a digital museum revolution
5. Engage every schoolchild
6. Grow our income and enhance value of Aucklanders.⁵¹⁸

Whanganui Regional Museum

The Whanganui Regional Museum is governed through a system known as a Joint Council. Decisions require the approval of two groups - the Civic House and the Tikanga Māori House. The Tikanga Māori House is made up of representatives from the local tribes and is governed by cultural protocols.⁵¹⁹ Having Māori trustees on the board ensures that traditional cultural protocols in relation to *taonga* are understood and adhered to; and gives local tribes greater input into museum operations.⁵²⁰

Native American Graves Protection and Repatriation Act

The United States' *Native American Graves Protection and Repatriation Act* (NAGPRA) creates opportunities for American Indian peoples and museum professionals to 'assess and change the dynamics of their relationships.'⁵²¹

NAGPRA, passed in 1990, established a process for the repatriation of human remains and other specified items held in museum collections, such as funerary and sacred objects, to American Indian peoples who can prove they are lineal descendants or members of tribes which are 'culturally affiliated' with the identified item. NAGPRA also provides for the protection of Native American human remains or cultural objects that are discovered on or excavated from federal or tribal lands.

NAGPRA mandates that Federal agencies and institutions receiving federal funding (such as museums, colleges, universities) are required to complete an inventory of human remains and funerary objects in their control or

⁵¹⁴ Conal McCarthy, *Museums and Maori: Heritage Professionals, Indigenous Collections, Current Practice* (Te Papa Press, 2011), 63.

⁵¹⁵ Ibid, 148.

⁵¹⁶ Museum of New Zealand, *Organisation structure*, <<https://www.tepapa.govt.nz/about/what-we-do/organisation-structure>>.

⁵¹⁷ Auckland Museum, 'Future Museum' (Development Plan, Auckland War Memorial Museum, 2012) 12.

⁵¹⁸ Auckland Museum, *About: Five-Year Strategic Plan*, (2017) <<http://www.aucklandmuseum.com/your-museum/about/five-year-plan>>.

⁵¹⁹ Whanganui Regional Museum, *Governance - Mana Whakahaere*, <<http://www.wrm.org.nz/page/governance/3/34/>>.

⁵²⁰ Conal McCarthy, Eric Dorfman, Arapata Hakiwai and Awhina Twomey, 'Mana Taonga: Connecting Communities with New Zealand Museums through Ancestral Maori Culture', 11.

⁵²¹ Martha Graham, Nell Murphy, 'NAGPRA AT 20: Museum Collections and Reconnections' (2010) 33(2) *Museum Anthropology* 105, 105.

possession.⁵²² The agencies are then required to consult, in good faith, with American Indian tribes or Native Hawaiian organisations to determine whether any present-day tribes have a shared group identity with the remains and objects.⁵²³ The legislation has given tribes the opportunity to expand their knowledge of what items museums have in their collections,⁵²⁴ and to reclaim objects needed for the survival of traditions.⁵²⁵

The mandated consultation of NAGPRA has enabled Native tribes and museums to develop relationships, many of which have extended beyond NAGPRA or repatriation.⁵²⁶ NAGPRA requires museums to invite authorised tribal representatives to consult about collections - such as assisting with identifying items which may be subject to repatriation, or identifying lineal descendants.⁵²⁷ This has helped museum professionals to be 'cognisant of the ongoing contributions of context and cultural connections that tribal members bring'.⁵²⁸ Many museums have developed policies and processes to implement the law and better interact with tribes.⁵²⁹

One of the criticisms of NAGPRA is that the legislation gives Federal agencies and museums the authority to determine whether 'cultural affiliation' exists. Some museums have attempted to retain possession of cultural objects and human remains by listing them as culturally unaffiliated.⁵³⁰ One such case is the Spirit Cave controversy, in which the Nevada State Museum and U.S. Bureau of Land Management (BLM) repeatedly rejected finding that a cultural affiliation existed between a set of human remains and the Fallon-Paiute Shoshone Tribe.⁵³¹ Despite a Federal district court finding in 2006 that the BLM had failed to give a fair and objective consideration of the evidence, and had made an 'arbitrary and capricious' decision, the case was not resolved until 2016, at considerable expense to the Fallon-Paiute Shoshone Tribe.⁵³²

Many tribal representatives continue to express other frustrations with NAGPRA, particularly in relation to the large financial and spiritual burden it foists onto Native American communities to solve a problem they did not create.⁵³³

National Museum of the American Indian

In 1989 the American Congress passed the *National Museum of the American Indian Act* (NMAI Act). Under the NMAI Act, the Smithsonian Institution acquired stewardship of more than 800,000 items in the personal collection of George G. Heye. In 2004, the National Museum of the American Indian (NMAI) on the National Mall in Washington, D.C. was opened to the public.

After Richard West, a citizen of the Cheyenne and Arapaho Tribes in Oklahoma, was appointed as the NMAI founding Director in 1990, a guiding vision for the NMAI was developed, based upon a number of principles. It was important to the NMAI staff and founders that every aspect of the museum was based upon American Indian peoples' knowledge, core values, and definitions of themselves.⁵³⁴ During the early 1990s, NMAI staff held multiple community consultations at different sites on Indian country; participants' comments were recorded and compiled into the NMAI planning document *The Way of the People*. Decisions about the design of the museum space, to the content and style of the exhibitions, were guided by this process of consultation and collaboration.

Based on the principle that a museum-as-cultural-space must consist of more than exhibitions, the NMAI has several features which aim to make it 'a community centred gathering place for the celebration of living cultures'.⁵³⁵ These include:

- a welcome wall which includes greetings in hundreds of Native languages;
- designated spaces for dancing, performances and other demonstrations;
- museum grounds containing four indigenous habitats, including crops which are raised using American

⁵²² *Native American Graves Protection and Repatriation Act* [25 USC 3001], s 5.

⁵²³ Ibid.

⁵²⁴ Ibid, 105.

⁵²⁵ Stephen Nash and Chip Colwell-Chanthaphonh, 'NAGPRA After Two Decades' (2010) 33(2) *Museum Anthropology* 99, 99.

⁵²⁶ Martha Graham and Nell Murphy, 105.

⁵²⁷ Ibid, 106.

⁵²⁸ Ibid.

⁵²⁹ Ibid, 107.

⁵³⁰ National Association of Tribal Historical Preservation Officers, 'Appendix G - Two High-Profile Federal-Tribal Case Studies', *Federal Agency Implementation of NAGPRA* (2008), 46.

⁵³¹ Ibid.

⁵³² Ibid.

⁵³³ Stephen Nash and Chip Colwell-Chanthaphonh, 'NAGPRA After Two Decades', 99.

⁵³⁴ Amanda Cobb, 'The National Museum of the American Indian as Cultural Sovereignty' (2005) 57(2) *American Quarterly* 485, 489.

⁵³⁵ Ibid.

FIRST PEOPLES

- Indian agricultural methods;
- a library and interactive learning centre with public access computers; and
- virtual and travelling exhibitions.

There are three permanent exhibitions at the NMAI, all of which share American Indian points of view. The exhibitions are characterised by a centre installation, developed by NMAI curators, that offers an analysis of the exhibition theme. Surrounding each centre are community curated installations, each belonging to a specific American Indian tribal group. The community curated installations allow Native peoples to tell their own stories, histories and perspectives by describing the ways in which a specific tribe or community has experienced or understands a particular theme.

24 different American Indian communities are represented in the permanent exhibitions, demonstrating that despite some shared values and worldviews, American Indian peoples are culturally distinct and diverse. The permanent exhibitions focus on:

- The relationship Native peoples have with the natural world;
- Experiences resulting from European contact, and the methods American Indian peoples used for cultural survival; and
- Present-day individual and communal identity issues.

During the community collaborations, participants emphasised that Native ways of knowing do not neatly fit into any single western academic discipline. In response to this, NMAI exhibitions give prevalence to American Indian resources - such as oral traditions and elders. Rather than frame Native cultures within a 'metanarrative of the West',⁵³⁶ the exhibitions make use of nonlinear storytelling and inventive methods of display, to convey the vast length of time American Indian cultures have existed in the western hemisphere, compared with the relatively short period since European contact.⁵³⁷

Objects and exhibitions in the museum must be curated collaboratively with the Native peoples they seek to represent, giving prominence to American Indian 'conceptualisations of history and truth'.⁵³⁸ An example of this is that the NMAI staff care for their collections according to traditional care techniques rather than those typically favoured by western museums. The techniques focus on an object's spiritual integrity and meaning and function within its community.⁵³⁹ NMAI curators may be required to move or store objects according to lore, and allow tribal citizens to visit their objects and perform ceremonies with them.⁵⁴⁰

The NMAI *Strategic Plan 2017-2021* outlines the museum's priorities for the next five years:

1. Engage – strengthen and sustain relationships with Native people and the broader public
2. Inform – inspire a citizenry of informed, critical thinkers to understand the complexity and scope of the American Indian experience
3. Excel – encourage an organizational culture that embraces institutional change and meets challenges on the path towards excellence
4. Advocate – expand our impact by leading change beyond our own walls.

EXHIBITION: NMAI, *CERAMICA DE LOS ANCESTROS*, 2017

Ceramica de los Ancestros was a bilingual exhibition (Spanish/English) that intended to celebrate and communicate the diverse cultural stories of Central America through the Smithsonian extensive collection of ceramic objects. The show was a collaboration between the NMAI and the Smithsonian Latino Center. It sought to engage the Latino communities around Washington D.C. (the location of the NMAI) and educate the general public who may be uninformed about the significance of this cultural heritage.

⁵³⁶ Jolene Rickard, 'Absorbing or Obscuring the Absence of a Critical Space in the Americas for Indigeneity: The Smithsonian's National Museum of the American Indian' (2007) 52 Res. *Anthropology and aesthetics* 85.

⁵³⁷ Amanda Cobb, above n 47.

⁵³⁸ Ibid, 493.

⁵³⁹ Ibid, 494.

⁵⁴⁰ Ibid, 493.

Jewish Museum Berlin, The Libeskind Building

The Libeskind Building, opened in 2011, functions as part of the Jewish Museum in Berlin, Germany, and represents the complex and tragic history of the Holocaust. This freestanding structure, designed by post-modern architect Daniel Libeskind, stands in stark opposition to the Baroque Old Building that sits beside it and once served as the Supreme Court. Visitors must first pass through this portal to reach the Libeskind Building.⁵⁴¹

Raw materials such as zinc, steel and concrete have been used to form walls and passageways that are angular, irregular and disorientating. The artwork *Schalekhet*, (Fallen Leaves) by Menashe Kadishman, is permanently installed in the symbolic space named the *Memory Void*.⁵⁴² To pass through this narrow section, visitors must walk over 10,000 faces made from heavy iron plates that completely cover the floor.⁵⁴³ This action creates sounds that echo through the passage.

In order to convey the tragedies of the Holocaust, the Libeskind Building is a dynamic monument that invites multiple interpretations through sensory experience. It demonstrates how a museum structure can deviate from traditional models associated with colonialism and imperial power to more truthfully represent historic events.

Truth and Reconciliation Commission of Canada

The Truth and Reconciliation Commission of Canada (TRC) was established to formally acknowledge the impact and consequences that the Indian Residential Schools (IRS) system has upon Canada's Aboriginal population.

For over 100 years, 150,000 First Nations, Métis, and Inuit children were forcibly placed into Canada's residential schools. The schools were created to separate Indigenous children from their families 'in order to minimise and weaken family ties and cultural linkages, and to indoctrinate children into...the legally dominant Euro-Christian Canadian society'.⁵⁴⁴ Many were forbidden to speak their language and practice their own culture.⁵⁴⁵ The impact of the residential schools has been intergenerational and ongoing.

In order to foster reconciliation and healing in Canada, the TRC was set as part of the Indian Residential Schools Settlement Agreement, an agreement addressing the legacy of the IRS, reached between a number of parties including the Assembly of First Nations and other Aboriginal organisations, churches, and the Canadian government.⁵⁴⁶ Schedule N of the Agreement gave the TRC a mandate to:

- Gather documents and statements from survivors, families and communities, about residential schools and their legacy;
- Produce a report that included recommendations to Canada's government regarding the IRS system and its legacy; and
- Host national truth and reconciliation events; and to promote awareness and public education about the effects and ongoing legacy of the IRS system.⁵⁴⁷

The TRC delivered its final report in 2015, after receiving over 6,750 statements from survivors of residential schools, members of their families, and other individuals who wished to share their knowledge of the residential school system and its legacy.

The TRC emphasised that certain articles of the United Nations *Declaration on the Rights of Indigenous Peoples*⁵⁴⁸ (UNDRIP) are particularly relevant to museums and archives.⁵⁴⁹ The UNDRIP establishes that states have an obligation to take effective measures to protect the rights of Indigenous peoples or to provide redress where

541 Jewish Museum Berlin, *The Baroque Old Building* <<https://www.jmberlin.de/en/baroque-old-building>>.

542 Jewish Museum Berlin, *Shalekhet – Fallen Leaves* <<https://www.jmberlin.de/en/shalekhet-fallen-leaves>>.

543 Ibid.

544 Truth and Reconciliation Commission of Canada, *Honouring the Truth, Reconciling for the Future: Summary of the Final Report of the Truth and Reconciliation Commission of Canada*, Final Report, (2015).

545 Truth and Reconciliation Commission of Canada, *About Us: Residential Schools* <<http://www.trc.ca/websites/trcinstitution/index.php?p=4>>.

546 Government of Canada, *Indian Residential Schools Settlement Agreement* <<http://www.aadnc-aandc.gc.ca/eng/1100100015576/1100100015577#sect1>>.

547 Truth and Reconciliation Commission of Canada, *Honouring the Truth, Reconciling for the Future: Summary of the Final Report of the Truth and Reconciliation Commission of Canada*, Final Report, (2015).

548 *Declaration on the Rights of Indigenous Peoples*, GA Res 61, UN GAOR, 61st sess, 107th plenary meeting, UN Doc A/295 (2 October 2007).

549 Truth and Reconciliation Commission of Canada, *Honouring the Truth, Reconciling for the Future: Summary of the Final Report of the Truth and Reconciliation Commission of Canada*, Final Report, (2015), 139.

traditional knowledge or cultural rights have been violated.⁵⁵⁰ Further, states are obligated to enable access to or repatriation of ceremonial objects or human remains through fair and transparent means.⁵⁵¹ Such provisions have implications for national museums and archives, and public servants who work in them.

The TRC further noted that as museums, libraries and archives are national public history institutions, they bear a responsibility to retell Canadian history not only to reflect the diverse cultures, histories and experiences of First Nations people, but also to address the collective violence and injustice inflicted upon them by the state.⁵⁵² Museums, archives and other cultural institutions ‘have an ethical responsibility to foster national reconciliation,’⁵⁵³ particularly given that such institutions are integral to the formation of national identity.⁵⁵⁴

The TRC Final Report made wide-ranging recommendations to the Canadian government. Among these included a number of calls to action in relation to museums and archives, recognising the role that museums, libraries and archives play in truth telling and public education. They included:

- That the federal government should provide funding to the Canadian Museums Association and to the Canadian Association of Archivists so that they could undertake, in collaboration with Aboriginal peoples, a national review of museum and archival policies and best practices to determine how far they comply with the UNDRIP; and
- That Library and Archives Canada should:
 - fully adopt and implement the United Nations Declaration on the Rights of Indigenous Peoples as related to Aboriginal peoples’ inalienable right to know the truth about what happened and why, with regard to human rights violations committed against them in the residential schools.
 - ensure that its record holdings related to residential schools are accessible to the public.
 - commit more resources to its public education materials and programming on residential schools.⁵⁵⁵

⁵⁵⁰ Declaration on the Rights of Indigenous Peoples, GA Res 61, UN GAOR, 61st sess, 107th plenary meeting, UN Doc A/295 (2 October 2007), art 11.2.

⁵⁵¹ Ibid, art 12.1 and 12.2.

⁵⁵² Truth and Reconciliation Commission of Canada, *Canada’s residential schools: the final report of the Truth and Reconciliation Commission of Canada*, Final Report (2015), 141.

⁵⁵³ Truth and Reconciliation Commission of Canada, *Honouring the Truth, Reconciling for the Future: Summary of the Final Report of the Truth and Reconciliation Commission of Canada*, Final Report, (2015), 251.

⁵⁵⁴ Bradford Morse, ‘Indigenous human rights and knowledge in archives, museums and libraries: Some international perspectives with specific reference to New Zealand and Canada’, (2012) 12(2) *Archival Science* 113, 129.

⁵⁵⁵ Truth and Reconciliation Commission of Canada, *Calls to Action* (2012), 8.

APPENDIX 3: ACKNOWLEDGEMENTS

Respondents to the Issues paper

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 National Archives of Australia
 National Gallery of Australia
 National Health and Medical Research Council
 State Library of Queensland
 Sydney University
 Tristan Schultz
 Vanessa Russ, Berndt Museum
 Victoria Lynn
 Wes Morris
 Western Australian Museum

FIRST PEOPLES

Respondents to organisation surveys

ACMI
Art Gallery of NSW
Art Gallery of South Australia
Australian Museum
Australian National Surfing Museum
Australian War Memorial
Bay Discovery Centre
Bega Pioneers' Museum
Bowraville Folk Museum Inc.
Brandi Projects, designers and producers
Bundaberg Regional Galleries
Bundanon Trust
Burnie Regional Art Gallery
Centre of Democracy
Creswick Museum
Dunkeld Museum Inc
Glen Eira Historical Society
Gurranyin Arts
Hale School Heritage Centre
Jewish Holocaust Centre
John Flynn Place Museum and Art Gallery
Kaldor Public Art Projects
Kiewa Valley Historical Society Museum
Koorie Heritage Trust
Lake Macquarie City Art Gallery
Maclean Bicentennial Museum and Stone Cottage
Maitland Rail Museum Incorporated
Maitland Regional Art Gallery
Maldon Museum & Archives Association
Margaret River & Districts Museum
Mary Mackillop Place Museum
Migration Museum
Mulgrave Settlers Museum
Museum and Art Gallery of the Northern Territory
Museum of Applied Arts & Sciences (MAAS)
Museum of the Riverina
Museums Victoria
National Museum of Australia
National Sports Museum
New England Regional Art Museum
Newcastle Museum
North Stradbroke Island Historical Museum
Nowra Museum

Prince Henry Hospital Nursing and Medical Museum
Queen Victoria Museum and Art Gallery
Queensland Art Gallery
Questacon National Science and Technology Centre
Royal Western Australian Historical Society Museum
Shepparton Art Museum
Sisters of Australia Congregational Archives
Sorrento Museum
South Australian Maritime Museum
South Australian Museum
St Helens History Room
Stanthorpe Regional Art Gallery
Sydney Living Museums
Tali Gallery
Tasmanian Museum and Art Gallery
The Sovereign Hill Museums Association
UMI Arts
University Collections, The University of Adelaide
Unley Museum
UQ Art Museum
Western Australian Museum
Wheatlands Warracknabeal Agricultural Machinery Museum
Yamba Museum
Yangu Pawaw Ngurpay Mudh
Yankalilla District Historical Museum Inc.
Yarra Ranges Regional Museum
Yilgarn History Museum

NB: all Individual Survey responses were anonymous.

Workshop Attendees

Sydney

Aeisha Saunders
Amanda Farrer
Amanda Jane Reynolds
Anthony Coxeter
Aroha Groves
Belinda Christie
Beth Hise
Brendon Muller
Cara Pinchbeck
Caroline Martin
Daniele Hromek
Donna Ingram
Hayden Walsh
Joanne Brown
Joanne Delzoppo
Judith Coombs
Judith Matheson
Keith Munro
Kim Turski
Lauren Booker
Lucy Simpson
Marcus Hughes
Marika Duczynski
Mariko Smith
Mary Gissing
Peter White
Rei Cheetham
Robynne Quiggin
Ronald Briggs
Skye Mitchell
Sophie Harrington
Steve Miller
Susan Moylan-Coombs
Tasha James
Travis De Vries

Canberra

Alex Marsden
Allister Mills
Amanda Morley
Ash Pollock-Harris

Bernice Murphy
Bronwyn Coupe
Charlotte Craw
Daniel Walding
Douglas Amarfio
Fehin Coffey
Fiona Dalton
Gary Oakley
Hermioni Rohmursanto
Lorna Schmider-Woodcock
Margaret Farmer
Margo Neale
Mark Wilson
Mary Anne Jebb
Mathew Trinca
Melissa Felila
Nathan Dukes
Patricia Williamson
Peter White
Rod Kennett
Rondelle Seden
Shane Breynard
Stephanie von Gavel
Tina Baum
Toni Bailey
Will Nixon

Launceston

Anita Wells
Belinda Cotton
Betty Grace
Denise Robinson
Denni Proctor
Fiona Hughes
Janet Clarke
Julie Gough
Karina Clarke
Lola Greeno
Melissa Smith
Murray Everett
Nanette Shaw
Netty Shaw
Patsy Cameron
Rodney Gardner

FIRST PEOPLES

Hobart

Adam Marshall
Andy Baird
Greg Lehman
Jillian Mundy
Karen Brown
Liz Tew
Michael Edwards
Rocky Sainty
Rosie Smith
Ruth Mollison
Tahana Rimmer
Teangi Brown
Theresa Sainty
Tony Brown
Zoe Rimmer

Cairns

Alicia Jamieson
Ann Kreger
Carol Pagett
Darrell Harris
Emily Beckley
Gabrielle Sullivan
Gerry Turpin
Henrietta Fourmile
Jai Joseph
Janina Harding
Pam Bigelow
Rangi Clubb
Thomas Clubb

Melbourne

Adam Ridgeway
Claire Spencer
Emma Cochran
Isobel Morphy-Walsh
Jade Hadfield
John Patten
Lesley Gillan
Masako Motomura
Monica Cronin
Rosemary Simons

Rosemary Wrench
Samantha Hamilton
Zenzi Clark

Perth

Alec Coles
Allison Morgan
Anne Maree
Barbara Paulson
Carol Innes
Chris Malcolm
Christine Lewis
Christine Rutz Wilson
Clare-Frances Craig
Coralie Dann
Damien Webb
Deanne Fitzgerald
Dwayne Mallard
Erin Coates
Gina Pickering
Glenn Isegar-Pilkington
Jenna Lynch
Jennifer Baxter
Jennifer Rodrigues
Jim Cathcart
Jude Savage
Katherine
Kimberley Swift
Liz Marcus
Maree Whiteley
Melanie Morgan
Michelle Campbell
Morgan Riley
Natasha Trenear
Nina Frichot
Paula Lourie
Pip Stokes
Rachelle
Robert Mitchell
Roz Lipscombe
Sarah Murphy
Sharleah Ramirez
Tracey Patterson

Brisbane

Alethea Beetson
Amanda Hayman
Barbara Piscitelli
Bianca Beetson
Brit Asmussen
Carl Simpson
Cathy Carnie
Christina Canendo
David Williams
Delvene Cockatoo-Collins
Elisabeth Findlay
Elisabeth Gondwe
Emma Di Muzio
Gavin Bannerman
Grace Lucas-Pennington
Hayley Young
Imelda Miller
Jane Skippington
Lisa Jackson
Lone Keast
Meredith Walker
Nancy Bamaga
Richard Hunt
Sandra Kirkwood
Sophia Nampitjimpa Sambono
Stephanie Parkin

Adelaide

Adam Paterson
Ali Abdulla-Highfold
Alice Beale
Allison Russell-Cook
Anna Rivett
Anna Russo
Bill Watson
Bill Wilson
Cheryl Hoskin
Craig Middleton
Eve Chaloupka
Francesca Zilio
Jade Turner

John Carty
Kevin Jones
Lea Gardam
Leanne Wheaton
Lynette Zeitz
Madelena Bendo
Mandy Paul
Margaret Hancock Davis
Melinda Rankin
Mick Bolognese
Mimi Crowe
Mirna Heruc
Rebecca Richards
Rebecca Richardson
Rebecca Wessels
Steven Zagala
Tara Collier

Sunshine Coast

Beth Jones
Bianca Beetson
Carly Forrest
Christina Fletcher
Elspeth McEachern
Faith Smithenbecker
Jane Harding
John Walker
Kim Spittles
Luke Mallie
Lynda Griffin
Megan Williams
Meredith Walker
Michael Brennan
Neville Blackman
Peter Connell
Rebecca Jones
Sandra Conte
Veronica Spittles

Brisbane (Indigenous-only)

Amanda Hayman
Andrew Gall
Bianca Beetson

FIRST PEOPLES

Bob Weatherall
Katina Davidson
Mandy Quadrio
Stephen Mam
Troy Casey
Vanessa Williams

NB: We tried our best to include all participant names
– apologies if your name is missing or misspelled.

Darwin

Peter Larter
Rebecca Coronel
Tanya Edwards
Tim Gilchrist
Trevor Ahearn
Carolyn McLennan
Cathy Bow
Christine Tarbett-Buckley
Gillian Terry
Karen Manton
Lisa Nolan
Mandy Tripcony
Marcus Schutenko
Mark Crees
Nadine Lee
Sandra Yee
Shay Vigona-Goudge
Tibby Quall

National Association of Museum Exhibitors workshop

Amy Simpson
Cinnamon Van Reyk
Fran Dorey
Gillian Scott
Helen Johnson
James Rongen-Hall
Jane Latief
Joanne Delzoppo
Kate Ford
Kristen Spyrdz
Louise Teteris
Mandy Paul
Niki Mortimer

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