



Museum of Art and Culture  
Lake Macquarie

- △ *Consultation*
- △ *Governance*
- △ *Programming*
- △ *Framework*

*May 2020*



**Dhumaan ngayin ngarrakalu kirraanan barayidin**

We remember and respect the Ancestors who cared for and nurtured this Country.

**Ngarrakalumba yuludaka bibayilin barayida baaduka**

It is in their footsteps that we travel these lands and waters.

**Lake Macquarie City Council dhumaan Awabakala ngarrakal yalawaa, yalawan, yalawanan**

Lake Macquarie City Council acknowledges Awabakal peoples and Elders past, present and future.

(Lake Macquarie City Council Aboriginal Acknowledgement originally developed in consultation with the Aboriginal Reference Group for *Virtual Awaba*, translation Miromaa Aboriginal Language and Technology Centre)

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The yapang Consultation, Governance and Programming Framework was developed by Museum of Art and Culture with consultant, Donna Biles-Fernando, the Aboriginal Reference Groups and through extensive community consultation.

It was commissioned under the auspices of the Arts, Culture and Tourism unit of Lake Macquarie City Council and funded by Create NSW, Aboriginal Regional Arts Fund.

Cover image: installation view *we:wiyeelliko* 2019, curated by Donna Biles- Fernando at MAC.



## ▶ *Purpose of the Consultation, Governance and Programming Framework*

The *yapang* Consultation, Governance and Programming Framework has been developed to provide guidelines for the implementation of Aboriginal and Torres Strait Islander programming at Museum of Art and Culture, Lake Macquarie and the broader Arts, Culture and Tourism unit. The Framework, developed over 2018–2020, also aims to support the following through cultural programming under the *yapang* banner:

- △ Self-determination through Aboriginal and Torres Strait Islander leadership of exhibitions, programming and collection
- △ Authenticity, integrity and truth-telling
- △ Collaboration, consultation and consent.

It is envisaged this will be a working document as the *yapang* program develops, the Aboriginal Reference Group is formalised and the Arts, Culture and Tourism unit develops more inclusive projects and programming under the Arts, Heritage and Cultural Plan.





## 1. Definitions

**Aboriginal artist and/or community member** refers to Aboriginal and/or Torres Strait Islander people. Aboriginal people are the original owners and inhabitants of the Australian mainland, Tasmania and various other islands and their custodial relationship with the land extending over many tens of thousands of years. Torres Strait Islander people are the longstanding inhabitants and traditional owners of the islands of the Torres Strait (NAVA, *Valuing Art; Respecting Culture*, 2001)

**Aboriginal person** means a person of Aboriginal or Torres Strait Islander descent who self-identifies as an Aboriginal or Torres Strait Islander and is accepted as such by the community in which they live. Aboriginal and Torres Strait Islander peoples also have their own laws and customs to determine the membership of their group.

**Authentic:** in this document authentic refers to truth-telling, artwork, exhibitions, shop products, programs etc. produced, led by or through direct involvement of Aboriginal and/or Torres Strait Islander people, enabling authentic experiences, voices and best practice consultation.

### *Acronyms:*

<b>ACT:</b>	Arts, Culture and Tourism Unit of Lake Macquarie City Council
<b>AECG:</b>	Aboriginal Education Consultative Group (in schools)
<b>AHC Plan:</b>	Council's Arts, Heritage and Cultural Plan
<b>ARG:</b>	Current Aboriginal Reference Group
<b>The Framework:</b>	Consultation, Governance and Programming Framework
<b>ICIP:</b>	Indigenous Cultural and Intellectual Property refers to the rights Aboriginal and Torres Strait Islander people have over their tangible and intangible cultural property including stories, artistic expressions, and languages and is broader than the Western law category 'Intellectual Property'.
<b>LLLAE:</b>	Life-Long Learning and Audience Engagement team of ACT
<b>MAC:</b>	Museum of Art and Culture, Lake Macquarie
<b>NAVA:</b>	National Association for Visual Artists
<b>yAG:</b>	Proposed yapang Advisory Group



## 2. Key Values

The key values that have supported success in Aboriginal programming for the past 20 years, and will continue to do so into the future, are:

- △ **Respect** on all levels and on a mutual basis
- △ **Authenticity** in consultative processes, intent, programming, content and delivery
- △ **Acknowledgement** of the knowledge held in the Aboriginal community
- △ **Consultation** processes that ensure Aboriginal people are directing Aboriginal programming and broader audiences are being considered.
- △ **Integrity** in all processes
- △ **Empathy** and understanding between Aboriginal and non-Aboriginal people for what has gone before
- △ **Reconciliation** and a shared future
- △ **Honesty** in relationships and the stories and experiences we share with audiences
- △ **Recognition** of Aboriginal and Torres Strait arts and culture as ongoing and continuous, embracing diverse traditional and contemporary practices.

## 3. Aims

The Framework for MAC and the broader ACT team was developed in consultation with the ARG, local and regional Aboriginal communities, regional and state organisations, Local Aboriginal Land Councils, LMCC staff and MAC stakeholders over the past year as listed in Appendices 10.3.4.

- △ provide governance and support for consultative processes
- △ reinforce current protocols and future working relationships with Aboriginal communities and artists
- △ build Aboriginal and non-Aboriginal audiences for Aboriginal exhibitions and programs
- △ build community (Aboriginal and non-Aboriginal) support for, and awareness of contemporary Aboriginal art practice as an ongoing and continuous culture

### *The Framework aims to:*

- △ Provide opportunities for Aboriginal people to research heritage – personal, community, cultural through artistic practices
- △ facilitate Aboriginal people creating and directing exhibitions and programs.
- △ improve employment and training opportunities and support Aboriginal project teams
- △ promote cultural awareness training for ACT staff
- △ extend collecting and commissioning strategies to embrace more work by Aboriginal artists
- △ push the boundaries of what regional audiences expect of Aboriginal art 'beyond the dot'
- △ push the boundaries of what regional audiences expect of Aboriginal art 'beyond the dot'
- △ develop more education and professional development opportunities for regional Aboriginal artists
- △ increase the potential of cultural tourism
- △ build economic capacity in a regional centre
- △ support the commitment LMCC has in both building and maintaining durable partnerships with the Aboriginal community through the AHC Plan.
- △ Support international standards and practices for First Nations people e.g. 'United Nations Declaration on the Rights of Indigenous Peoples'

Aboriginal voices can be amplified to support representation through mechanisms that allow Aboriginal people to determine and direct their projects and programming. An ongoing commitment to building capacity and ensuring representation through employment, skills development, intern/mentorships, the Aboriginal Reference Group and representatives on other Council's cultural consultative committees is essential for true representation and mutual respect.

Indigenous peoples have the right to participate in decision making in matters, which would affect their rights, through representatives chosen by themselves in accordance with their own procedures, as well as to maintain and develop their own Indigenous decision-making institutions.'

UN Declaration on the Rights of Indigenous Peoples, Article 18

Indigenous peoples have the right to maintain, control, protect and develop their cultural heritage, traditional knowledge and tradition-al cultural expressions, as well as the manifestations of their sciences, technologies and cultures, including human and genetic resources, seeds, medicines, knowledge of the properties of fauna and flora, oral traditions, literatures, designs, sports and traditional games and visual and performing arts. They also have the right to maintain, control, protect and develop their intellectual property over such cultural heritage, traditional knowledge, and tradition-al cultural expressions.

In conjunction with Indigenous peoples, States shall take effective measures to recognize and protect the exercise of these rights.

UN Declaration on the Rights of Indigenous Peoples, Article 31

## ▷ 3.1 Overarching guidance

**AHC Plan vision:** Lake Macquarie is a vibrant, contemporary and cosmopolitan city that actively celebrates, promotes and values the arts, heritage and culture and diversity of our community. Arts, heritage and culture are the foundations upon which vibrant, resilient and industrious communities are built. Council is committed to supporting the growth and diversity of world-class cultural and artistic activities in Lake Macquarie.

**MAC vision:** For MAC to be a lively place where people are engaged in, inspired by, and connected with arts, culture and fresh ideas.

**MAC mission:** To ensure MAC is inclusive, accessible and captivating by initiating and presenting dynamic, refreshing, creative and diverse art and cultural programs, engaging multiple communities as colleagues as makers, participants, audiences, collaborators and supporters.

**yapang:** The word *yapang* (pronounced yar pung) means journey/pathway in Awabakal and is the name given to a new dedicated Aboriginal program within MAC. The initiative is a natural progression of the 20-year relationship between the art museum and Aboriginal Reference Group.

*yapang* represents a journey and a pathway to ongoing commitment by MAC and the broader ACT team to exhibiting, supporting, developing and promoting Aboriginal art in partnership with the Aboriginal community through exhibition, programs and creative industries. Through *yapang*, creatives and audiences will always be able to view contemporary Aboriginal art and participate in related programming throughout the year.

**Bayikulinan:** LMCC is committed to ensuring that local services, facilities and programs provided, sponsored and supported by Council are designed to meet the needs of the Aboriginal community and are delivered in a culturally appropriate, accessible and inclusive manner.



## 4. Background

### ▶ 4.1 History

Lake Macquarie's population is 204,166 (2018) with 4.1% people identifying as Aboriginal. Population is steadily growing with a forecast of 265,000 in 2031, making it the largest regional city in New South Wales.

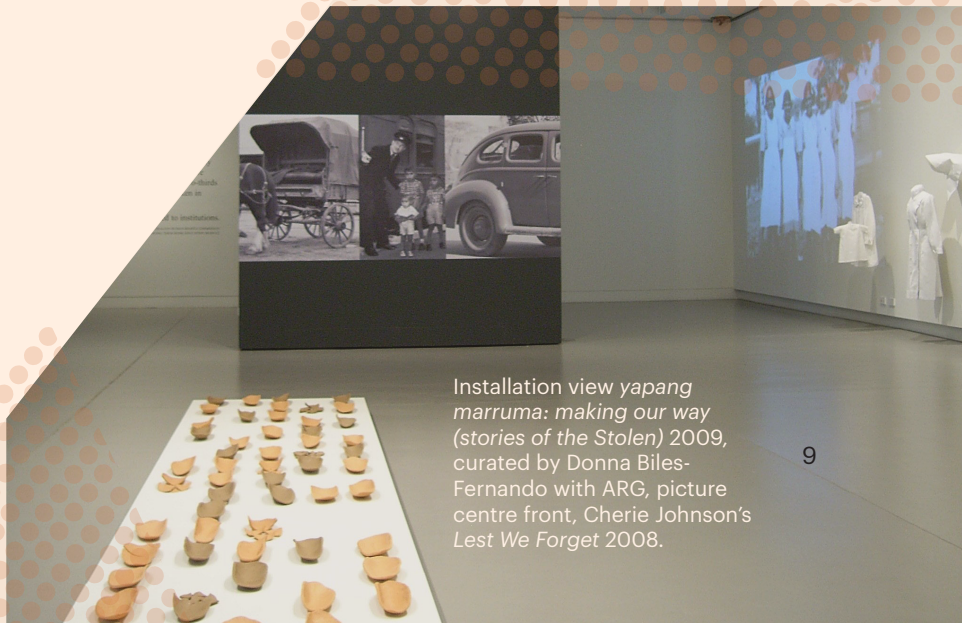
Over the past 20 years, MAC has played a key role in supporting cultural practice in the City. A specific feature of this role is acknowledging and engaging with the Aboriginal and Torres Strait Islander community as the First Peoples, and working with the community to provide a place where Aboriginal voices can be heard and culture presented.

The ARG was established in 2000 after a meeting of all Aboriginal representatives of education, government and service organisations, with a focus on working with the art museum on Aboriginal art programming and projects, and to ensuring protocols were followed and the wider Aboriginal community were consulted. Although not a formal committee of Council, ARG meetings have been recorded with LMCC's record keeping program.

The quality and integrity of the program and partnership have been recognised on state and national levels through many museum awards.

As a natural extension of the 20-year relationship and as part of the redevelopment and rebranding of Lake Macquarie City Art Gallery into MAC, a dedicated program, *yapang*, has been established alongside a Framework for formalising processes and ensuring ongoing commitment to ethical and respectful Aboriginal arts and cultural programming at MAC and throughout ACT.

MAC is also now an associate member of the NSW Aboriginal Culture, Heritage and Arts Association Incorporate, a network of NSW Aboriginal Culture, Heritage and Arts organisations.



Installation view *yapang marruma: making our way (stories of the Stolen)* 2009, curated by Donna Biles-Fernando with ARG, picture centre front, Cherie Johnson's *Lest We Forget* 2008.



Doug Archibald in *The Lake Cloak*, 2010-11, a community project at MAC



## ▷ 4.2 Past Aboriginal programs and exhibitions

MAC's philosophy has embraced Aboriginal programming as one of its key strategies. Over the past 20 years, the art museum, in collaboration with the ARG, has created more than 30 Aboriginal-specific projects, representing over \$500,000 of grants and LMCC funds.

Some significant projects have been *Passage* (2004), *Stories: country, knowledge, spirit and politics* (2006), *yapang marruma: making our way (stories of the Stolen)* (2009), *A Possum Skin Cloak by the Lake* (2011), *A Tribute to Uncle Jim Ridgeway* (2014/15), *(in) visible: the First Peoples and War* (2015), *Lore & Order* (2015), *Judy Watson: a case study* (2016) and most recently, *HUNTER RED: Re(A)d Earth* (2018).

Artists, community and educational projects have also included: *Booragul Wetlands Project* (2002), *Meeting Place* (2003), *Songlines Now!* (2003), *Old stories through new eyes* (2005), *On Side* (2005), *Bridging Cultures* (2011), *Stencils Past, Stencils Last* (2012), and the management of the NSW Regional Visual Arts Aboriginal Emerging Leadership Program (2014–15).

Local and national Aboriginal project curators and commissioned artists have included Brook Andrew, Doug Archibald, Mervin Bishop, Nicole Chaffey, Megan Cope, Donna Biles-Fernando, Saretta Fielding, Cherie Johnson, Nicole Monks, Yhonnie Scarce, Rod Smith, (the late) Uncle Jim Ridgeway, Judy Watson, Christian Thompson and Jason Wing, among others.

*yapang*, as a dedicated program for Aboriginal arts, and what this Framework supports across ACT, is seen as a natural next step to this long-term and successful partnership, as well as an integral part of the strategic and grassroots arts and cultural program delivery across the City.

## ▷ 4.3 Current Aboriginal Reference Group

The ARG and MAC continue to work towards a common examination of Aboriginal and Torres Strait Islander art expression. The relationship between the art museum and the local Aboriginal community presents an opportunity for a heightened dialogue that establishes a clear vision of reciprocal intent, recognition, respect, integrity and pride. The value of the relationship is cemented in our actions and demonstrated in the excellence of the Aboriginal exhibition content, community workshops, education programs and recent collecting.

The core of our ethos is a long-term commitment to local and national Aboriginal art, artists and education, achieved through mutual participation and truth-telling, beyond the generally accepted notion of dot painting as being the only form of artistic expression, and a commercially viable and audience-guaranteed view of Aboriginal exhibition content.

ARG membership is made up of educators, creatives, artists and historians, and numbers have fluctuated between eight and twelve, depending on projects and commitments.

## 5. Key Challenges

*yapang* is a ground-breaking initiative, and so faces many challenges, especially in maintaining authentic Aboriginal voices, building capacity and developing audiences for contemporary Aboriginal art.

### ▷ 5.1 Representation and capacity

For true representation, Aboriginal values, culture, shared histories/injustices and contemporary ideas and art should be embedded in an organisation's practices. MAC has achieved this in the past through bringing together issues and contemporary art in projects such as *yapang marumma: making our way* (stories of the Stolen and (in) visible: the First Peoples and war and working with the ARG in a sustained partnership.

The challenge is to expand the consultative and collaborative processes to ensure true representation through exhibitions, programs and collecting.

This can be achieved through putting mechanisms in place to support Aboriginal people determining and directing projects and programming and to champion Aboriginal peoples authority and agency. An ongoing commitment to building capacity and ensuring representation through commitment to supporting Indigenous Cultural Intellectual Property, employment, skills development and intern/mentorships. The ARG and representatives on other LMCC cultural consultative committees is also essential for true representation and ongoing mutual respect.

### ▷ 5.2 Authenticity in programs and processes

As *yapang* is situated within a predominantly non-Aboriginal organisation, the challenge is to deliver and maintain authenticity in programming and one which Aboriginal and non-Aboriginal people see the arts and cultural experience as trustworthy and legitimate.

It is essential *yapang* and associated ACT programming have integrity and are modelled around truth-telling. The key is to instil practices to ensure strong Aboriginal voices, relationships, engagement and acknowledgement of the arts and cultural knowledge held within Aboriginal communities are integral to the process and philosophies of MAC and the wider ACT teams.

This should include Aboriginal employment to ensure in-house authenticity and respectful use, understanding and adherence to principles of ICIP.





### ▷ *5.3 Programming for success*

In a city with 4% (8,032) of the population identifying as Aboriginal, a key challenge is to ensure MAC and ACT programs reflect the contemporary aspirations and culture of local Aboriginal people, as the First Peoples, while balancing what non-Aboriginal community members, visitors and local government expect of a regional art museum and of Aboriginal programming.

Success will be assured when we can convert and retain audiences/participants by developing relationships with the Aboriginal community and other stakeholders through consultative processes, employment of Aboriginal creatives, formalising the ARG, developing authentic Aboriginal programs and projects, building trust, facilitating cultural partnerships and promoting the programs.

It is vital to promote Aboriginal participation and leadership, to develop a sense of a 'safe space' in which the Aboriginal community feels comfortable to participate and be heard as creatives and/or audiences, which in turn encourages non-Aboriginal audiences/participants to feel safe and that they will have an authentic experience.

### ▷ *5.4 Working with others to develop strong cultural identity*

Consideration must be given to how MAC and other ACT venues work within the network of established and developing Aboriginal arts and cultural organisations, such as the Local Aboriginal Land Councils and AEGGs and Wollatuka – how it can enhance and support the overall local arts and cultural ecology rather than compete.

The challenge is to extend, develop and sustain networking and collaborative relationships with other arts and cultural venues in the region to develop joint projects, professional development opportunities and promotional strategies.

### ▷ *5.5 Sustainability and formal consultation*

Maintaining the momentum for sustainable and vibrant Aboriginal programming is vital. The challenge is to keep the communication channels open and ensure consultative, supportive and collaborative processes.

This would be achieved through regular meetings with the ARG/yAG, community and education groups as well as project/commission artists. This can be documented through consultative registers and meeting minutes and made readily available to community and teams.

This should include a review of the ARG's informal terms of reference, while maintaining some flexibility to encompass cultural and community practices.

## ▷ 5.6 Audiences for Aboriginal programming

Although there is a nationwide movement in museums and galleries to embrace and champion authentic contemporary Aboriginal arts programming, building audiences for Aboriginal programming is problematic, particularly for historically non-Aboriginal venues.

### 5.6.1 Aboriginal audiences/participants

Aboriginal people may find art museums intimidating, unwelcoming and a space where colonisers have told their version of history. This can lead to a community being unwilling to participate or visit.

The challenge is to ensure *yapang* and other ACT programming provide opportunities to deconstruct the assumption that art museums are neutral, unbiased spaces. It is an opportunity to rebuild the space to reflect the diversity of the communities it represents through proactively seeking creative involvement through schools, artists and community groups as well as Aboriginal organisations.

Clear community-based promotional strategies through channels such as Local Aboriginal Land Council's and Aboriginal Education Consultative Groups will also assist in building Aboriginal audiences.

The physical layout of the space also needs to be welcoming with visual links to Aboriginal art and culture, such as MAC's dual language welcome entry plaque, and visible inclusion of Aboriginal staff, project teams and volunteers





### 5.6.2 Non-Aboriginal audiences/participants

It has become evident through research that although the broader community think Aboriginal art and programming is important, less people actually attend programs. In MAC surveys across 2017 and 2018, 80% of respondents thought Aboriginal programming was important, although 41% had attended a program and/or exhibition at the art gallery. These figures correlate with *Building Audiences: Australia Aboriginal and Torres Strait Islander Art*. In this report, 92% of survey respondents indicated the importance of Aboriginal and Torres Strait Islander arts as a part of Australian culture, while 64% have a strong or growing interest in art created or performed by Aboriginal or Torres Strait Islander peoples; however, only 24% attended or participated in programs or events.

One of the barriers for potential non-Aboriginal audiences/participants identified in an Australia Council for the Arts report, *Building Audiences*, was limited exposure to Aboriginal arts or understanding of what was on offer, leading to an uncertainty in how to engage appropriately.

There is also a perceived image that Aboriginal art is serious and an educational experience based on traditional and spiritual practices. While engendering respect in audiences, it can also become a barrier or intimidating to those wanting to commit to activities in their leisure time.

Preconceived ideas of what Aboriginal art is, for example, only dot painting, can be a hurdle to a broader understanding and interest in the diversity of practice employed by Aboriginal artists across multiple artforms and styles.

## ► 5.7 Location and history of site

MAC is in a beautiful lakeside location, significant for Aboriginal people, but it can be difficult to reach without private transport. The challenge will be to draw people to the site by promoting existing transport links and through providing dedicated transport for projects, especially for youth and Elders.

The history of the site is shared, with built and natural elements. Awaba House, a former private residence, has been a symbol of white settler history and documented as one of the first land grants of white settlement in the area. The site is also an important Aboriginal site with evidence of middens throughout the grounds. With the demise of Awaba House through fire in 2019, a new opportunity is presented to integrate the dual histories with more sensitivity and input from the community.

The contemporary permanent evidence in the park are two community-made artworks: *Awabakal Dreaming* mosaic and *Meeting place*, dedicated to Uncle Cyril Archibald. The challenge is to tell the shared history of the site, ensuring the Aboriginal cultural history and contemporary presence throughout MAC is made more obvious through additional interpretive, digital and sculptural features.







## 6. Opportunities

### ▶ 6.1 Building audiences for Aboriginal programming

There is an opportunity to build audiences for Aboriginal programming now *yapang* is established and other ACT teams are working on programming and projects connected to the AHC Plan.

Key to achieve this is to clearly articulate a cultural value proposition. This can be partly achieved by building and growing the relationship with the Aboriginal community and other stakeholders, employing Aboriginal creatives formalising the ARG, developing and promoting authentic Aboriginal programs and projects, facilitating cultural partnership projects, and promoting the programs extensively.

A balance of exhibitions, programs, skills development opportunities and events by Aboriginal people that represent the diversity of Aboriginal people and arts practices will provide engagement opportunities for creatives, community, tourists and school groups. Also, acknowledgement of significant

Education and awareness programming should be targeted at all ages and levels of understanding. Consistent early education through schools and children's activities, as well as adult programming and exhibition interactives, develops a deeper understanding in the community of the diversity of Aboriginal art practice as expression of an ongoing living culture. More strategic and active marketing, supported by the ACT team, targeting the Aboriginal community, tourist sector, schools and local community, will build awareness in the new brand, dedicated MAC *yapang* program and general increased offer across MAC, and in turn contribute to growing audiences.

Promotion of the diversity of arts and cultural expression, experiences and styles of art explored in the *yapang* program and across ACT, including festivals and interactive programming, will be more enticing to broader audiences, as will the authenticity of Aboriginal and Torres Strait Islander-led programming – that is, by community rather than for community.

As momentum builds through increased exhibition and programming, high calibre artists and art professionals will be engaged in new opportunities.

Extensive Aboriginal product development and merchandising as a focus and point of difference in the region, will support local and national makers as well as attract new, particularly tourist, audiences. MAC is now a member of the Indigenous Art Code supporting Aboriginal makers and authentically sourced products.

In addition, working with ACT colleagues will allow extended opportunities, resources and skills to deliver outcomes across the City, build new networks and further enhance MAC and ACT programming including outreach possibilities in schools and community groups.

## ▷ 6.2 Community ownership and agency

Community consultation is paramount to the success of a regional art museum, but more so when building relationships with the Aboriginal community. The trust, support and reputation built by the 20-year relationship between MAC and the ARG offers a firm basis from which to review and formalise the role of the ARG, further define protocols for consultation, and extend the membership base as a conduit to wider consultation with the local Aboriginal community and organisations across the state and country. This will result in stronger networks, program and funding opportunities.

## ▷ 6.3 Profile and improved marketing

MAC, as a newly rebranded venue encompassing 'art and culture', embraces Aboriginal and non-Aboriginal histories, contemporary stories and future possibilities. The addition of *yapang* as a dedicated program reinforces MAC's and LMCC's commitment to Aboriginal people, art and culture.

There is now an ongoing and broad range of opportunities for promoting the development of unique and meaningful Aboriginal exhibitions, projects and programs that support Aboriginal artists and creatives. In doing so, the national profile of MAC and the City will be raised, and LMCC's commitment to Aboriginal people supported alongside several strategies in the AHC Plan.

Newly established social media and web-based marketing will extend the reach of MAC and more targeted community-based promotions will support Aboriginal participation – Aboriginal voices to promote and endorse Aboriginal programming.

The Arts, Culture and Tourism unit offers opportunities to embed commitment statements in all positions descriptions and strategies to ensure ongoing programming and consultation in line with the AHC Plan. It also provides a structure for departmental and cultural collaborations for MAC and City-wide programming.







Prototype for Lake Canoe project 2016 at MAC

## ▷ 6.4 Building capacity

A dedicated Aboriginal program will support capacity building through Aboriginal employment (both permanent and project based), and skills development for artists, mentees, creative industries, school students and community members. It will also build regional arts cultural capacity and support for Aboriginal programming through partnerships and collaborations.

Increased programming and collaborative activity, together with organisational support, will attract more funding for projects and ongoing programming.

A well-promoted dedicated Aboriginal programming will raise the profile of MAC by highlighting Aboriginal art and artists to a broader audience. In line with government priorities and rising visibility of Aboriginal arts across the nation, *yapang* should in turn attract more funding, industry partnerships and new philanthropy for program/project delivery.





Nicole Monks and family activating jibaly wilugaju jibala (*wajarri language: sound of water/sea water/freshwater*) 2019, we:wiyelliko.

## ▶ 6.5 Partnerships and collaborations

The development of *yapang* provides ideal opportunities to develop existing and build new partnerships and collaborations (with Aboriginal and non-Aboriginal) organisations for programming and projects development and delivery, extending across LMCC.

Outside of the ARG, partnerships would include other regional Aboriginal arts and/or cultural organisations such as, Local Aboriginal Land Councils, artist cooperatives such as Malang, local community members (of all ages but especially Elders and youth as an important connection for transference of cultural knowledge and support) through engagement programs and educational institutions, particularly Aboriginal Education Consultative Groups(as outlined in Appendices 10.3.4).



## ▷ 6.6 Developing the site identity

MAC is situated on a beautiful lakeside site, significant for Aboriginal people as a campsite and now a dedicated *yapang* program. This provides a great opportunity to articulate Aboriginal connections through programming, outdoor artworks and signage as well as through merchandise development.

Further, the location at the north-western end of the lake and cultural precinct, which stretches across the foreshore between Warners Bay and Booragul (encompassing MAP: Multi-Arts Place), allows for extended programming either across the water or along the bicycle path. At the northerly point of the Lake, MAC is also a great meeting place and point of access for the eastern, western and northern communities of Lake Macquarie and to Sydney in the south and the Hunter Valley to the northwest.

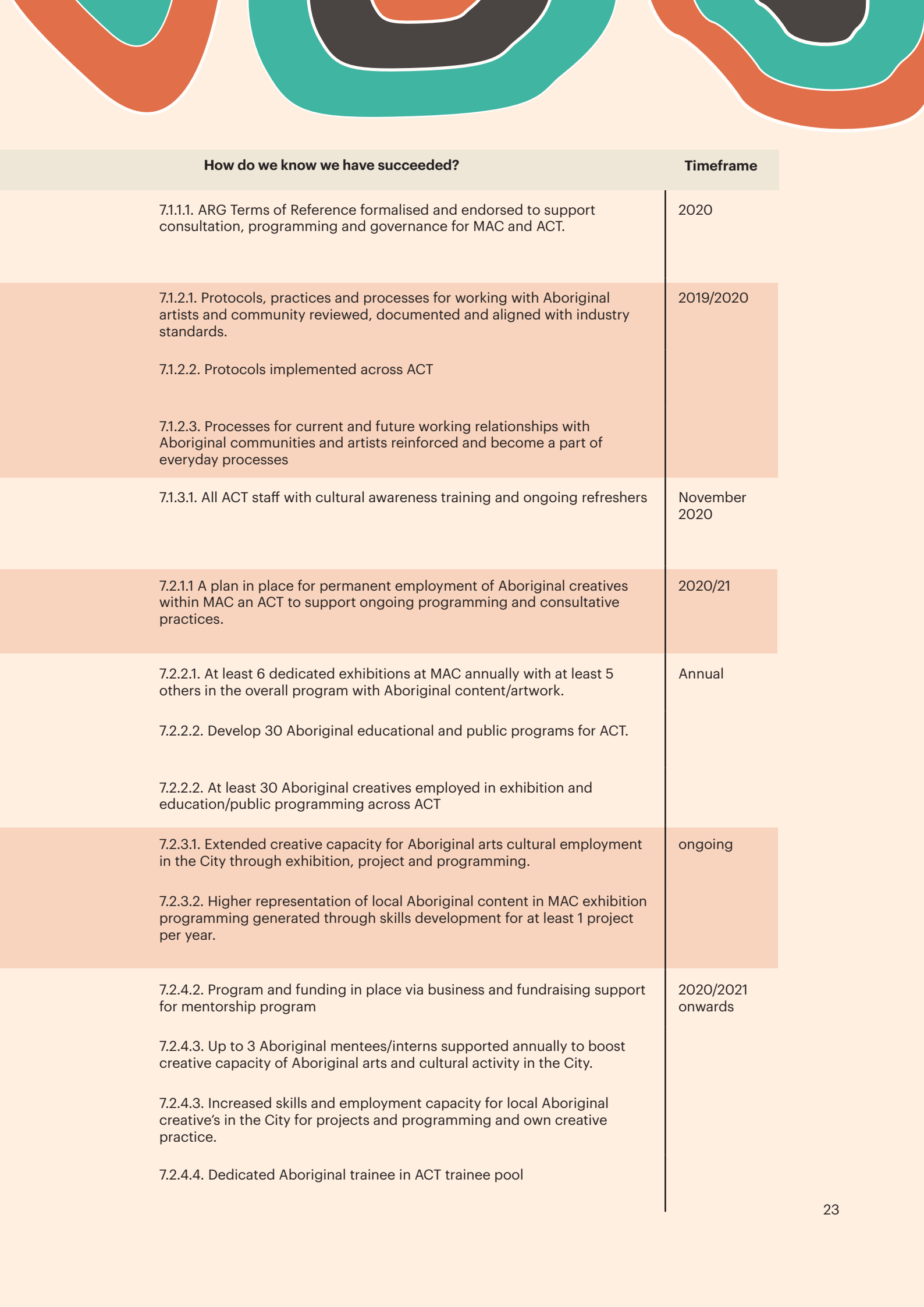
With the loss of Awaba House and restoration/redevelopment process over the next two years the site also provides a possibility for inclusive community consultation and further acknowledgement of the shared history. It is also important that the shared histories of the site are documented and on the website.

MAC entrance with Awabakal Welcome, designed by Jasmine Craciun, text Aboriginal Reference Group, translation Miromaa.



## 7. Actions

Action	Activity
7.1. Embed consultative processes and respect across all Aboriginal program delivery and development	7.1.1. Review terms of reference and extend membership of Aboriginal Reference Group to support <i>yapang</i> and broader ACT programming through consultation and mentorship.
	7.1.2. Develop and implement protocols for working with Aboriginal arts and cultural projects and programming based on principles of this document.
	7.1.3. Cultural awareness training for MAC team and associated ACT teams to support implementation of consultative processes delivered by Aboriginal people.
7.2. Build agency and capacity for Aboriginal arts	7.2.1. To support future meaningful and permanent employment opportunities
	7.2.2. Employ Aboriginal creatives through exhibitions and programming
	7.2.3 Design and present skills development programming with and for Aboriginal artists and artworkers through programming and projects.
	7.2.4 Develop a formal mentorship program for emerging Aboriginal students, arts and arts workers to work within MAC and ACT as well as boarder arts organisations.



How do we know we have succeeded?	Timeframe
7.1.1.1. ARG Terms of Reference formalised and endorsed to support consultation, programming and governance for MAC and ACT.	2020
7.1.2.1. Protocols, practices and processes for working with Aboriginal artists and community reviewed, documented and aligned with industry standards.  7.1.2.2. Protocols implemented across ACT  7.1.2.3. Processes for current and future working relationships with Aboriginal communities and artists reinforced and become a part of everyday processes	2019/2020
7.1.3.1. All ACT staff with cultural awareness training and ongoing refreshers	November 2020
7.2.1.1 A plan in place for permanent employment of Aboriginal creatives within MAC an ACT to support ongoing programming and consultative practices.	2020/21
7.2.2.1. At least 6 dedicated exhibitions at MAC annually with at least 5 others in the overall program with Aboriginal content/artwork.  7.2.2.2. Develop 30 Aboriginal educational and public programs for ACT.  7.2.2.2. At least 30 Aboriginal creatives employed in exhibition and education/public programming across ACT	Annual
7.2.3.1. Extended creative capacity for Aboriginal arts cultural employment in the City through exhibition, project and programming.  7.2.3.2. Higher representation of local Aboriginal content in MAC exhibition programming generated through skills development for at least 1 project per year.	ongoing
7.2.4.2. Program and funding in place via business and fundraising support for mentorship program  7.2.4.3. Up to 3 Aboriginal mentees/interns supported annually to boost creative capacity of Aboriginal arts and cultural activity in the City.  7.2.4.3. Increased skills and employment capacity for local Aboriginal creative's in the City for projects and programming and own creative practice.  7.2.4.4. Dedicated Aboriginal trainee in ACT trainee pool	2020/2021 onwards

Action	Activity
7.3. Facilitate a space in which Aboriginal voices can be heard and Aboriginal people inform and/or direct programming.	7.3.1. Dedicated contemporary exhibitions reflecting of diversity of Aboriginal art, culture and histories.
	7.3.2. Develop Aboriginal educational and public programming aimed at extending understanding of Aboriginal arts culture and history and shared stories.
	7.3.3. Include Aboriginal artists in future artist residency programs in City and MAC
	7.3.4. Develop proactive recruitment process to include Aboriginal trainees and volunteers in MAC programming and across ACT
	7.3.5. Extend collecting and commissioning strategies to embrace more work by Aboriginal artists in exhibitions, sculpture park and broader Urban and Public Art Strategy.

How do we know we have succeeded?	Timeframe
<p>7.3.1.1. All dedicated <i>yapang</i> exhibitions directed by Aboriginal creative teams, where possible, to reflect art culture and histories.</p> <p>7.3.1.2. All Aboriginal programs associated with incoming touring exhibitions developed by Aboriginal curator and/or teams with MAC and LLLAE.</p> <p>7.3.1.3. All ACT programming informed by ARG to represent diversity and depth of Aboriginal culture.</p> <p>7.3.1.4. Develop Emerging Aboriginal Art Prize as biennial project.</p> <p>7.3.1.5 Develop partnership exhibition project with Art Gallery NSW</p>	<p>2019/20 onwards</p> <p>2020/21 onwards</p>
<p>7.3.2.1. All Aboriginal education and public programming delivered by Aboriginal creatives and/or through cultural partnerships.</p>	<p>2019/2020 onwards</p>
<p>7.3.3.1. Aboriginal artists annually included in residency program at 10% of total annually.</p> <p>7.3.3.2. Residency and program encompass Aboriginal cultural protocols.</p> <p>7.3.3.3. At least one exhibition informed by Aboriginal artist in residence or project artists each year</p>	<p>2021/22 onwards</p>
<p>7.3.4.1. At least 1 designated Aboriginal trainee in ACT team at all times.</p> <p>7.3.4.2. Trainee/s invited on ARG as professional development opportunity.</p> <p>7.3.4.3. Proactive recruitment of Aboriginal volunteers through community networks.</p>	<p>2019 onwards</p>
<p>7.3.5.1. Current Aboriginal and Torres Strait Islander Works on Paper Collection realigned to encompass all Aboriginal contemporary visual arts under the banner of <i>yapang</i> collection.</p> <p>7.3.5.2. New work for exhibition or temporary outdoor projects by Aboriginal artists commissioned.</p> <p>7.3.5.3. Aboriginal consultative processes embedded in Cultural Collections and Urban and Public Art policies, strategies and procedure.</p> <p>7.3.5.4 All public art and exhibition commissioning process and contracts with creatives include recognition of ICIP</p> <p>7.3.5.5. Ensure stories and works are documented in culturally appropriate way in consultation with artists.</p>	<p>2019 onwards</p>





Action	Activity
7.4. Build awareness and understanding of Aboriginal contemporary arts and culture	7.4.1. Actively develop and promote <i>yapang</i> and other MAC/MAP programs, exhibitions with Aboriginal content.
	7.4.2. Promote Aboriginal creative industries and Aboriginal design through retail and café offer.
	7.4.3. Implement school education programs to develop early understanding of art, culture, language and issues.
7.5. Extend reach of <i>yapang</i> , MAC and other ACT venues	7.5.1. Develop marketing and promotional strategies to attract local and tourist audiences (non-Aboriginal and Aboriginal) and boost exposure of lake Macquarie Aboriginal artistic practice.

How do we know we have succeeded?	Timeframe
<p>7.4.1.1 Increased audiences for Aboriginal programming through marketing strategies and arts and cultural events/programs e.g. 'Connect to Country'.</p> <p>7.4.1.2 Increased Aboriginal audiences through community involvement, marketing strategies, employment and event/programs.</p>	2019/20 onwards
<p>7.4.1.3. Increased promotions through community channels and Aboriginal press.</p> <p>7.4.2.1. A range of authentic and ethically sourced Aboriginal products stocked in the Shop MAC.</p> <p>7.4.2.2. Bush tucker elements encouraged in Sculpture Café in consultation and audiences exposed to bush tucker during events/programs eg bush tucker tours, 'Connect to Country' catering as led by Aboriginal people.</p> <p>7.4.2.3. Aboriginal run organisations sourced to supply goods and services across all aspects of ACT.</p>	2019 onwards
<p>7.4.3.1. An established working relationship with AECG to develop and promote school programs, resources and tours including digital components with LLLAE.</p> <p>7.4.3.2 An annual series of teacher's professional development sessions delivered to encourage meaningful Aboriginal content in schools Life-Long Learning and Audience Engagement team.</p> <p>7.4.3.3. a suite of online and outreach educational programs and project developed e.g. <i>Possum Skin Cloak</i> suitcase.</p>	2019 onwards
<p>7.5.1.1. A working relationship between ACT, Tourism operators and Aboriginal industry experts to develop tourist-focused partnerships and programming.</p> <p>7.5.1.2. Aboriginal graphic designer/s employed for selected marketing/exhibition projects</p> <p>7.5.1.3. Culturally appropriate audience research mechanisms developed to gauge Aboriginal audiences and participation levels.</p> <p>7.5.1.4. Inclusion of Aboriginal programming in Tourism collateral, editorial, websites and in-house promotions.</p> <p>7.5.1.5 Extended representation of local Aboriginal content in MAC exhibition programming and other programming across ACT.</p>	2020 onwards

Action	Activity
7.6. Extend established and build new partnerships and collaborations (Aboriginal and non-Aboriginal) for program development and delivery and development, within Council, community and arts industry.	7.5.2. Seek funding and develop a nationally significant touring exhibition Develop marketing campaign specifically aimed to attract Aboriginal people
	7.5.3. Commission Aboriginal artists in City's Urban and Public Art program to raise visibility of Aboriginal art and culture in the City.
	7.6.1. Engage Aboriginal community as collaborators, makers and consultants
	7.6.2. Businesses as supporters
	7.6.3 Develop school programming for Aboriginal art, artists and exhibitions
	7.6.4 Develop partnerships with state and national galleries/museum as project partners and mentors



How do we know we have succeeded?	Timeframe
7.5.2.1. A working relationship with national and/or state cultural organisations to develop collaborative exhibition and education projects with local Aboriginal artists and emerging curators.	Each 3 years from 2021
7.5.3.1 Aboriginal consultative processes embedded in all aspects of the Cultural Collection and Urban and Public Art policies, strategies and procedure.	2020
7.5.3.2. Aboriginal and Torres Strait Islander artists proactively targeted for public art commissions.	
7.5.3.3. ICIP include in all commissioning processes.	
7.6.1.1. A series of programs, projects developed with ARG and other Aboriginal organisations/groups across MAC and ACT.	Ongoing
7.6.1.2. Aboriginal project teams developed to deliver programs and projects	
7.6.1.3. Cultural partnerships in place for community project delivery	
7.6.1.4 Artist-led community projects embedded in MAC and ACT programming.	
7.6.2.1 A program of philanthropic support for Aboriginal programming e.g. Emerging Artist Prize.	2020 onwards
7.6.2.2. A series of presentations to local Business Chambers to outline events and opportunities, encouraging involvement.	
7.6.3.1. A working relationship with AECG to develop and promote schools programming across ACT.	Ongoing
7.6.3.2. Education resources and tours developed with Aboriginal educators, MA and LLLAE.	
7.6.4.1. Aboriginal and Torres Strait Islander exhibition programs developed with state and national galleries.	Ongoing
7.6.4.2. State and national cultural institutions Aboriginal touring projects hosted MAC and other ACT venues.	
7.6.4.3. Aboriginal mentorship program encompasses state and national cultural institutions.	
7.6.4.4. Closer relationships with ACHAA members for mentee support and projects and partnerships.	

Action	Activity
	7.6.5 Facilitate Aboriginal and non-Aboriginal creative partnerships
7.7 Plan multi-generational programming to embrace Elders and youth to support cultural knowledge transfer	7.7.1 Elders programming youth and youth
7.8 Devise sustainable funding options to support Aboriginal programming and support of Aboriginal artists/makers and build economic capacity in a regional centre.	7.8.1 Develop income activities for regional Aboriginal creatives
	7.8.2 Develop procurement policy for Aboriginal makers in Shop MAC
	7.8.3 Seek grant funding for Aboriginal programming
	7.8.4 Develop campaign to source philanthropic support commissions by Aboriginal artists
7.9 Embed forward planning and review processes to maximise success of programming.	7.9.1 Actively engage ARG and Aboriginal community in reviewing MAC, <i>yapang</i> and ACT plans and strategies against achievements and benchmarks.

How do we know we have succeeded?	Timeframe
<p>7.6.5.1 Aboriginal and non-Aboriginal artists in residency programs/projects developed.</p> <p>7.6.5.2. Skills development opportunities presented to encourage cultural partnerships.</p> <p>7.6.5.3. A series of community-led culture partnership projects presented at MAC and other ACT venues.</p>	2020/21 onwards
<p>7.7.1.1 A targeted programming for Elders and youth as well as well as multi-generational programs developed.</p> <p>7.7.1.2 Cultural partnerships projects developed with young people, especially schools, to encourage broader understanding Aboriginal art and culture.</p>	2020 onwards
<p>7.8.1.1 Employment of local Aboriginal artists as exhibitors, curators, project artists, tutors.</p> <p>7.8.1.2 A series of professional development and skills development sessions for Aboriginal creatives developed.</p> <p>7.8.1.3 Retail programming and sales space dedicated to authentic sourced Aboriginal products including local product.</p> <p>7.8.1.4. Aboriginal retail products sourced from local makers or directly commissioned, and informed by Indigenous Art Code.</p> <p>7.8.1.5 Establish Aboriginal Emerging Art Prize supported by local skills development/mentoring opportunities.</p>	2019 ongoing
<p>7.8.2.1. Ethical Aboriginal products for Shop MAC sourced via Indigenous Art Code as a member.</p> <p>7.8.2.2. Aboriginal companies included in the mix when seeking quotes for work for goods and services e.g. t-shirt printing, busk tucker presentations.</p>	Ongoing
<p>7.8.3.1. Funding secured for endorsed Aboriginal programming through government, private and foundation sources.</p>	Ongoing
<p>7.8.4.1. A program of philanthropic support for Aboriginal programming e.g. Emerging Artist Prize and public art commissions.</p> <p>7.8.4.2 Inclusion of testimonies from Aboriginal artists to support program.</p>	2020 Onwards
<p>7.9.1.1 Consultative and review processes embedded in MAC and ACT procedures as best practice.</p> <p>7.9.1.2 Plans reviewed on an annual basis.</p>	Ongoing



## 8. Principles, Practices and Protocols

### ▶ 8.1 Consultation

For the past 20 years, every aspect of MAC's Aboriginal arts programming and collection acquisitions has been discussed with the ARG and decisions are made on relevance, protocols and quality.

The relationship has been about working side by side to provide knowledge of, and nurture respect for, traditional and contemporary Aboriginal culture, arts practice and issues. It is also about building pride within the Aboriginal community through skills development and presentation.

The main function of the ARG is to traverse Aboriginal community (social and political) and customary (ethics, sorry business, men's and women's lore) protocols to provide feedback and share knowledge as required throughout the exhibition and programming calendar.

The ARG acts as a conduit to the Aboriginal community and members take their role seriously as the voice of the community. Ongoing consultation occurs, particularly with Local Aboriginal Land Councils and Aboriginal Education and Consultative Groups through membership. This ongoing consultation has led to the success and longevity of the current program.

LMCC, ACT and MAC acknowledge that consulting Aboriginal and Torres Strait Islander people to ensure ongoing authenticity is essential for:

- ▶ building relationships and supporting self-determination
- ▶ enriching the scope of programming and community engagement
- ▶ providing diverse and informed decision-making processes
- ▶ gaining access to a broader MAC audience and Aboriginal artists and community commitment
- ▶ developing and implementing sustainable and meaningful policy and programming
- ▶ developing processes from beginning to end.



Installation of *Lore & Order* exhibition curated by Donna Biles-Fernando, Hunter and Central Coast Aboriginal and non-Aboriginal school students and community members, *Ration Bags* 2015

## ▶ 8.2 Principles of consultation

The following principles and protocols should be considered in all consultation, development and implementation phases of arts and cultural projects and programming:

- ▶ **Respect** for Aboriginal people as the First Australians and traditional custodians of Country, who have the right to own and control their own their culture.
- ▶ **Acknowledgement** of Aboriginal culture as diverse and as a living culture is essential. All outdated perspectives and terminology should be avoided.
- ▶ **Consultation** is Consultation is key to success and respect, and Aboriginal people, community, artists, curators etc, should be involved at 30 all stages of a project/program. Issues or material may be culturally sensitive or about particular places. Appropriate people should be consulted through formal and community channels and processes should be clearly documented.
- ▶ The cultural and/or artistic **integrity** of the works/s should not be compromised through the art museum or wider ACT team's use of use of imagery, stories, subject matter, through exhibition, marketing or merchandising. Interpretation should be carried out by the community and/or artist or in consultation with the Aboriginal curator.
- ▶ Any **secret and/or sacred** works are not to be used inappropriately and never without consultation with Aboriginal people. Secret and/or sacred objects should not be acquired for the collection.
- ▶ Aboriginal creatives should be given **appropriate acknowledgement** of the role they play in community made/directed works, be attributed as any artist/maker, as the copyright owner, and have reproduction licences and fees negotiated accordingly, and have ICIP.
- ▶ Ensure **further consultation** occurs with communities and creatives for uses beyond the scope of the original of the commission, images of project.
- ▶ Formalise protocols, negotiations and consultative processes within contracts with Aboriginal creatives.
- ▶ Ensure communities **see benefit** in programming and projects.
- ▶ Keep clear records documenting consultation for programs, projects and processes using template in Appendices 10.4.

## ▶ 8.3 Review of ARG

The significant role of the ARG has been recognised over the past. 20 years, and to maintain this extend the informal consultative process and to support the *yapang* program, it is proposed the ARG's terms of reference and structure be reviewed and transformed into and a more formalised *yapang* Advisory Group (yAG). It would be developed to work alongside MAC and the ACT unit to advise on consultation and management relevant to Aboriginal and Torres Strait Islander projects, programming, acquisitions and artwork commissions. Draft Terms of Reference and management for this group are outlined in Appendices 10.2. (from this point forward this document will refer to the ARG as yAG).

## ▷ 8.4 Program consultation and management

### 8.4.1 Why consult?

Consultation with yAG and the broader Aboriginal community by LMCC, MAC and project teams/artists will ensure that:

- △ Aboriginal cultural and community values are respected
- △ All protocols are followed when working with Aboriginal artists and programs including cultural appropriateness of brief/rationale, ownership of cultural knowledge, respect for local Elders and knowledge and understanding of local issues.
- △ Intellectual property is valued and supported
- △ Authentic Aboriginal voices and views are heard and respected.
- △ Aboriginal ownership of Aboriginal stories, culture and heritage is supported.
- △ The community is aware, and can inform projects, schedules, broader consultative methods and projected outcomes.
- △ All documentation related to the project including briefs, rationales, contracts and promotions are appropriate and easily communicated
- △ All projects and sites, in the case of public art, are culturally appropriate.
- △ It is appropriate to bring work/artist from off Country.
- △ Appropriate support is given to an artist to have family accompany him/her when on Country.
- △ Broader consultative processes are identified and employed to achieve multi-levels of engagement.
- △ Advice is obtained on best delivery methods, language and promotional avenues for specific projects.

### 8.4.2 When to consult

A proactive approach is to be taken to ensure the initial concept and rationale for a project or program element is initiated by the community. Alternatively, if opportunities are presented by external agencies or individuals, such as the case with touring exhibitions or proposed donations of collection or public artworks, that consultation occurs through yAG processs, before any decision is made by Council.



### 8.4.3 Program development

To maintain quality, relevance and respect across the *yapang* and wider ACT Aboriginal programs, the following processes are to be followed:

- △ The ARG and *yapang* program is the responsibility the MAC team working with members and related ACT Officers.
- △ All Aboriginal programs, projects, acquisitions and commissions to be discussed with the yAG as the first point of community contact.
- △ A proactive approach is to be taken to ensuring all Aboriginal projects/ programs have Aboriginal direction and team members.
- △ Plans to be established for all projects integrating consultation, education/ public programs and marketing for maximum audience development and engagement possibilities
- △ The level of consultation is dependent on the sensitivity, nature and budget of the project.
- △ *yapang* programs can be instigated in-house, through touring agencies, other art galleries/museums, partnership projects or through community/artists partnerships, but always through consultation.
- △ Projects over \$10,000 are to include broader documented community consultation with Aboriginal stakeholders.

### 8.4.4 Processes

The following processes will assist with process will assist with best practice consultation:

- △ MAC team and associated key ACT team members evaluate programs/projects against criteria, capacity, funding and established program strategies.
- △ A project/program is either presented by yAG, an individual or MAC/ACT teams at a meeting.
- △ MAC/ACT team should be prepared to take 'no' for an answer and discuss alternatives and/or alterations
- △ Project/programs is presented to yAG for discussion, amendment, further consultation and endorsement.
- △ Consultation is documented and reported on through subsequent meetings and/or through agreed broader consultative processes and actions delegated.

### 8.4.4 Criteria

The following criteria should be considered when developing, selecting and/or endorsing exhibitions and related education/public programming:

- △ Cultural appropriateness for the local Aboriginal community
- △ The quality and appropriateness for MAC presentation (themes, policies, procedures) or wider ACT programming and/or commissioning
- △ Soundness of curatorial/artistic rationale and research
- △ Opportunities for increasing public awareness of Aboriginal local and national culture, history and art practice
- △ Opportunities to contribute to school programming
- △ Contribution to Aboriginal employment and income generating opportunities
- △ Contribution to cultural tourism in the region
- △ Innovation in thematic approach and/or artwork content, specifically in relation to Aboriginal contemporary artists and art practices
- △ Level of involvement of Aboriginal community members as exhibition/program participants and/or consultations
- △ Opportunities for building audiences for Aboriginal programming
- △ Level of skills development opportunities for local and regional Aboriginal artists
- △ Acknowledgement and representation of Aboriginal and Torres Strait Islander diversity
- △ Contribution to research and/or interpretation of MAC's (visual arts) collection
- △ Opportunities for developing broader arts/cultural partnerships in the region
- △ Identified contribution to financially supporting Aboriginal employment, income generation and benefit sharing.



Teacher's day, Lore & Order with Donna Biles-Fernando, including view of Ration Bags 2015



### 8.4.5 ACT Staff professional practice

To support the *yapang* and other consultative programming staff should:

- △ Meet with yAG as first point of Aboriginal consultative process.
- △ Listen to yAG and other Aboriginal stakeholders with respect and consideration.
- △ Be proactive advocates and supporters of yAG, Aboriginal artists and community.
- △ Actively promote and support Aboriginal arts practice in the city, region and beyond.
- △ Provide all information needed within appropriate time frames for community consultation.
- △ Include skills redevelopment options as part of projects implementation.
- △ Not use their position for personal gain or benefit with regards to dealing with the Aboriginal community.
- △ Not receive artwork in exchange for exhibitions, commissions, projects and/or employment.
- △ Be transparent in all dealings with the Aboriginal community including making available notes and minutes within yAG minutes and in the project documentation.
- △ Adhere to Council's Conflict of Interest protocols and avoid or appropriately manage any conflicts of interest according to the Code of Conduct.
- △ Ensure all copyright laws, attribution protocols and legislation is adhered.
- △ Ensure all artists, art workers and community projects teams are remunerated as appropriate.

## 9. Conclusion

By mutually investing in the yAG, both the ACT and LMCC will progress the legacy between our communities, assuring quality, proprietary and sustainability across future Aboriginal exhibitions and programming throughout *yapang* and the precinct. The Framework stands as a model for other arts and cultural institutions, particularly those operating in regional areas, looking to build sustained and honest relationships with Aboriginal and Torres Strait Islander communities across arts and cultural programming.





38 Connect to Country cultural day 2018, basket workshop with Michelle Earl at MAC.

## 10. Appendices

### ► 10.1 National Indigenous Roadmap (NIRM) and MAC performance

The Australian Museums and Galleries Association 10-Year Indigenous Roadmap is committed to improving Indigenous engagement and employment. The Roadmap was developed for the museums and galleries sector and the consultant, Terri Janke, visited the art museum during the research phase due to past programming and consultative processes. MAC rates well against national targets.

Area	NIRM 2019			
With Indigenous staff	45%	50%	80%	100%
Indigenous staff on executive or leadership teams	45%	0%	75%	0%
Percentage of staff members that are Indigenous	20% with 3%	16% of staff	55% with 3%	16% of staff
Excellence in the way museums and galleries hold and represent Indigenous cultural material	25%	40%	70%	100%
An Indigenous curator	50%	0%	90%	100%
Reconciliation Action Plan	50%	0%	90%	0%
Excellent in engagement with Indigenous peoples.	25%	75%	75%	100%
Indigenous advisory groups.	50%	100%	80%	100%
Indigenous board members	50%	100%	80%	100%
A policy regarding collection, storage and handling of Indigenous material	70%	80%	80%	100%
A policy regarding access to and management of collections of Indigenous cultural material	50%	0%	80%	100%
Have or developing a procurement policy	50%	80% (plans)	85%	100%
Policy for interpretation of Indigenous material	50%	0% (informal ARG)	85%	100%
Outreach or in-house dedicate programs	50%	100%	85% (national and state)	100%
Take Indigenous student /graduate interns	50%	50%	90%	100%

## ▷ 10.2 Draft terms of reference for yAG

### 10.2.1 Purpose

It is proposed the ARG be transformed into the *yapang* Advisory Group (yAG), designed to work with MAC and the broader ACT unit to advise on the management and direction of the project, programs, policy and artwork acquisitions, particularly under the *yapang* banner.

#### *The goals of yAG are to:*

- △ ensure Aboriginal people are respected as the First Australians in all planning, projects and programming related to Aboriginal arts and culture
- △ embed the role Elders past, present and future and the local Aboriginal community play in the cultural life of the region
- △ ensure Aboriginal protocols and cultural practices are embraced within project and programming
- △ ensure arts and cultural plans, projects and programming reflect authentic Aboriginal arts, culture and engagement
- △ support education and promote respect for Aboriginal culture as a living culture
- △ increase Aboriginal and non-Aboriginal participation in Aboriginal arts programming and promote Aboriginal visual arts, craft and design
- △ support projects, initiatives and programming that provide professional development and employment opportunities for local Aboriginal people
- △ seek broader input from Aboriginal communities during project planning and development phases if necessary
- △ inform the development of projects that invite and encourage members of the local Aboriginal community to share their stories in their voices through visual art projects and programming.

### 10.2.2 Scope

These Terms of Reference provide guidance to yAG members in relation to:

- △ all *yapang* and broader MAC Aboriginal programming and content
- △ proposed Aboriginal acquisitions to the Cultural Collection
- △ arts and cultural projects across ACT
- △ urban and public art commissions
- △ Aboriginal community consultation processes beyond yAG.

### 10.2.3 Membership

To ensure broad representation, yAG should comprise at least eight members:

- △ LMCC Aboriginal Community Development Officer
- △ At least six Aboriginal community members/artists (including Elders and younger people)
- △ Current and future Aboriginal ACT staff, trainees or mentees
- △ Chair elected/appointed from within the group
- △ ex officio project officers/team members as required.

### 10.2.4 Member attributes

To ensure thorough and informed consultation, it is essential that yAG members:

- △ be Aboriginal (see Definitions)
- △ have a current and ongoing relationship with the local Aboriginal community.
- △ have a strong interest in Aboriginal arts and cultural programming and education
- △ demonstrate ability to seek input from and provide feedback to the Aboriginal community on the issues and topics dealt with by yAG
- △ have an ability to network with a wide range of community groups
- △ are able to work as team members towards positive and successful outcomes.

### 10.2.5 Role of Members

All members should be able to:

- △ dedicate sufficient time to carry out their role effectively
- △ adhere to Council's Code of Conduct
- △ respect the confidentiality of Council
- △ provide feedback on matters discussed in yAG
- △ represent the wider Aboriginal community interests
- △ attend 80% of meetings annually
- △ undergo a LMCC committee induction





### *10.2.6 Term of Membership*

It is acknowledged that the ARG has been operating for 20 years and the transition to a more formal membership should reflect the dedication of those who have supported the programming and community over that time. It is also acknowledged that the form and operations of yAG should consider Aboriginal cultural commitments and processes so the following is a guide to how a new committee could work:

- △ Membership of the yAG is for a minimum of three years with an option for a Group-agreed extension of up to three years.
- △ For the purposes of retaining core yAG knowledge at any one time, replacements may be staggered across a year.
- △ The Group may agree by consensus to terminate and appoint members to ensure the purpose of yAG is not compromised. Termination is to be in writing and based on 10.2.5 'Role of members'. Members have the right of reply in writing for consideration of the Group.
- △ Expressions of Interest will be advertised on three-year or needs basis

### *10.2.7 Transitional yAG/ARG*

- △ A transitional committee including current active members of the Aboriginal Reference Group is to remain in place for up to three years to pass on knowledge, share experience and mentor new members.
- △ Four new members can apply during this transitional period through an expression of interest against 'Member attributes' 10.2.4.

### *10.2.8 Vacancies*

A vacancy arises if a member:

- △ resigns in writing
- △ is absent from two consecutive meetings without notifying the Chair, or
- △ fails to abide by the requirements of yAG, including, but not limited to, the Council's Code of Conduct.

Appointment processes to fill vacancies will be conducted by an expression of interest as per 10.2.4 Member attributes.

### 10.2.9 Meetings

- △ Meetings will be held as required, with a minimum of four per calendar year.
- △ A quorum will be deemed as 50% plus 1.
- △ Decisions will be by consensus.
- △ All members must adhere to LMCC's policies and procedures.
- △ All normal meeting protocols to be adhered to. The Chair convenes and conducts all meetings and may delegate responsibility for this function if required, but members are equal in decision making and all other role responsibilities.
- △ Meetings are closed to the public; however, non-members may attend to make presentations for a particular agenda item or discussion, at the invitation of the Chair.
- △ MAC and ACT will provide administrative support for record keeping and documentation as overseen by the Chair.
- △ Agendas, previous minutes and other documentation necessary for conducting a meeting will be made available to members at least 5 days before each meeting.
- △ A record will be kept of the subject matter discussed and of the feedback received. Names of member/s making comments will not be recorded unless otherwise agreed. The focus is on the information and feedback received.



Judy Watson, *heron island suite* 2009–2010, Lake Macquarie Culture Collections, MAC yapang collection, donation via Cultural Gifts Program.





## 10.3 Consultation and research

### 10.3.1 The Current ARG

The current ARG are all active and respected members of the Aboriginal community who have been consulted and involved in the processes of developing this Framework across the past two years.

Doug Archibald is a descendant of the Gumbangurri people. He has a Diploma of Fine Art from Hunter TAFE and is an artist, teacher and mentor for young people. Doug is a founding member of the ARG.

Selena Archibald of the Kamilaroi people is also a founding member. She is a graduate of the University of Sydney and works as the Aboriginal Education Officer at MAC. Selena is an active mentor of the Aboriginal Education Consultative Group.

Donna Biles-Fernando, a descendant of the Muruwari Ngemba people, is a curator and educator with a Bachelor of Education (English Literature and History) from University of Newcastle. She has also held teaching and policy advisory positions at University of NSW (Aboriginal Research and Resource Centre) and with the Aboriginal and Torres Strait Islander Commission.

Professor John Maynard is of the Worimi people and is a historian and researcher. He is currently Adjunct Professor with NCIS, ARC Australian Research Fellow (Indigenous) at the University of Newcastle and Deputy Chair of the Council of the Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS). John has a Diploma of Aboriginal Studies from the University of Newcastle, Bachelor of Arts from the University of South Australia and a PhD from the University of Newcastle.

Saretta Fielding is a Wonaruah woman who is an artist, designer and educator. She is the owner/designer of Saretta Art & Design and was a board member of Yarnteen Aboriginal and Torres Strait Islander Corporation and established Malang Indigenous Corporation in 2016.

Maree Edwards is LMCC's Aboriginal Community Officer. In her position she organises annual Close the Gap, Reconciliation and NAIDOC Week events, runs cultural awareness training for council staff and external stakeholders, publishes the quarterly Koori Grapevine newsletter, facilitates grants programs and, notably, in 2013 she authored a report which was successfully endorsed by council, to have the Aboriginal and Torres Strait Islander flags permanently displayed within the council chambers.

Amos Simon is currently undertaking an Arts and Culture Traineeship with the ACT unit of Lake Macquarie City Council and is an educator and mentor in the community.



### 10.3.2 Aboriginal Programming Survey

Consultation was also undertaken in the form of an extensive online survey relayed to Aboriginal organisations, via LMCC's and MAC's cultural and general email list and the ARG community network. The survey was developed by the consultant and Council in consultation with Aboriginal organisations to capture as many aspects of what we offer and what we can offer.

The survey included art museum-specific questions, as well as those related to citywide programming and attracted **195** responses (late 2018).

#### *Demographics:*

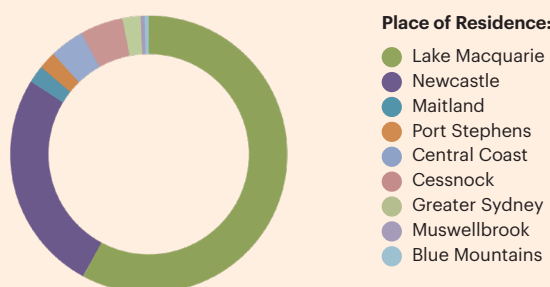
Survey participants were asked about their residential LGA, their age and Aboriginality status.

The survey attracted a high number of respondents who identified as Aboriginal or Torres Strait Islander.

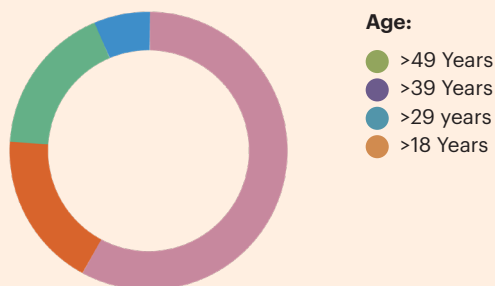
20.94% 'Yes' with the majority being creatives and/or academics.

79.06% 'No'

**Most survey respondents came from the lower Hunter or Central Coast:**



**More than half the respondents were over 49 years of age:**



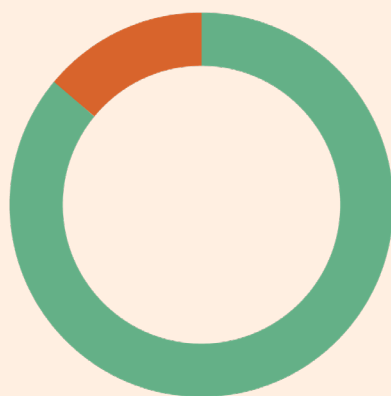
## Visitation and programming

The survey looked at general art museum visitation and more specifically participation in Aboriginal programming.

A high percentage of respondents had been to the art museum over the past 2 years with just under half participating in Aboriginal programming in some capacity (artists, audience, consultants etc):

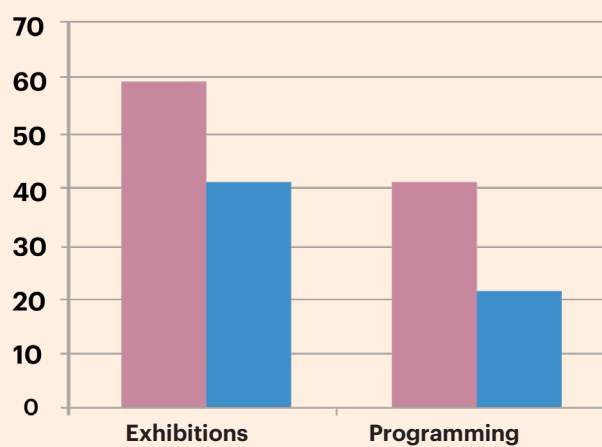


Possum skin armband workshop 2011 at MAC.



### Regularity of Visits:

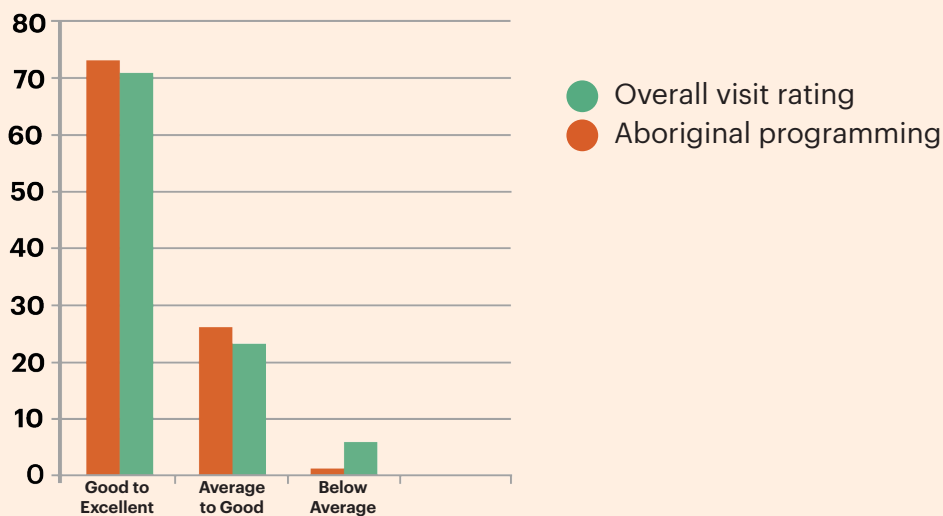
- Last two years
- Not at all



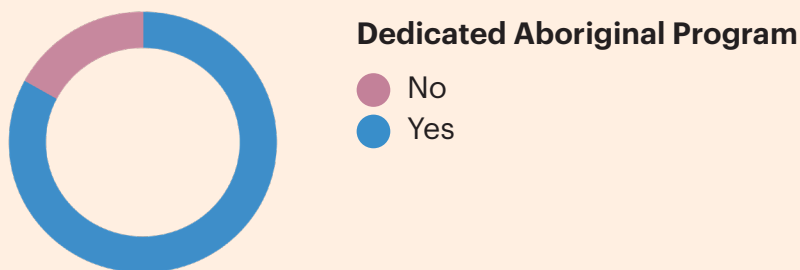
### Regularity of Visits:

- General visits
- Aboriginal Programming

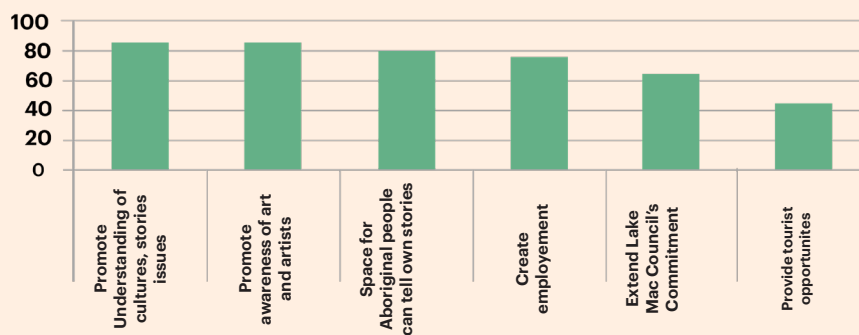
In terms of the quality of programming, the respondents rated their visits as:



When asked if they would be interested in seeing a dedicated Aboriginal space/program a majority said 'yes'.

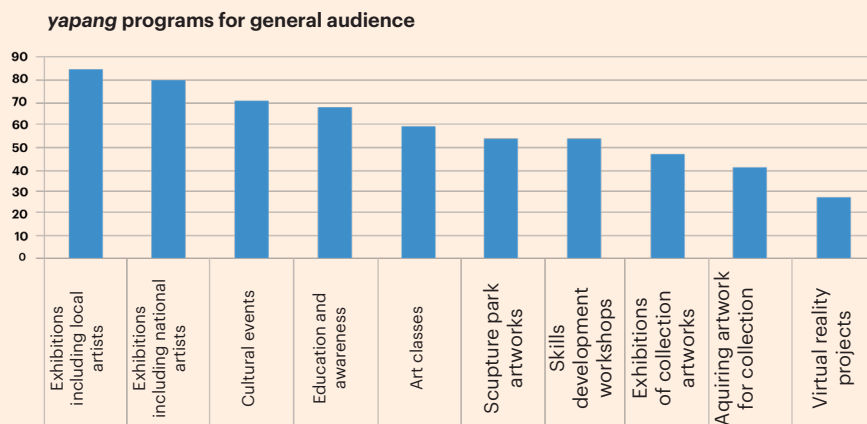


When asked what they thought the benefits were of having a dedicated space/program, respondents nominated 'promoting awareness for Aboriginal artists and art' and 'provides an avenue to promote understanding of ATSI culture, stories and issues' as the main two benefits.



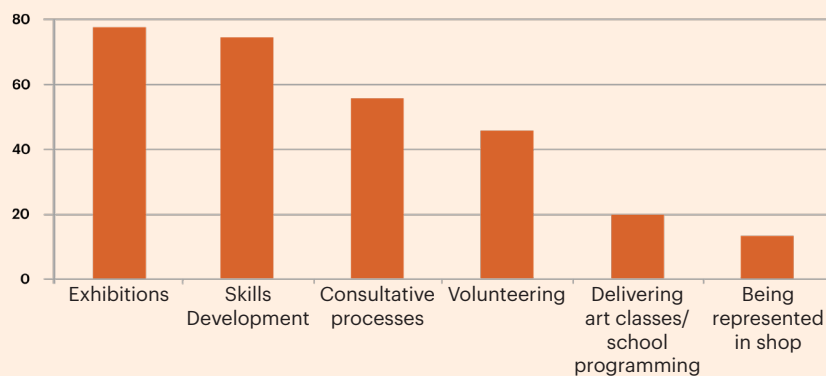
The 'other' responses included 'It places our Aboriginal world view as equal to the Western world', 'Self-determination... through the sharing of traditions, knowledge and culture', 'provide an alternative learning space for schools'

There was a general mix of responses for what Aboriginal programs people would want to see with exhibitions and local and/or national artists clearly rising to the top and various types of education/event programming scoring high



(note: people could identify any number of multiple programs in their response)

This can be compared to the types of Programs Aboriginal creatives (20% of respondents) wanted to be involved in, again with exhibitions high:

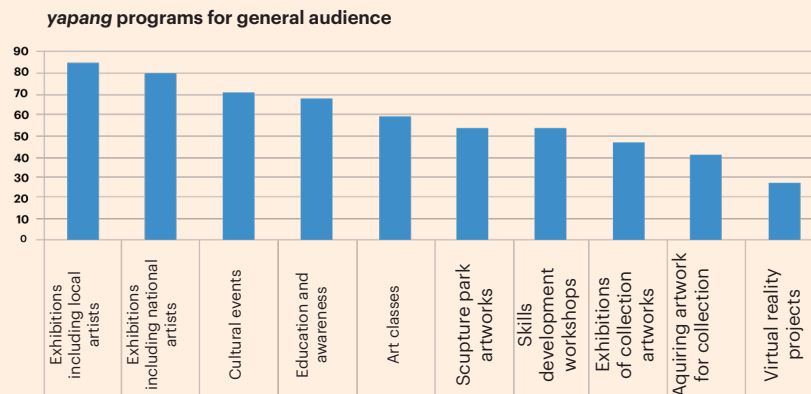


Stencils Past, Stencil Last 2012, screen printing workshop featuring Doug Archibald and Scott Luschwitz.



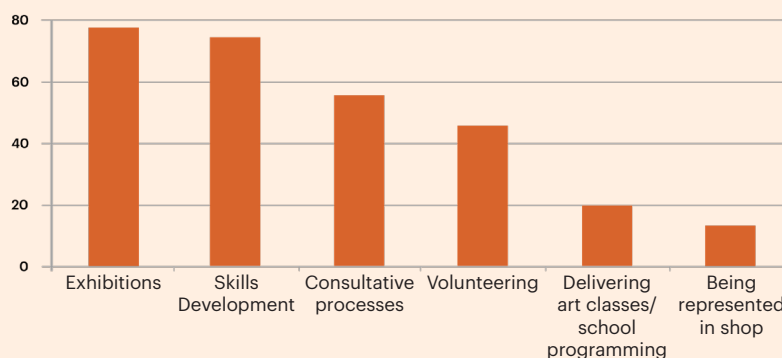
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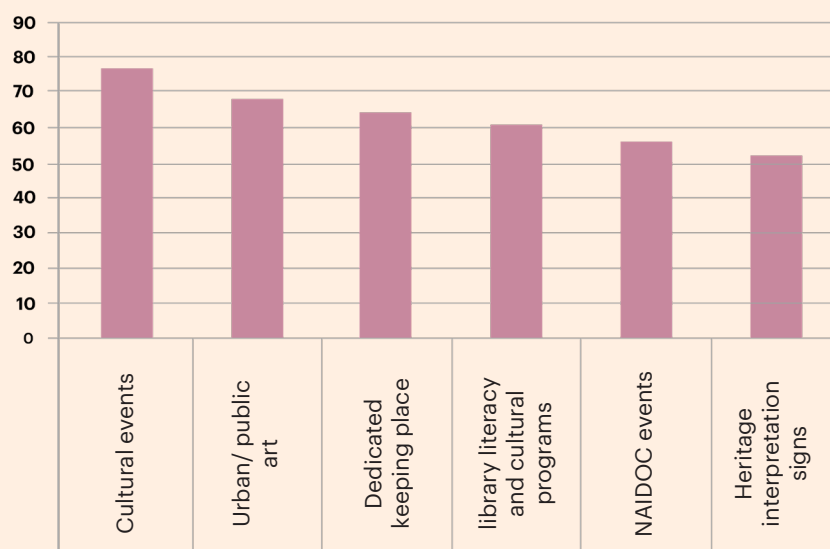
This can be compared to the types of Programs Aboriginal creatives (20% of respondents) wanted to be involved in, again with exhibitions high:



## *Programming in other venues across the City*

Respondents expressed a desire for more programming across the City with 77.5% expressing they did not think there was enough Aboriginal programming in the City and 89% wanted to know more about programs happening.

**When asked what program they would like to see in the City, responses were:**



Shop MAC featuring work by Saretta Designs, Better World Arts.



### *10.3.3 Planning workshop*

The following key areas for development were clearly identified through a planning session with the ARG.

#### *Programming and partnerships*

- △ Continue to develop strong relationship with the Aboriginal community through the ARG/MAC partnership and build membership and consultative possibilities.
- △ Aboriginal people continue to develop Aboriginal programming
- △ Ensure Stage 3 building redevelopment includes clear physical/visual acknowledgement of Aboriginal people, clear directional signage and that the ARG are involved in art museum rebranding project
- △ Develop site infrastructure and outdoor art collection to encourage greater community use and Aboriginal visibility
- △ Develop art/cultural education programs alongside the exhibition program to encourage and promote greater understanding and value of Aboriginal arts and culture
- △ Motivate and influence other cultural programming activities in the City
- △ Develop touring programs for Aboriginal art exhibitions
- △ Develop closer working relationships with Aboriginal organisations and state/national galleries for program and professional development
- △ Develop opportunities for artists' residences
- △ Develop collection strategies to acquire more Aboriginal and Torres Strait made artwork, including public art
- △ Supporting new work through exhibitions and projects.

#### *Programming and partnerships*

- △ Develop employment strategies for Aboriginal artists
- △ Investigate and support income opportunities, professional development and career pathways for Aboriginal arts practitioners and gallerists
- △ Investigate cultural tourism opportunities through dedicated Aboriginal exhibition space as a destination
- △ Promote ideal physical location of MAC and grounds at the northern apex of the lake

#### *Funding and governance*

- △ Review and formalise consistent programming protocols and directions for dedicated Aboriginal exhibition space
- △ Develop succession plan for ARG and staff to continue Aboriginal programming
- △ Investigate multiple avenues of funding augmentation

### *10.3.4 Other consultation*

In parallel to the survey, ongoing consultation has been conducted with the ARG, Aboriginal community and organisations, both formally and informally. The process has been lengthy, inclusive and comprehensive.

In particular, consultation has been conducted with the following organisations through meetings, AGM presentations and gatherings:

- △ Aboriginal Population Health, Hunter New England Area Health Service, Colin Gibson and community across several events
- △ Aboriginal policy strategist, advisor and creative producer, Peter White
- △ Art Gallery New South Wales, Cara Pinchbeck Curator Aboriginal and Torres Strait Islander Art
- △ Awabakal Aboriginal Cooperative, Raylene Gordon CEO
- △ Awabakal Local Aboriginal Land Council, Rob Russel CEO
- △ Bahtabah Local Aboriginal Land Council, Carol Proctor CEO and Kentan Proctor, Project Officer
- △ Biraban Local Aboriginal Land Council, Ashley Williams CEO and Rod Smith former CEO
- △ Department of Human Services, Indigenous Services
- △ Hunter TAFE Newcastle and Maitland Campuses including Aboriginal Health Unit
- △ Kumridha Aboriginal Education Consultative Group, community and board members Rick Budden, Ken Weatherall, Annissa Harwood
- △ Miromaa Aboriginal Language & Technology Centre, Aunty Phyllis Darcy, Terri-Lee Darcy, Darryn McKenny
- △ Museums and Galleries NSW, Steve Miller, Aboriginal Sector Program Manager
- △ Museum of Contemporary Art, Keith Munroe, Curator Aboriginal and Torres Strait Islander Programs, Clotilde Bullen, Curator Aboriginal and Torres Strait Islander Exhibitions and Collections
- △ Newcastle District NSW, Department of Education Aboriginal Unit, Libby Rowe, Samaritans Centre, Waali Disability Support Services
- △ Terrie Janke and Company, Sydney
- △ University of Newcastle, Wollotuka Institute, Dr Ray Kelly and Sharlene Leroy-Dyer, Worimi Local Aboriginal Land Council, Andrew Smith CEO and board members
- △ Wandiyali Aboriginal and Torres Strait Islander Inc., Shannon Pratten, Corporate Services Coordinator
- △ Yarrawarra Aboriginal Cultural Centre, Alison Williams, Director



In addition, the following people from Aboriginal and non-Aboriginal organisations supported, in writing, the proposal for a dedicated Aboriginal space/program, commenting on the importance of such programming and opportunities for artists education and partnerships as well as the success of previous art museum programming. They included:

- △ Berlinda Patterson, Itji Marru Aboriginal Education Consultative Group
- △ Bianca Gilmore, Audience Engagement, Marketing and Tourism Coordinator, Lake Macquarie City Council
- △ Carol Carter (former) Head teacher, The Creatives, Whitebridge High School
- △ Dr Deidre Brollo, Lecturer, Faculty Education and Arts, University of Newcastle
- △ Greg Piper MP, State Member for Lake Macquarie • Hetti Perkins, Aboriginal consultant and freelance curator
- △ John Cheeseman, (former) President Regional and Public Galleries NSW
- △ Keith Munroe, Curator, Aboriginal and Torres Strait Islander Programs, Museum of Contemporary Art
- △ Maude Page, Deputy Director, Art Gallery New South Wales
- △ Matthew Tome, (former) Head Teacher, Newcastle Lake Macquarie Art Gallery Society
- △ Michael Rolfe, CEO, Museums and Galleries NSW
- △ Saretta Fielding, artist and CEO Malang Corporation, Sue Hodges, President, Mankillikian Aboriginal Education Consultative Group



Basket workshop with Michelle Earl at MAC.

## 10.4 Consultation template



Project			
Date		Project officer	
Key stakeholder invited			
Key stakeholder present			
Project description			
Consultation			
Minutes			
Actions			
Further consultation			
Next meeting			



## ▷ 10.5 Key references

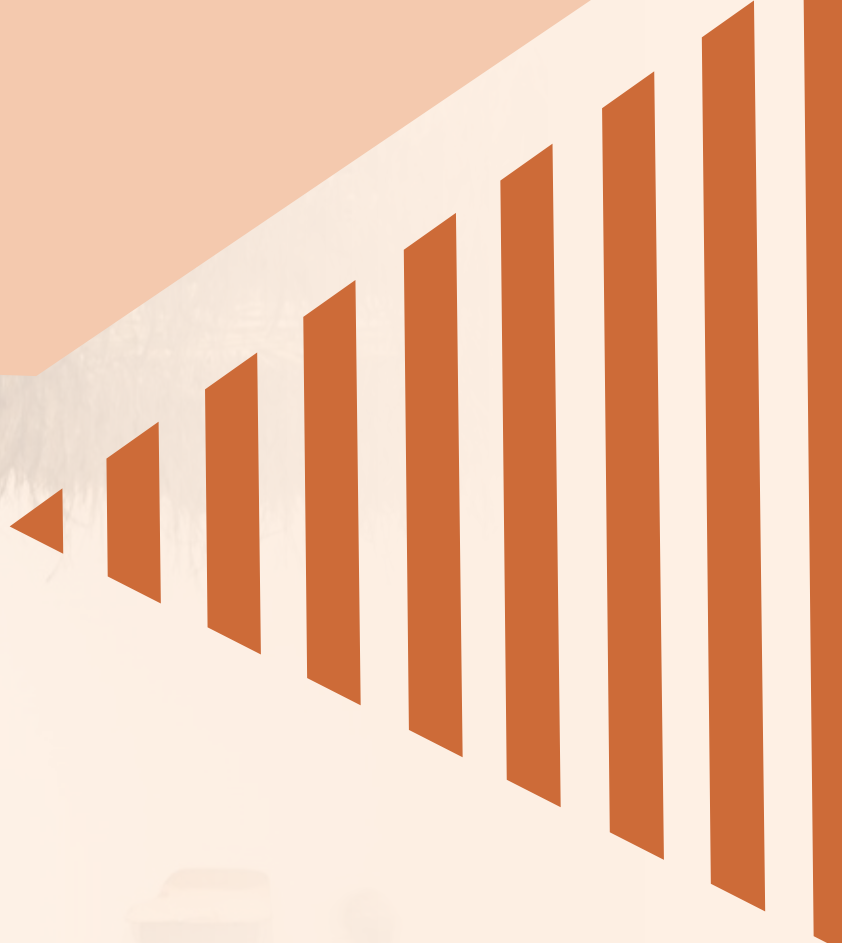
- △ Australia Council for the Arts, *Protocols for Working with Indigenous Artists* (2007) <https://www.australiacouncil.gov.au/about/protocols-for-working-with-indigenous-artists/>
- △ Australian Museums and Galleries Association *Continuous Cultures, Ongoing Responsibilities* (2005) [https://www.nma.gov.au/\\_data/assets/pdf\\_file/0020/3296/ccor\\_final\\_feb\\_05.pdf](https://www.nma.gov.au/_data/assets/pdf_file/0020/3296/ccor_final_feb_05.pdf)
- △ Australia Council the Arts, *Building Audiences: Aboriginal and Torres Strait Islander Arts*, 2015, <http://australiacouncil.gov.au/research/building-audiences-aboriginal-and-torres-strait-islander-arts/>
- △ Janke, Terri, and Company, *First Peoples: a Roadmap for Enhancing Indigenous Engagement in Museums and Galleries*, Australian Museums and Galleries Association, 2019, <https://www.mgaindigenouroadmap.com.au/>
- △ LMCC's Aboriginal Community Plan 'Bayikulinan' (to act in the future). (2019-2023) <https://shape.lakemac.com.au/23724/documents/109190>
- △ Lake Macquarie Youth Strategy (2014-2109)
- △ MAC (Museums and Art and Culture, Lake Macquarie) Strategic Programming Plan (2019-2024)
- △ Museums & Galleries of NSW *Living Centres for Living Cultures 2 A snapshot report on the status of NSW Aboriginal Cultural Venues* (2017) [https://mgnsw.org.au/wp-content/uploads/2019/01/Living\\_Centres\\_for\\_Living\\_Cultures.pdf](https://mgnsw.org.au/wp-content/uploads/2019/01/Living_Centres_for_Living_Cultures.pdf)
- △ NSW Government's *Aboriginal Arts and Cultural Strategy* (2015-18) <https://www.create.nsw.gov.au/category/news-and-publications/publications/>
- △ NSW Government Plan for *Aboriginal Affairs Ochre*. <https://www.aboriginalaffairs.nsw.gov.au/our-agency/staying-accountable/ochre>
- △ *Sustainable Development Goals*, United Nations 2015 <https://www.un.org/development/desa/disabilities/envision2030.html>





Connect to Country cultural day 2017, basket workshop with Daniella Chedzey at MAC.





## Museum of Art and Culture Lake Macquarie

© Museum of Art and Culture, Lake Macquarie, and all contributors under the auspices of Lake Macquarie City Council.

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