

Acknowledgments

The City of Port Phillip would like to acknowledge the support and input given during the development of its Aboriginal and Torres Strait Islander Arts Strategy to the following community members and organisations.

Aunty Carolyn Briggs, Sarah Bond, Marree Clarke, Rondon D'Antoine, Karen Derschow, Judy Hanley, Aunty Judith 'Jacko' Jackson, Tom Mosby, Naomi Prior, Bo Svoronos, and Christine Ward.

The Boon Wurrung Foundation, Inner South Urban Local Indigenous Network, Koorie Heritage Trust, Inner South Community Health Service, Port Phillip Citizens for Reconciliation, The Wilin Centre for Indigenous Arts and Cultural Development, City of Melbourne, Moreland City Council, Bayside City Council, and The Salvation Army Crisis Service, Access Health and Linden Centre for Contemporary Art.

City of Port Phillip officers who gave input and support to the development of this strategy include Todd Condie Indigenous Policy Officer, Sharyn Dawson Art Development Officer, Adele Denison Producer, St Kilda Festival, St Kilda Film Festival, Sophie Fernandes Team Leader Festivals Program Development, Dorela Gerardi Collections Registrar, Sandra Khazam Art & Heritage Team Leader, Louisa Scott Curator, and Simone Ubaldi Festivals Marketing Manager.

Local governments that value and embrace the contribution of Indigenous people and culture, both within their organisation and the wider community, will be more likely to be considered an 'employer of choice' and a welcoming environment for Indigenous participation.

Reconciliation in Local Government Project Action Research Report (p. 56, 2011)



Strong cultural identity is fundamental to Indigenous health, social and wellbeing and to building healthy, safe and supportive communities.

Australian Government – Indigenous Employment Initiative in the Arts and Cultural Sectors (p. 2)



A HEALTHY, CREATIVE & INCLUSIVE CITY

City of Port Phillip Council Plan 2013 - 17

City of Port Phillip

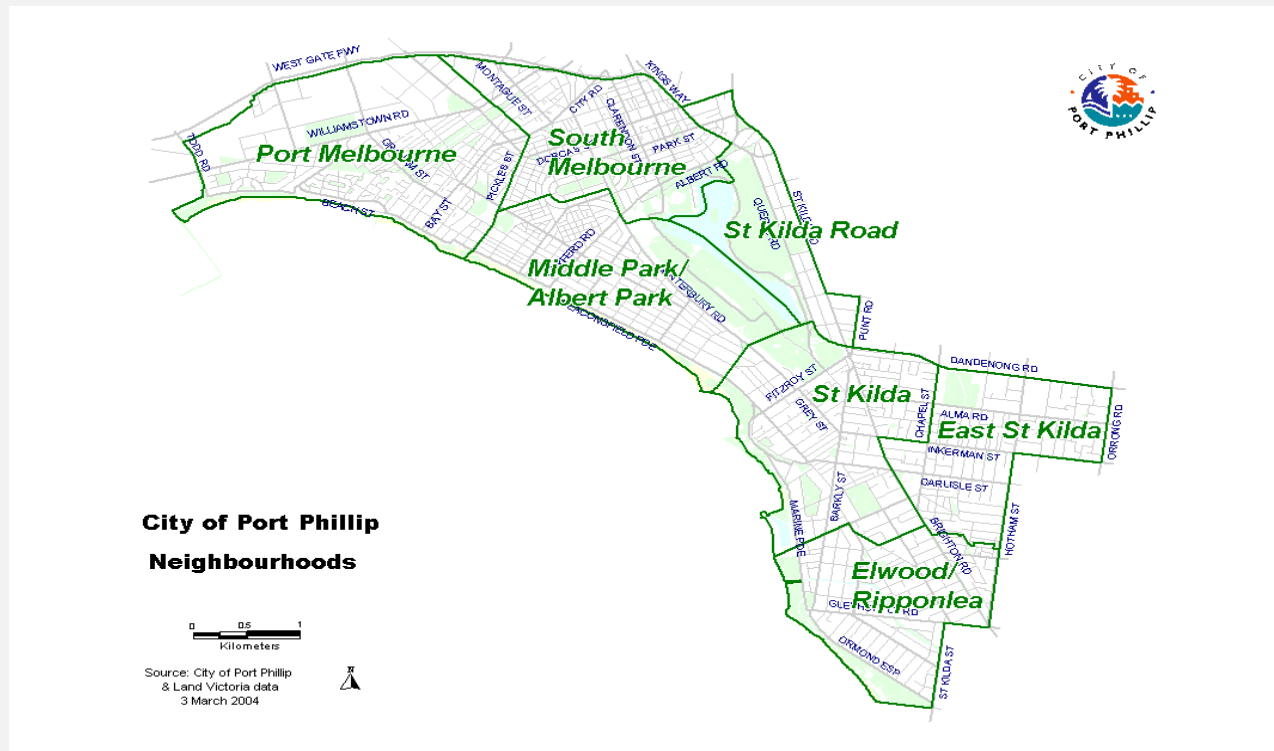


Photo: James Henry 2010

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Executive Summary

Boonatung Ngargee Yulenj – place, action, knowledge, is the City of Port Phillip’s Aboriginal and Torres Strait Islander Arts Strategy. The strategy is an outcome of Action 13 from the City of Port Phillip’s Reconciliation Action Plan:

Aboriginal and Torres Strait Islander Arts Strategy – ensure resources are available for the annual Aboriginal and Torres Strait Islander arts calendar.

A 6 month research and community consultation process into best practice in Aboriginal and Torres Strait Islander arts followed, with the researchers producing a report that informed this strategy.

A qualitative mixed methodology of Indigenous research methodologies, notably an initial understanding of Boon Wurrung Bub Bup Yulenj Wilum, and Action Research were used to reflect the local nature of the research process.

Methods used during the course of the research included an open survey, public discussion forum, ongoing interpersonal consultations, observation and a prior familiarity with the subject matter.

Overall the research range has investigated local, state, national and international Indigenous arts strategies and programs that impact on artistic, cultural, economic and social development.

Key objectives, actions and recommendations have resulted from the overall consultation process and these will assist Council to continue to deliver significant projects that are welcoming and inclusive.

Wominjeka – Welcome Message

Womin Jeka, mirambeek beek. Boon Wurrung Nairm derp Bordupren uther Wilum.

Welcome to my country, the land of the great bay of the Boon Wurrung people, our beautiful home. On behalf of the Boon Wurrung, a clan of the greater Kulin nations, I welcome you to our land.

Euro Yuroke more commonly known as St Kilda and its surrounds are special places which continue to carry forward the spirit of our tradition. This land will always be protected by the creator Bunjil, who travels as an eagle, and by Waarn, who protects the waterways and travels as a crow.

As the spirit of my ancestors lives, let the wisdom and the spirit of generosity which Bunjil taught us influence the opportunities that may arise at this meeting place.

Womin Jeka mirambeek beek. Boon Wurrung Nairm derp Bordupren uther Wilum. Welcome!

Boon Wurrung Arweet - Aunty Carolyn Briggs



"Given the high tourist traffic areas of St Kilda, there are huge opportunities for

local artists to showcase work and build a higher profile in the area"
Survey Response



*All photos on this page by Steven Rhall 2013

Definitions

Art refers to essentially creative aspects of culture and includes activities such as live music, theatre, literature, visual art, craft, filmmaking, design, dance, new media, architecture and popular culture.

Culture refers to the ways members of the community interact, particularly those interactions which influence how people experience being part of their community. Culture is about identity, history and a sense of place; the things which society considers to connect the past, present and future.

Heritage refers to the people, experiences, objects and environment (built and natural) that have contributed collectively to the community's understanding of place and its surrounds.

Indigenous/Aboriginal and Torres Strait Islander Identity as defined by the Australia Council for the Arts includes the broad definition of Aboriginal and Torres Strait Islander identity combining three elements: descent, identification and acceptance. An Aboriginal or Torres Strait Islander person is defined as someone who is of Aboriginal or Torres Strait Islander descent, identifies as an Aboriginal or Torres Strait Islander person and is accepted as such in the community where he or she lives or comes from.

Professional Artist as defined by Arts Victoria, has specialist training in their field, is recognised by their peers and is committed to devoting significant time to artistic activity.

Hobby Artist as defined by the Australian Taxation Department (ATO) is for example, a hobby artist receives a prize of \$100 in a shopping centre art show. This would be inclusive, for taxation purposes, of an artist who does not currently receive a professional or career wage from their works.

*unless otherwise stated definitions are existing City of Port Phillip definitions

Key Objectives, Actions, Recommendations

Please note timeline: Short term – within 12 months. Medium term – within 3 years. Long term – greater than 3 years.

Focus Area – Arts

| Objectives | Action | Recommendations and Targets | Timeline | Council Plan Aligned | Measures |
|--|--|--|-----------|----------------------|--|
| 1.1 – Develop a 3 year Aboriginal and Torres Strait Islander Arts and Cultural Strategy/ Action Plan and Policy. | To provide adequate Council support over an agreed period of time with and for Aboriginal and Torres Strait Islander artists whom live, visit or practice within the City of Port Phillip. | The strategy has been developed in consultation with Aboriginal and Torres Strait Islander stakeholders from the area over a 6 month period. | Long term | Healthy 2.1 | A 3 year Aboriginal and Torres Strait Islander Arts Strategy developed. |
| | Looking towards 2017 with a focus on maintenance, and growth on current strengths to influence Council's future ten year Community Plan 2017 – 2027. | Informing Council's future community plans. | Long term | Healthy 2.1 | Inclusion of Aboriginal and Torres Strait Islander Arts and cultural programs. |
| 1.2 – Promote Public Arts Opportunities | Use of public art opportunities to create and maintain Aboriginal and Torres Strait Islander visibility within Council boundaries. | Use the profile of Yalukit Wilum Ngargee Festival to enable art practices with public outcomes throughout the year. | Long term | Healthy 2.5 | Commission 1 Aboriginal and Torres Strait Islander public art work per financial year. |
| | Continually identify public art opportunities. | Maintain a partnership with Public Art Officer and Community to identify prospective public art opportunities. | Long term | Healthy 2.5 | Partnership and ongoing communication with Public Art officer developed. |

| Objectives | Action | Recommendations and Targets | Timeline | Council Plan Aligned | Measures |
|--|---|---|-----------------|-----------------------------|---|
| | Scope public art opportunities outside of festival program and as part of, or outside of, Aboriginal and Torres Strait Islander civic occasions. | Increase visibility of Aboriginal and Torres Strait Islander art outside of Aboriginal and Torres Strait Islander specific civic occasions. | Medium term | Healthy 2.5 | 10% increase of Aboriginal Art in Council boundaries. |
| 1.3 – Council Collection Acquisitions | Advocate for broader Aboriginal and Torres Strait Islander representation in Council collection. | Work towards an increase of 5% Aboriginal and Torres Strait Islander art works to be acquired. | Long term | Healthy 2.5 | 1 acquisition of an Aboriginal and Torres Strait Islander Art work per Financial Year. |
| | Continually work with Arts team in promoting Aboriginal and Torres Strait Islander Arts. | Maintain a partnership with the Arts team to promote and develop art opportunities. | Long term | Healthy 2.5 | Ongoing consultation. |
| 1.4 – Rotating collection | With City of Port Phillip Art Team to establish a rotation of Aboriginal and Torres Strait Islander works in the collection to be exhibited in Council building spaces. | The lend leasing of works in the collection to organisations and interested parties as part of a scheme to have works always on display. | Medium term | Healthy 2.5 | 80% Art work on display . |
| 1.5 – Voluntary code of conduct for exhibiting galleries | Demonstrate best practice at a national level when dealing with Aboriginal and Torres Strait Islander arts and artists. | Endorsement of Aboriginal and Torres Strait Islander Art Code. | Long term | Engaged 1.4 | Commission City of Port Phillip code of conduct for exhibiting Aboriginal And Torres Strait Islander art works. |
| | Maintain a registry of volunteer galleries signed up to the Code of Conduct. | Use aspects of City of Melbourne Code of Practice. | Long term | Engaged 1.4 | Volunteer register developed and updated on a regular basis. |

| Objectives | Action | Recommendations and Targets | Timeline | Council Plan Aligned | Measures |
|---|---|---|-------------|----------------------|---|
| 1.6 – Reciprocal residency programs | Encourage reciprocal artist residency programs – inter Council, regionally, remote, international to exchange artists relations. | Indigenous Arts Officer to establish relations and format program. | Medium term | Vibrant 4.1 | Design a residency program in 2014. Start reciprocal residency program in 2015. |
| | | Offering of studio space or collaborative opportunities to local or visiting Aboriginal and Torres Strait Islander artists with organisations such as Linden Centre for Contemporary Art or Gasworks Arts Park. | Medium term | Vibrant 4.1 | Encourage Aboriginal And Torres Strait Islander engagement with arts and cultural organisations |
| 1.7 – Exhibitions and events outside of civic occasions | Encourage more exhibitions and events outside of civic occasions that are either Council produced or Council partnered with external organisations. | Provision of economic development and cultural support outside of civic occasions. | Medium term | Healthy 2.5 | Increase the number of arts and cultural activities by 3 outside of existing civic events. |
| | Encourage and enable community groups to participate in cultural events outside of civic events. | Council demonstrating leadership in community participation in line with current community plan. | Medium term | Healthy 2.5 | Identify appropriate opportunities for community involvement. Review annually. |
| | Increase year round visibility by celebrating and practicing cultural diversity. | Council to endorse and promote local cultural practises. | Medium term | Healthy 2.5 | Update Council webpage. Increased articles in publications such as Divercity. |

| Objectives | Action | Recommendations and Targets | Timeline | Council Plan Aligned | Measures |
|---|---|--|-------------|----------------------|---|
| 1.9 – Aboriginal and Torres Strait Islander art and culture advisory panel. | Set up an advisory panel consisting industry related experts to assist Council with Aboriginal and Torres Strait Islander art and cultural related initiatives. | In line with best practice, Indigenous arts advisory panel is developed to assist Council. | Medium term | Engaged 1.1 | Implement a terms of reference by July 2014 with view of creating advisory panel. |

Focus Area – Festivals and Events

| Objectives | Action | Recommendations and Targets | Timeline | Council Plan Aligned | Measures |
|------------------------------|--|--|-------------|----------------------------|--|
| 2.1 – Yalukit Wilum Ngargee. | A focus on operating the festival towards a ten year anniversary (2015), ideally with an Aboriginal and Torres Strait Islander identified position for the role of Indigenous Arts Officer Festivals and Events. | <p>Festival relations can be maintained and strengthened by establishing long term programs or projects that can seek tri-annual funding as agreed to, and in collaborative partnership with local community stakeholders.</p> <p>e.g. Australia Council Community Partnerships program .</p> <p>Improve marketing and promotional exposure through engaging with an Aboriginal and Torres Strait Islander publicist and /or marketing manager role.</p> | Medium Term | Healthy 5.2 Vibrant 4.1 | In partnership with the Indigenous Policy Officer and HR develop a process of transitioning from mainstream to identified positions. |

| Objectives | Action | Recommendations and Targets | Timeline | Council Plan Aligned | Measures |
|--|---|--|-------------|----------------------------|---|
| | Develop smaller, intimate, achievable YWN social occasion throughout the course of the year to maintain, strengthen and build on artistic and music practices as well as community relations. | A mix of new works, established works and festival commissioned works as part of the festival program. | Medium term | Healthy 5.2 Vibrant 4.1 | Create an event that coincides with the changing of the seasons as informed by the Boon Wurrung calendar. |
| 2.2 – Live music advocacy. | Provide access to audience and economic development for musicians. | Advocacy of regular live music events in various venues or produced events. | Medium term | Healthy 5.2 | 1 Indigenous band to perform within the city of port Phillip per quarter. To be reviewed annually. |
| | Annual review of live music gigs. | Develop a working partnership with the Live N Local program to establish venue contacts. | Short term | Healthy 5.2 | A partnership with Live N Local program is established. |
| 2.3 – St Kilda Festival, St Kilda Film Festival. | Encourage Aboriginal and Torres Strait Islander content and development of original/new works. | Develop and maintain current art film and music sector networks. | Long term | Healthy 2.5 | 10% increase of Indigenous content in the art, film and music sector. |
| 2.4 – Sport and cultural carnival. | Commission a report into an Aboriginal and Torres Strait Islander sports carnival that incorporates art and culture. | A state or national sports and cultural carnival could be held at Albert Park and would highlight both the uniqueness of the area as well as bringing people together. | Long term | Healthy 2.5 | A report is commissioned by 2017. |



Photo: James Henry 2010

Focus Area – Economic Development

| Objectives | Action | Recommendations and Targets | Timeline | Council Plan Aligned | Measures |
|---|---|--|-------------|----------------------|---|
| 3.1 – Arts business support or guidance. | Cultivate business support by Council. | Provide online resources and links to arts business and law administration. | Medium term | Healthy 2.1 | Online access to resources pertaining to the arts sector. |
| 3.2 – Quick response grants | Quick response grants to enable Aboriginal and Torres Strait Islander artists who have resided in or around City of Port Phillip for three years to create new works and encourage a creative outcome in the City of Port Phillip, also to assist artists to develop skills and professional development. | <p>Increased likelihood that Aboriginal and Torres Strait Islander people are often socio-economically marginalised affecting their creative arts and cultural practices.</p> <p>Remaining current with neighbouring Council, City of Melbourne.</p> | Medium term | Healthy 2.1 | An annual grant made available to practicing artist to assist with economic development. |
| 3.3 – Visual arts start up resource kits. | Enable and encourage provision of visual arts resource support through Indigenous Arts Officer and dedicated start up program. | Research highlighted a potential for start-up kits to provide extra resource support to Indigenous visual artists. | Medium term | Healthy 2.5 | <p>Arts start-up kits made available to local artist.</p> <p>Applications to be assessed by the Indigenous Arts Advisory panel.</p> |

| Objectives | Action | Recommendations and Targets | Timeline | Council Plan Aligned | Measures |
|--|---|--|-------------|----------------------|--|
| 3.4 – Arts and Cultural Employment Initiative. | Set up as part of Aboriginal and Torres Strait Islander Arts and Cultural Action Plan. | <p>The setting up of either identified Aboriginal and Torres Strait Islander positions or the encouragement of more Aboriginal and Torres Strait Islander applicants through Aboriginal and Torres Strait Islander recruitment companies.</p> <p>Whole of Council Approach that can influence organisational culture.</p> <p>Address social health detriments such as stress and inclusion.</p> <p>Currently a low Aboriginal and Torres Strait Islander employee representation in Council.</p> | Medium term | Engaged 1.5 | In partnership with the Indigenous Policy Officer and HR develop a process of transitioning from mainstream to identified positions. |
| | Increased temporary employment and subcontracting prospects in regular arts, festivals and event productions. | Where possible Indigenous positions should be encouraged in temporary employment and subcontracting for regular arts, festivals and event productions. | Medium term | Engaged 1.5 | 2 identified positions made available for temporary employment. |
| | Provide career pathways through training, cadetships and mentoring opportunities with employment pathways. | Council to embrace and value the contribution of Aboriginal and Torres Strait Islander people and culture both within the organisation and wider community. | Medium term | Engaged 1.5 | <p>Council to initiate 2 cadetships for the festival period.</p> <p>A mentor program developed for Aboriginal And Torres Strait Islander Arts by 2017.</p> |

| Objectives | Action | Recommendations and Targets | Timeline | Council Plan Aligned | Measures |
|---|--|---|-----------------|-----------------------------|---|
| 3.5 – Natural/Raw Materials Enterprise. | Encourage the start-up of raw materials enterprise with the harvesting of native grasses, seedlings and plants that grow within the local, Sand-belt region. | Review supply of raw materials to Aboriginal and Torres Strait Islander cultural practices. | Medium term | Resilient 3.2 | Partner with Eco centre, Parks Victoria and Boon Wurrung Foundation to establish natural resource corridors for the production and gathering of native resources. |
| | Set up a natural/raw materials pilot program with local stakeholders for cultural revival and maintenance. | Provides economic development and cultural capacity building initiatives. | Medium term | Resilient 3.2 | Pilot program developed by 2015. Pilot program start by 2016. |
| | Review bush foods programs. | Acknowledge Aboriginal and Torres Strait Islander fundamental right to land and the special connection to it. | Short term | Resilient 3.2 | Bush food program is reviewed. |
| 3.6 – Cultural Tourism. | Encourage the start-up of Yalukit Wilum cultural tourism programs between Boon Wurrung custodians and affiliated tourism organisations. | Self-determined cultural tourism representation. | Medium term | Healthy 2.5 | Consultations initiated with Boon Wurrung Foundation to develop a Yalukit Wilum cultural tourism program. |
| | Encourage employment, economic development and cultural safeguarding. | Demonstration of cultural tourism interests from tourism sector. | Medium term | Healthy 2.5 | Promoting self-determined cultural tourism. |

Focus Area – Communications

| Objectives | Action | Recommendations and Targets | Timeline | Council Plan Aligned | Measures |
|--|--|--|-------------|----------------------|---|
| 4.1 – Streamline Aboriginal and Torres Strait Islander Arts, Culture and Heritage web-pages. | Indigenous Arts Officer to work with communications, heritage and suitable roles to review and redesign content for best online presence. | Work with related Council departments to update and maintain Aboriginal and Torres Strait Islander arts, culture and heritage related web pages. | Medium term | Healthy 2.5 | Web presence updated by the end of 2014. |
| 4.2 – Dual naming. | Encourage dual naming where possible for exhibitions and place, naming should be encouraged as part of the area's uniqueness and identity. | <p>Indigenous Arts Officer to work with primary stakeholders for consultation on dual naming of places and intangible practices.</p> <p>Work with RAP internal working group.</p> | Medium term | Vibrant 4.1 | <p>Develop a place naming program</p> <p>Publish a small language resource in partnership with Boon Wurrung Foundation.</p> <p>Distribute language resource publication to libraries, childcare centres, schools and residents.</p> |
| 4.3 – Education packs. | Fill the demonstrated demand within and outside of Council for localised educational resources. | Develop and distribute educational packages relational to age and interest groups within the City as defined by the Yalukit Wilum Elders group with an emphasis on libraries, Home Based Child Care, primary schools, after school care, adventure playgrounds, school holiday activities, high schools and resident families. | Long term | Healthy 2.5 | Develop and distribute education packages relevant interest groups. |

Focus Area – Advocacy

| Objectives | Action | Recommendations and Targets | Timeline | Council Plan Aligned | Measures |
|---|---|--|-----------|----------------------|--|
| 5.1 – Advocating national and state based Aboriginal and Torres Strait Islander arts and cultural approach. | <p>There are no national or state based Aboriginal and Torres Strait Islander arts and cultural approaches for local government.</p> <p>Continuity of national and state based approaches that are tailored to localised relations.</p> | Council to advocate for a state and national based approach for all Councils in establishing a protocols for working with Aboriginal and Torres Strait Islander staff or community that is cyclically updated with Municipals Association Victoria (MAV), Victorian Local Government Association (VLGA), Australian Local Government Association (ALGA). | Long term | Engaged 1.4 | Promote City of Port Philips commitment and leadership to other local government agencies. |

Focus Area – Protocols

| Objectives | Action | Recommendations and Targets | Timeline | Council Plan Aligned | Measures |
|--|--|--|------------|----------------------|--|
| 6.1 – Cross Cultural or Intercultural induction program. | Contribute to a whole of Council approach and quality assurance. | <p>Indigenous Arts Officer to work with Indigenous Policy Officer and stakeholders to structure.</p> <p>Be a transferable program for residents and tourism.</p> <p>Council Reconciliation Action Plan commitment.</p> | Short term | Engaged 1.1 | <p>Cross-cultural or Intercultural induction program is developed.</p> <p>Program to be developed in conjunction with the Indigenous Policy Officer.</p> |
| | Provide Aboriginal and Torres Strait Islander capacity building opportunities through arts and culture for local Aboriginal and Torres Strait Islander stakeholders. | Culturally appropriate resources to be made available. | Short term | Engaged 1.1 | Best practice guidelines on arts and culture are researched to be made available. |

| Objectives | Action | Recommendations and Targets | Timeline | Council Plan Aligned | Measures |
|---|--|---|-------------|----------------------|--|
| 6.2 – Intellectual Property rights and copyright. | Safeguard Aboriginal and Torres Strait Islander cultural and intellectual property rights both individually and as a self-determined collective. | <p>Reviewing retrospective signing of Intellectual Property agreements.</p> <p>Naming intellectual property agreements e.g - Yalukit Wilum Ngargee/ new childcare centre.</p> | Short term | Engaged 1.5 | Develop working relationship with Intellectual Property Rights Australia – Indigenous Knowledge consultants. |
| | Whole of Council being consistent with cultural recognition of intellectual property rights and copyright. | Indigenous Arts Officer and Indigenous Policy Officer to develop with workshops on intellectual property rights. | Short term | Engaged 1.5 | Workshops to be held with council employees on intellectual property Rights in 2016. |
| 6.3 – ‘Whole of Council’ approach. | <p>Inspire a welcoming presence for Aboriginal and Torres Strait Islander people, knowing that the whole of Council is aware and acts culturally appropriately.</p> <p>‘Whole of Council’ Aboriginal and Torres Strait Islander arts and cultural approach should be encouraged as part of the area’s uniqueness and identity.</p> | <p>Update inconsistent digital presence such as email signatures recognising Yalukit Wilum acknowledgment.</p> <p>Terminology e.g Indigenous spelt with capital I for Australian Aboriginal and Torres Strait Islander people.</p> <p>The Council Plan to include in its opening paragraph a reference and acknowledgment to First Peoples, being the Yalukit Wilum and Boon Wurrung.</p> | Medium term | Healthy 2.1 | All Council staff to attend suitable cross-cultural or intercultural induction courses. |

Focus Area – Heritage

| Objectives | Action | Recommendations and Targets | Timeline | Council Plan Aligned | Measures |
|-------------------------------------|---|---|-------------|----------------------|---|
| 7.1 – Intangible Cultural Heritage. | Set up research and review process with heritage area for Aboriginal and Torres Strait Islander intangible cultural heritage mechanisms. | Maintain Intangible Cultural Heritage - arts and cultural heritage registry or inventory list. As related to in arts and cultural policy clause 5.10.4. (see page 34). | Medium term | Healthy 2.5 | Perform an annual review on Aboriginal And Torres Strait Islander heritage sites in City of Port Phillip area. |
| | Provide safeguarding for intangible cultural heritage mechanisms for Aboriginal and Torres Strait Islander cultural heritage. | Research and document best practice on safeguarding intangible cultural heritage. | Medium term | Healthy 2.5 | Best Practice Guideline developed by 2016 and to be reviewed annually. |
| | Advocate Yalukit Wilum and broader Aboriginal and Torres Strait Islander heritage and cultural presence utilising the Emerald Hill Library & Heritage Centre. | Committing to Councils dedication to promoting of a culturally vibrant city. | Medium term | Healthy 2.5 | Aboriginal And Torres Strait Islander and Yalukit Wilum history displayed at Emerald Hill Library & Heritage Centre 2014. |



Photo: Anthoula Ververis 2012

Historical Perspectives

The Yalukit Wilum are one of six clans that form the Boon Wurrung language group, which are one of five wurrungs or tongues that form the Kulin nation. A linguistic categorisation, the Kulin nation consists of the Boon Wurrung, Woi Wurrung, Watha Wurrung, Dja Dja Wurrung and the Daung Wurrung. It should be noted that over sixty variations exist in the spelling of Boon Wurrung, including Boon Wurrung words and that this is a common occurrence.

The ancestral lands of the Boon Wurrung cover hundreds of kilometres of Victorian coastline, stretching from the Werribee River in what is now the western suburb of Melbourne up to Hobsons Bay. Boon Wurrung country then follows the coast southward encompassing Port Phillip Bay and the Mornington Peninsula, Western Port Bay; French, Phillip and Churchill Islands, and Wilsons Promontory.

Richard Cotter writes how present day Sorrento was the site of the first unsuccessful European settlement attempt in 1801. He indicates that if a member of the Bunwurrung balluk clan were to stand at the site during the last ice age nearly twenty thousand years ago, they would not have seen any sign of coastline, as it was over two hundred kilometres away. Cotter outlines how Port Phillip and Western Port Bays were broad plains ideal for hunting game. Ancestral oral tradition of these events is demonstrated by Boon Wurrung Arweet or Elder Spokesperson Aunty Carolyn Briggs who states that

One day – many, many years ago – there came a time of chaos and crisis. The Boonwurrung and the other Kulin nations were in conflict. They argued and fought. They neglected their biik (land). The murrnong (yam daisy) was neglected. Too many animals were killed and not always eaten. The gurnbak (fish) were caught during their spawning season. The iilk (eel) were not harvested.

As the chaos grew, the warreeny (sea, ocean) became angry and began to rise. The wurneet (river) became flooded and eventually the whole flat plain was covered in baany (water). It threatened to flood their whole barerarerungar (country).

Aunty Carolyn shares how the terrified people sought assistance from Bundjil but explains how

Bundjil was angry with his people, and he told them that they would have to change their ways if they wanted to save their land. The people thought about what they had been doing and made a promise to follow Bundjil. Bundjil walked out to the warreeny (sea, ocean), raised his tjeera (spear) and directed the warreeny to stop rising. Bundjil then made the Boonwurrung promise that they would respect the laws.

Aunty Carolyn concludes by referring to how

The baany (water) never subsided but stayed to create a large bay that the Boonwurrung called Nairn (Port Phillip Bay). The warreeny took away much of the biik (land) of the Boonwurrung and their barerarerungar (country) was reduced to a narrow strip of coastline.

The Boon Wurrung people are estimated to be one of the first Aboriginal language groupings of the South East Australian or Victorian region to be in contact with the British colonial settlers. Although whalers and sealers had been present in the area, it was the first 1801 landing in Sorrento that signifies those early relationships, which is recognised by most Aboriginal and Torres Strait Islander people as an invasion.

Founding the Colonies

The founding of the first Australian colony began in 1770 when Captain James Cook proclaimed New South Wales (NSW) and the east coast of the continent British. It was 18 years later on the 26 January 1788 when the First Fleet arrived in Port Jackson or on Gadigal country. Two weeks after that day, on February the 7th, Governor Arthur Phillip claimed the eastern part of Australia on behalf of the Empire of Great Britain.

Between 1788 and 1901 Australia existed as a complex part of a group of independent British colonies. The NSW colony not only included the eastern part of the Australian continent but also "all the islands adjacent in the Pacific Ocean within the latitude of 10°37'S and 43°39'S." This included New Zealand's North Island and part of the South Island that remained part of and administered by NSW until 1841 when the islands became an independent colony.

In 1829 British Law was applied to the entire Australian continent, making everyone a British subject by birth. This in theory meant each subject was granted basic human rights. During the 1850's colonies were given the right to govern themselves through their own parliaments. This meant that they could make laws regarding who could and couldn't vote. For example, in 1885 and 1893 respectively, Queensland and Western Australia passed their own laws stating that Indigenous people could not vote. However, South Australia in 1895 (which at this time included the Northern Territory) "made laws which said that all adults could vote including all women and therefore all Indigenous women"

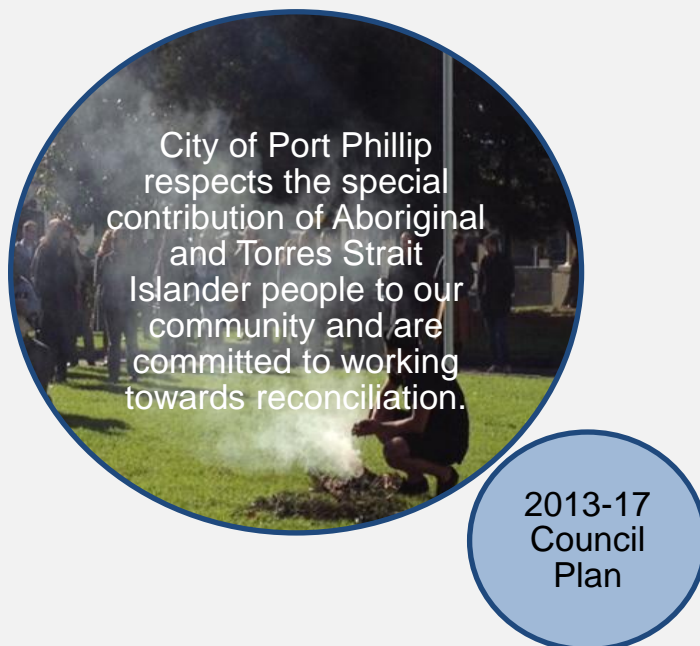
This is demonstrated from as early as 1896 when members of the Aboriginal community of Raukkan (Point McLeay) in South Australia voted in state and federal elections. As mentioned earlier Australia has a complex history, this includes the lead up to the referendum of May 26 1967.

Referendum

It is a widespread misconception that all Aboriginal and Torres Strait Islander peoples gained the right to vote as a result of the 1967 Referendum. The reality is that in some regions around Australia some Aboriginal and Torres Strait Islander peoples gained this right at a federal level in 1962.

According to the Australian Electoral Commission's publication *History of the Indigenous Vote*, "in March 1962 the Commonwealth Electoral Act was amended to provide that Indigenous people could enrol to vote in federal elections if they wished." In addition the publication refers to 1962 and "the right to vote in state or territory elections was also extended to Indigenous people in the Northern Territory and Western Australia".

It was in 1965 that Aboriginal and Torres Strait Islander people around Australia gained the same voting rights as other Australians. This had eventuated when Queensland followed the other states by permitting Indigenous people to vote in state elections.



The Cultural Renaissance

Art continues to remain central to Aboriginal and Torres Strait Islander way of life as it has been for countless centuries. Of course Australian Aboriginal and Torres Strait Islander artists have a long tradition of making art, one that goes back at least fifty millennia.

Aboriginal and Torres Strait Islander artists who live outside of their traditional environments; Wally Caruana states “have played a significant role in the renaissance of Aboriginal culture.”

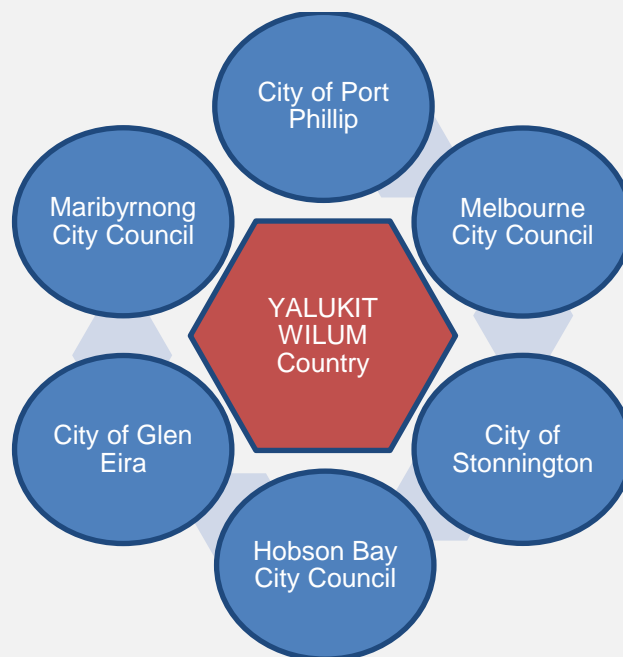
Artists that practice outside of the language of traditional art practices due to the complexities of past government policy are often referred to as urban or rural artists. The description of urban or rural artists can be useful terms to signify not a particular style of art but rather a social setting.



Destiny Deacon, *Sheep dip*, 2006
pp2006.6.491, Port Phillip City Collection

Local Government

The below graphic indicates Local Government Authorities that overlap on Yalukit Wilum country.



Each Council varies in their approaches to Yalukit Wilum heritage and broader Aboriginal and Torres Strait Islander cultural practices within their respective municipal areas.

Reconciliation Action Plans are active around some of the mentioned Councils, but not all of the Councils as yet have one in place.

Some Councils have a dedicated Indigenous arts unit, or employ Indigenous liaison roles relating to arts, culture and heritage that are either specified as identified Indigenous or non-identified positions. Whilst there are Councils where Indigenous arts and cultural programs or projects may be considered a

part of a Council officer's portfolio. Meanwhile there are other Councils who do not offer any Indigenous related Council officer roles or programs.

Each Council presents different resource access for Indigenous artists. Some Councils provide comprehensive arts, culture or heritage information sources of guidance; through to Councils that only offer links to information sheets related to historical or flora and fauna based information.

The spectrum of Council funding streams for Aboriginal and Torres Strait Islander arts range from specific quick response Indigenous arts grants through to general cultural development funding, or no funding stream opportunities for Aboriginal and Torres Strait Islander artists.



The City of Port Phillip

The City of Port Phillip is an iconic inner city municipality located on the coastal strip of Port Phillip Bay. Formed in 1994 through the amalgamation of three local Councils – South Melbourne (est.1855), St Kilda (est.1857) and Port Melbourne (est. 1860) - the City of Port Phillip now consists of seven wards represented by seven councillors.

Overall the 2011 City of Port Phillip demographics or estimated residential population (ERP) was 97,854. There are currently 283 residents who identify as Aboriginal and/or Torres Strait Islander making up 0.3% of the total population, a significant increase of 47 residents from the 2006 – 2011 census reporting.

Since 1994 the City of Port Phillip has engaged an Aboriginal/Koori art officer, whose role has been to promote Aboriginal and Torres Strait Islander artistic and cultural practice within the Council surrounds and broader environs.

Originally situated in St Kilda's historic Linden Gallery on Acland St, the Koori Art Unit, as it was known played a vital role in beginning and shaping the Council's early relationships with Aboriginal arts and artists. The Koori Art Unit produced the first *We iri We Homeborn* celebrations, for National Aboriginal and Islander Day of Observance Committee or NAIDOC week that included art and cultural heritage programs encompassing, song, visual art, and community access workshops.

The Linden Centre for Contemporary Arts has maintained since the year 2000, a dedicated annual Indigenous art show, and continues to engage with Aboriginal and Torres Strait Islander artists, curators and writers both locally and nationally. Artists that have exhibited at The Linden have gained and continue to gain successes in the arts and cultural industry.

These earlier celebrations have laid the foundations for what have become other celebratory festivals and events within the City of Port Phillip such as the

Bless Your (Big) Blak Arts Festivals 2001/2003 and the Yalukit Wilum Ngargee festival that has run consecutively since 2006 til present.

Finding a voice through engagement with the festival, annual exhibitions such as the *CONFINED* Indigenous prison art exhibition, have gone on to be regular exhibitions which have developed a life beyond the Yalukit Wilum Ngargee festival.

Currently there is a full time Indigenous Policy Officer, part time Indigenous Arts Officer and a part time Indigenous Festivals and Events Officer that work within the local community boundaries.

The Indigenous Arts Officer roles presently sit in the Festivals unit, which alongside Libraries and Sport and Recreation makes up part of the Culture and Recreation department of the Community Development Division.

Considered a specialist cultural role, the Indigenous Arts Officer role encompasses multiple tasks and responsibilities that cross over diverse fields of artistic, community and cultural engagement, operation and delivery.

The Yalukit Wilum Ngargee festival acts as a specialist multidisciplinary community platform for writers, dancers, singers, filmmakers and musicians who continue to create and perform works that contribute to contemporary Australia's artistic and cultural landscape while acknowledging and actively celebrating connection to country.

Aboriginal and Torres Strait Islander Art and Culture related Policy

The current, Arts and Culture Policy references Council's commitment in supporting a culturally vibrant city and outlines principles and objectives for Council related arts and cultural services, programs and facilities. Council's support for arts and culture acknowledges the social, health and wellbeing and economic benefits of fostering a diverse, culturally engaged and active community. In addition its mention of Indigenous cultural matters is covered by two main policy clauses relating to both arts and heritage, as highlighted below.

5.4 Indigenous Arts



5.4.1 We maintain a focus for Indigenous arts through a high quality festival (Yalukit Willam Ngargee).



5.4.2 We support and encourage cultural agencies to work with Indigenous artists and communities.



5.4.3 A new Indigenous arts framework will create increased awareness of Indigenous issues and audience understanding.

5.10 Cultural Heritage



5.10.1 We encourage, by example, the formal acknowledgement of the traditional custodians of the land at the beginning of all events.



5.10.2 We acknowledge and value Indigenous heritage as an integral part of the cultural heritage of the Municipality.



5.10.3 We seek out opportunities to illustrate the Indigenous and cultural significance of places and their stories.



5.10.4 We document and collect the tangible and intangible heritage of Port Phillip and its communities in a variety of formats, (documents, visual records, audio visual, oral histories, multimedia etc.) and work with the community to secure this heritage for future generations.

Social Justice Charter

The *Social Justice Charter* (2012) is guided by the Council's commitment to human rights and the recognition of all individual rights within the City of Port Phillip. Further to this Council is legally obligated under the *Victorian Charter of Human Rights and Responsibilities* to consider human rights when making laws, developing policies and providing services. Considered an active principle that is about change the *Social Justice Charter* was designed to assist in Council policy and decision-making processes based on six key principles:

It is stated in the City of Port Phillip's *Social Justice Charter* that



We acknowledge the Indigenous community's right to self-determination and in doing so recognise the key roles of the Indigenous community in becoming involved and helping to shape council activities.



We recognise the debt all who now live on this land owe to the First people. Council knows that many Indigenous people experience systemic disadvantage and we are committed to changing this through working with and alongside our Indigenous community.



The City wants to develop partnerships with Indigenous Australians, so that we can work together to make change and improve their wellbeing. Helping people to get involved in decision-making is a great way to work towards this goal.

Community Plan

In April 2007 the City of Port Phillip held the Port Phillip Speaks Community Summit resulting in the *Community Plan, 2007 – 2017*. The *Community Plan* vision statement outlines that

We want our Council to demonstrate leadership in community participation, strategic planning, advocacy to other levels of government and accountability to the community.

The *Community Plan* covers five main topics and priorities for action. As noted under topic 2 titled - *Building our community – connecting people* – it states that a part of its purpose is about

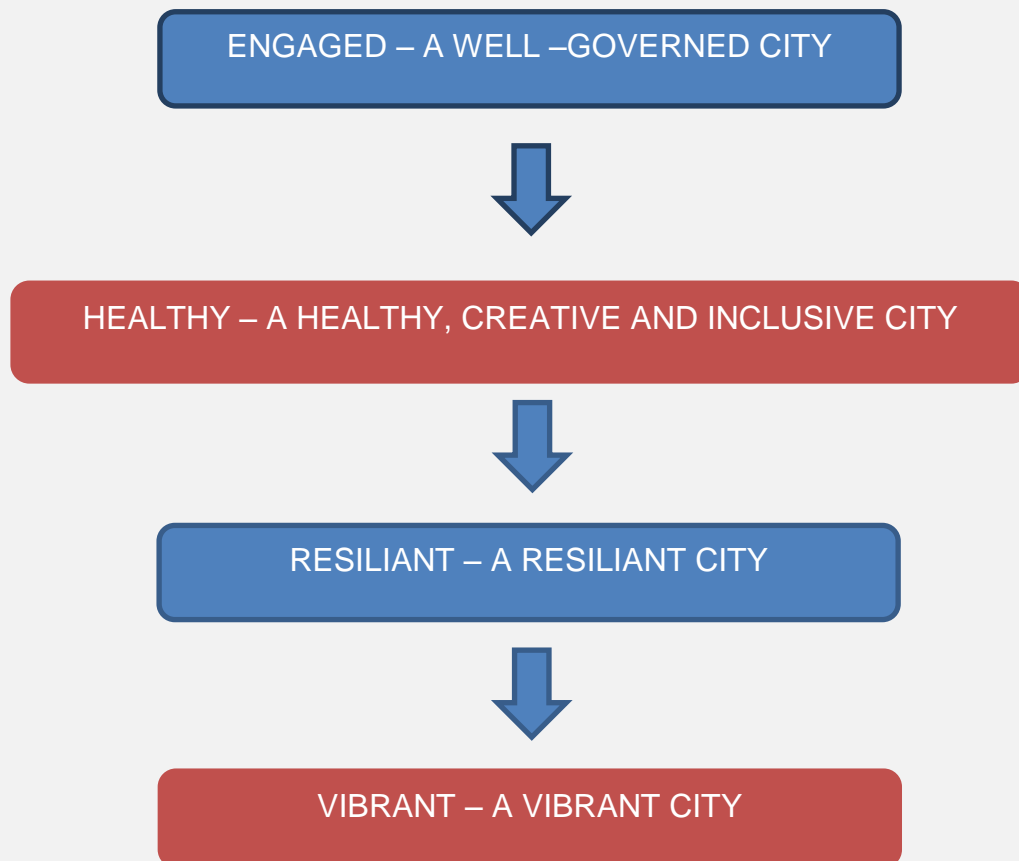
Bringing people together to break down isolation through shared interests and projects was identified as critical to building community, particularly through neighbourhood activities – street parties, arts activities or “green projects” to conserve water or create shared gardens.

Another outcome of the *Community Plan* was the identification through a voting process of the top ten priorities. Point nine details art and culture stating that the Council will

Develop safe and affordable cultural events and entertainment opportunities, involving people across age and interest groups providing alternatives to licensed venues.

Council Plan

The *Council Plan* 2013 – 2017 was informed both by elected Councillors and conversations held within the community. Each newly elected Council is required by legislation to develop a new *Council Plan*. The *Council Plan* is Council's overall statement that discusses its vision, strategic objectives, priorities and values, with an aspiration to serve the best interests of the Port Phillip community. There are four themes to support Council's vision, each of the objectives and actions in this Aboriginal and Torres Strait Islander Arts strategy have been aligned with 2013 – 2017 Council plan.



The plan also provides an overview regarding what Council considers its many roles to be, as detailed below.

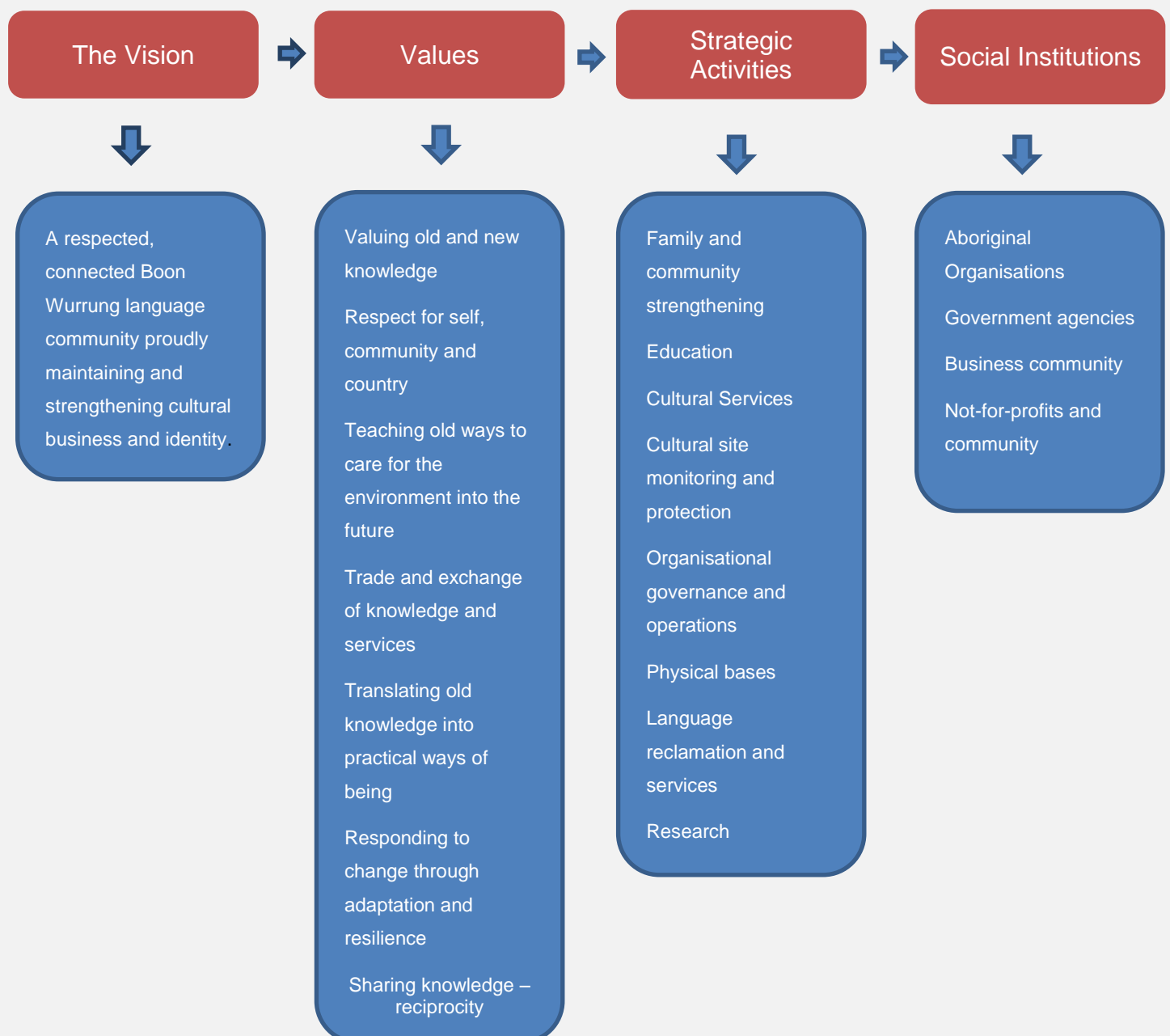
| Council's Role | Council Will | Example |
|------------------|---------------------------------------|--|
| Leader | Lead by Example | Pursue social justice for all people in our community |
| Service Provider | Fully or partially fund services | Provide and promote opportunities for family, youth and children's services |
| Deliverer | Directly implement projects and works | Enhance our urban forest through trees that thrive in our locality |
| Partner | Contribute funds or other resources | Partner with others to improve the quality of water in the bay and deliver storm water harvesting projects |
| Facilitator | Bring stakeholders together | Support businesses, facilitate networks and opportunities for a viable future |
| Regulator | Take direct legal responsibility | Develop a policy that protects heritage and accommodates sustainability |
| Funder | Provide funds or other resources | Fund and partner with other providers for family, youth and children's services and facilities in the City |

Did you know?
31% of people surveyed, agree that it is Very Important to be able to have access to raw materials for the production of contemporary Indigenous art works.

Methodology

A mixed research methodology including Aboriginal and Torres Strait Islander Research Methodologies and Action Research was used throughout the research process.

The dual naming of the research methodology is guided by the Boon Wurrung Foundation's vision statement outlined below.



Action Research

Aspects of the research methodology included Action Research tools to assist in informing and developing future strategically orientated actions. The flexible, experiential, social and cyclical nature of Action Research presented the potential for organisational change and community empowerment, whilst maintaining the research processes integrity and high ethical standard. There are four main stages to the cyclical nature of Action Research including observation, reflection, planning and action.

Research Methods

Interviews: Interviews and conversations were semi-structured, one-on-one and open-ended.

Consultations: Consultations included group, community and organisational meetings.

Forums, Summits, Conferences and Expos: Attendance at industry related events and conferences.

Survey: Surveys were conducted anonymously and consisted of quantitative and qualitative questions.

Literature Review: Select literature was current and relevant to the research – including printed publications, online academic publications, Government reports and free press.

Document Analysis: Document analysis was not a mere summary or description of what happened, but rather an analysis of the motivation, intent and purpose of a document within a particular historical context.

Audio/Visual Documentation: Gathering of qualitative research from DVD/video productions, photographic documentation and aural recordings

Ethics

Research ethics are aligned with the AIATSIS (2012) *Guidelines for Ethical Research in Australian Indigenous Communities* and with the Australia Council's (2004) *National Aboriginal and Torres Strait Islander Arts Policy*. The practice of national frameworks for ethics and policy objectives within the research are considered to be transferable objectives for best practice, the maintenance of research integrity and the good faith interests of the local Aboriginal and Torres Strait islander community and appropriate stakeholders.

The AIATSIS (2012) 14 research principles table is designed to be updated by the researchers with the alignment of research practices to each of the ethical principles. At the completion of the research and consultation the ethical principles table is intended to be signed off by the Local Indigenous Network, Boon Wurrung Arweet and the City of Port Phillip. Once the draft Indigenous Arts Strategy and Recommendations have been signed off it will be ready for general public administration, discussion and guidance.

Rights, Respect and Recognition

Principle 1: Recognition of the diversity and uniqueness of peoples, as well as of individuals, is essential.

Principle 2: The rights of Indigenous peoples to self-determination must be recognised.

Principle 3: The rights of Indigenous peoples to their intangible heritage must be recognised.

Principle 4: Rights in the traditional knowledge and traditional cultural expressions of Indigenous peoples must be respected, protected and maintained.

Principle 5: Indigenous knowledge practices and innovations must be respected, protected and maintained

Negotiation, Consultation, agreement and mutual understanding

Principle 6: Consultation, negotiation and free, prior and informed consent are the foundations for research with or about Indigenous peoples.

Principle 7: Responsibility for consultation and negotiation should achieve mutual understanding.

Principle 8: Consultation and negotiation should achieve mutual understanding about the proposed research.

Principle 9: Negotiation should result in a formal agreement for the conduct of a research project.

Participation, collaboration and partnership

Principle 10: Indigenous people have the right to full participation appropriate to their skills and experiences in research projects processes.

Benefits, outcomes and giving back

Principle 11: Indigenous people involved in research, or who may be affected by research, should benefit from, and not be disadvantaged by, the research project.

Principle 12: Research outcomes should include specific results that respond to the needs and interests of Indigenous people.

Managing research, use, storage and access

Principle 13: Plans should be agreed for managing use of, and access to, research results.

Reporting and compliance

Principle 14: Research projects should include appropriate mechanisms and procedures for reporting on ethical aspects of the research and complying with these guidelines

Sign off - Signatures and thumb prints

This sign off signature and thumb print section is presented as an in principle cultural redress agreement that has been endorsed to the satisfaction of:

Boon Wurrung Arweet

Local Indigenous Network Chair Person

City of Port Phillip Representative

Community prints of endorsement (thumb prints and printed name)

References

Australian Electoral Commission. (2006). History of the Indigenous Vote. ACT, Canberra: Australian Electoral Commission

FATSIL. (2008). Voice of the Land, issue 38. Melbourne, Victoria. The Federation for Aboriginal and Torres Strait Islander Languages.

Wally Carauna. (2003). Aboriginal Art, Singapore, Thames & Hudson.

Richard Cotter. (2001). No Place for a Colony Sullivan bay, Sorrento & the Collins Settlement, Melbourne, Victoria, Essien.

Appendix

Reconciliation Victoria – Reconciliation in Local Government table

| | |
|--|---|
| 7.4 Indigenous Liaison Officers | <p>It is important that councils, and in particular those responsible for managing Indigenous Liaison Officers, acknowledge and appreciate the value of the contribution of these Officers' to Council, acknowledge the challenges they face and provide adequate support and management of them. Indigenous Liaison Officers must manage expectations from the community, which may be beyond the scope of their role, or even beyond the scope of the local government mandate. They are also often called upon by various sections within local government to respond to or provide advice on anything considered an Indigenous issue. They can in some respects become stuck in the middle of situations and pulled in many directions. This could lead to burnout or job dissatisfaction if not managed well. In addition to providing effective management support and career pathways for those staff, local governments can also improve the retention of Indigenous staff by developing an organisational culture that values and recognises Indigenous contributions, and ensure all staff become culturally aware and competent. (p. 49)</p> |
| 9.4.2 Employment and economic development | <p>Local governments should develop strategies to increase Indigenous employment within their workforce. Indigenous employment in local government is generally very low. The Victorian State government has set a target of one per cent Aboriginal employment in the Victorian public service by 2015, which is slightly higher than the proportion of Indigenous people in the overall population, at around 0.65 per cent. (p. 55)</p> <p>Local government has an important role to play, in particular in addressing two of the key social determinants of health - stress and social inclusion – through recognition and promotion of Indigenous peoples' culture and contribution, and fostering inclusive communities and social capital. However these factors are impacted by all sectors of society and require holistic and integrated responses. (p. 56)</p> |
| 9.4.5 Arts and Culture | <p>Local governments have significant potential to celebrate Aboriginal culture and strengthen communities through supporting arts and cultural activities. There are many diverse examples of Victorian local governments supporting Indigenous arts and initiatives, including:</p> <ul style="list-style-type: none"> • Commissioning or procuring Indigenous artworks for display in public and council spaces • Inclusion of indigenous arts and performance in existing council festivals and events; • Supporting cultural initiatives such as cultural gardens, traditional cook-ups and caring for country workshops • Supporting access to cultural facilities such as gathering places; and • Supporting local artists through grants, sponsoring exhibitions or joint projects. <p>Promoting Indigenous arts can create positive economic, social and cultural outcomes for local Aboriginal communities, as well as building recognition, appreciation and harmony within the wider community. (p. 57)</p> |

Working Table for Arts, Festivals and Cultural Economic Development and Employment Opportunities.

The jobs, cadetship and mentoring opportunities table is essentially an overview of possible arts, cultural and heritage based areas that council can advocate for temporary or permanent positions. The position Council holds as an enabling body can assist in the creation of future prospects for Indigenous artists and production staff. The consideration of these roles should be reflective in an Aboriginal Economic Development and Employment Strategy that is reflective of community needs, interests and the expectation towards growth within this area, with an emphasis on being success ready.

| DOMAIN OPENINGS | |
|--|--|
| Festivals (Inc. sports carnivals, cultural gatherings and events) | Artistic Director, General Manager, Marketing Manager, Production Manager, Program Managers (Creative/cultural, Markets, Hosting and Marshalling, Stage and Back of House (audio/lighting) and Volunteers), Assistant Positions, Talent, Designer, Publicist |
| Visual Arts | Curator, Installation Technician, Marketing Manager, Event Manager, Assistant Position, Delivery Driver, Studio Assistant, Talent |
| Music | Program manager, Stage Manager, Back of House (Audio/Lighting), Front of House, Talent |
| Dance | Choreographer, Marketing Manager, Producer, Stage Manager, Artistic Director, General Manager |
| Theatre | Director, Producer, Back/Front of House, Talent, Writer, Publicist |
| Literature | Publisher, Editor, Writer/ Contributors/Talent, libraries. |
| Film | Producer, Director, Cinematographer, Camera, Marketing Manager, Writer, Talent |
| Research | Researcher (s), Research Assistant |
| Tourism | Tour Guide, Market Stall Holder |
| Community Development | Community Development Officer |
| Hospitality | Front of House/ Reception, Floor and Bar, Kitchen |
| Environment | |

Australia Council for the Arts - Aboriginal and Torres Strait Islander Arts Policy

| | |
|------------------------------------|--|
| Respect | <p>We acknowledge and respect the Aboriginal people and Torres Strait Islanders of Australia as the traditional owners and custodians of Australia and its territories.</p> <p>We acknowledge and respect the essential connection between the arts, culture, heritage, land, sea and (customary) law in Aboriginal and Torres Strait Islander society.</p> <p>We will encourage the awareness and maintenance of Aboriginal and Torres Strait Islander Cultural protocols throughout the arts.</p> |
| Authority | <p>We recognise that Indigenous authority and self-determination are essential in relation to the arts.</p> <p>We recognise the rights of Indigenous people to claim control and enhance their cultural development and cultural maintenance through the arts.</p> <p>We endorse the right of Aboriginal people and Torres Strait Islanders to own and control their cultural and intellectual property.</p> |
| Rights and Responsibilities | <p>We endorse the rights of Aboriginal people and Torres Strait Islanders to fully express their spirituality, integrity and authority through the arts.</p> <p>We accept the responsibility of representing the rights and aspirations of Aboriginal and Torres Strait Islander artists and arts workers.</p> |
| Diversity | <p>We acknowledge Aboriginal and Torres Strait Islander cultural diversity and cultural pluralism.</p> <p>We acknowledge Australia's cultural diversity and embrace cultural cooperation.</p> |
| Policy Objectives | <p>Ensure that all decisions related to Aboriginal and Torres Strait Islander arts within the Australia Council are guided by the Policy.</p> <p>Identify and implement the Australia Council's priorities for development of Aboriginal and Torres Strait Islander arts.</p> <p>Develop better ways to support Aboriginal and Torres Strait Islander artists and arts organisations.</p> <p>Build links with other key stakeholders.</p> <p>Maintain and improve networking opportunities.</p> <p>Monitor and report on the level of support for Aboriginal and Torres Strait Islander arts activities. (Australia Council, 2004, p. 3-4)</p> |

Abbreviations

AES – Aboriginal Employment Strategy
AIATSIS – Australian Institute of Aboriginal and Torres Strait Islander Studies
ATO – Australian Taxation Department
ATSI – Aboriginal and/or Torres Strait Islander
BWF – Boon Wurrung Foundation
COAG – Council of Australian Governments
CoM – City of Melbourne
CoPP – City of Port Phillip
ERP – Estimated Residential Population
IAS – Indigenous Arts Strategy
ISCHS – Inner South Community Health Service
LIN – Local Indigenous Network
MAV – Municipals Association Victoria
NAVA - National Association for the Visual Arts
NAIDOC – National Aboriginal and Islander Day of Observance Committee
OZCO – Australia Council for the Arts
PPCfR – Port Phillip Citizens for Reconciliation
RAP – Reconciliation Action Plan
SJC – Social Justice Charter
UN – United Nations
UDHR – Universal Declaration of Human Rights
VCA – Victorian College of the Arts
YWE – Yalukit Wilum Elders
YWN – Yalukit Wilum Ngargee



Brook Andrew, *Paradise 3 (yellow)*, 2011
pp2013.4.559, Port Phillip City Collection

Front page image credits:
Community Mural, lead artist Reko Rennie, photo: Bindi Cole, 2007
Yalukit Wilum Ngargee performance, Photo: Steven Rhall, 2013