



# FIRST PEOPLES:

## A ROADMAP FOR ENHANCING INDIGENOUS ENGAGEMENT IN MUSEUMS AND GALLERIES

### INDIGENOUS ROADMAP

Written by Terri Janke and Company





**Prepared by**

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The feedback from the consultations and workshops run nationally is also acknowledged in helping to shape the content on the discussion paper.

## Warning

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

It also contains some language that might be considered offensive.

## Language

The term Indigenous people is used throughout this Roadmap. This is used interchangeably with First Peoples. These terms are used to refer to Aboriginal and Torres Strait Islander people, Indigenous Australians, who are the First Peoples of Australia.

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## EXECUTIVE SUMMARY

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, in consultation with the sector. It should be read in conjunction with the Project Report, First Peoples and Australian Museums and Galleries. The Audit report should also be referenced.

The Roadmap is built on **5 Key Elements for Change**. These key elements tap into different parts of the sector to ensure that museums and galleries are building stronger relationships with Indigenous Australians and evolving away from their Eurocentric foundations.

The first key element is **Reimagining Representation**. The goal of reimagining representation is to change the way Indigenous peoples are represented in museums and galleries. To do this, museums and galleries need to reflect on past injustices. This means acknowledging the role museums and galleries played in colonisation and dominant historical narratives. Further, Indigenous peoples voice also need to be amplified by increasing exhibitions that involve strong Indigenous engagement and relationships. Increasing exhibitions that involve acknowledgement of Indigenous knowledge is encouraged. Additionally, exhibitions that involve truth-telling need to be addressed. A national coordinated program would encompass all museums and galleries and lead to increased Indigenous audiences.

The second key element is **Embedding Indigenous Values into Museum and Gallery Business**. This element aims to move museum and gallery values away from their Eurocentric foundations. Indigenous values need to be encouraged in museums and galleries in order to make Indigenous peoples feel welcome and safe. In order to transfer these values across museums and galleries should introduce Reconciliation Action Plans (RAPs). RAPs encourage everyone in the organisation to shift their thinking of Indigenous people and get excited about Indigenous engagement. Other value shifts need to occur in policy updates, interpretation guidelines and including Indigenous programming in budgeting. Additionally, there need to be Indigenous voices on boards and cultural competency training. This will make Indigenous Australians and Indigenous staff feel safe in museums and galleries.

The third key element is **Increasing Indigenous Opportunity**. Indigenous opportunity looks at improving employment for Indigenous staff. Indigenous knowledge is a skill which needs to be compensated accordingly. Positions and workplace environments need to value Indigenous knowledge. By valuing this knowledge, there will be higher retention of Indigenous staff. Additionally, Indigenous staff need support to access executive positions and professional development opportunities. This will mean that museums and galleries can work towards having supportive working environments for Indigenous staff. Further, working with Indigenous organisations will build trust with local communities, as they will feel they are being supported.

The fourth key element is **Two Way Caretaking of Cultural Material**. This element aims to transition the care of Indigenous cultural material into the hands of Indigenous Australians. Indigenous cultural material is owned by Indigenous Australians and giving them a voice in decisions is important to rebuilding trust. This voice stems from creating agreements with Indigenous communities to ensure their collections are being cared for the way they want. Further, museums and galleries should train Indigenous communities to look after their cultural material.

The fifth key element is **Connecting with Indigenous Communities**. This element focuses on repatriation and support. Providing Indigenous communities with the tools to properly repatriate their material is essential. This could come in the form of outreach programs or collaborations. Additionally, pooling funding to support Indigenous communities would result in larger funding opportunities, more support for Keeping Places, sharing cultural advisors, and more opportunities for travelling exhibitions.

**Critical Pathways** have been introduced to ensure that certain targets are reached by all museums and galleries. These critical pathways will be measured through ongoing monitoring from Australian Museums and Galleries Association. The critical pathways include:

1. Statements of reflection
2. Creation of RAPs
3. Running Cultural Competency Workshops
4. Updating Policies
5. Indigenous Cultural and Intellectual Property Protocols
6. Identifying all cultural material in inventories
7. Creating a national Indigenous staff network
8. Creating National Coordinated Programming
9. Amplifying truth-telling exhibitions
10. Developing Indigenous education to employment opportunities
11. Championing Indigenous staff in leadership roles
12. Increasing Indigenous employment to 3%
13. Developing relationship agreements with Indigenous communities
14. Repatriating all ancestral remains
15. Establishing a national keeping place
16. Creating workshops to train communities
17. Developing partnerships with Aboriginal Keeping Places
18. Indigenous led and designed content

Achieving these critical pathways will mean that museums and galleries will have stronger relationships with Indigenous Australians. If museums and galleries can achieve stronger relationships with Indigenous Australians, there will be a transformation nationally.



## VISION STATEMENT

The Roadmap is about changing interactions, communication, understandings and ultimately, the Australian view of First Peoples.

### Indigenous Communities

The 10-Year Indigenous Roadmap sees a future where Indigenous communities have control of their cultural material. Indigenous peoples have had cultural material and ancestral remains taken from them for 200 years. This is distressing for Indigenous peoples and means that over time, culture might be forgotten. Reconnecting with this cultural material brings about cultural revitalisation.

This future gives Indigenous communities self-determination. This self-determination means they have control of their cultural material again. With self-determination comes trust, cultural revitalisation and stronger relationships.

The focus on Indigenous engagements in the sector will also result in increasing and diversifying Indigenous participation in museums and galleries - as collaborators, consultants, employees and audiences.

Indigenous peoples who were consulted during the project were also asked what they wanted to see come out of the Roadmap. Their responses included:

“Working with Indigenous people and Indigenous culture requires shifts in work practices, it demands innovation and doing things differently, it asks people to think ‘inter-culturally’, and it depends on genuine partnerships.” – Genevieve Grieves, First Peoples’ Curator<sup>1</sup>

“In a nutshell - my vision over the next 10 years includes: A welcoming, culturally appropriate space for Indigenous peoples to access and work with ancestral belongings and cultural material and to facilitate community driven research projects...” – Zoe Rimmer

“Cultural institutions, yes, are reflective of the changing social context, but they are not automated to change when society does; policies, practices, aesthetics, language - need to be actively modified by museum professionals.” – Lauren Booker

“I would like to see our culture respected, valued, promoted and our people supported to lead and share creative & cultural practice.” – Bianca Beetson

“The core of the ethics is a long-term commitment to local and national Aboriginal art, artists and education. This is achieved through mutual participation and truth telling: looking beyond the dot – beyond a commercially viable and audience - guaranteed view of Aboriginal exhibition content, to one that is about community and integrity.” – Donna Biles Fernando

### Museums and Galleries

The Roadmap will enable the sector to develop respectful conversations across the continent. What we want to see in 10 years’ time, is a sector that engages Indigenous communities seamlessly. Seamless engagement involves mutual respect, exemplary communication, organic representation in employment, executive roles, board positions and throughout museums and galleries exhibitions.

Relationships are key. Developing relationships with First Peoples communities, businesses and individuals will ensure that when opportunities arise, there are established foundations to build upon.

- Galleries and museums will have developed a better understanding of their staff, their collections and programs, and their actual and potential visitors.

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<sup>1</sup> Genevieve Grieves, Interview published on Museums & Galleries of NSW website, 18 February 2015, <https://mgns.org.au/articles/home-genevieve-grieves/>.

- Programs in museums and galleries will offer audiences a stronger base of understanding from an enhanced Indigenous voice. Audiences will grow as exhibitions, artworks and collections embrace new insights.
- The roadmap will help drive a revitalisation of some communities and strengthen relationships between the hundreds of volunteer-run smaller museums and galleries and their local areas, as well as guide and inspire the larger state and national institutions.

Through rebuilding the relationships between Indigenous communities and museums and galleries, there will be a change in the perceptions that Australians have of Indigenous peoples, and vice versa.

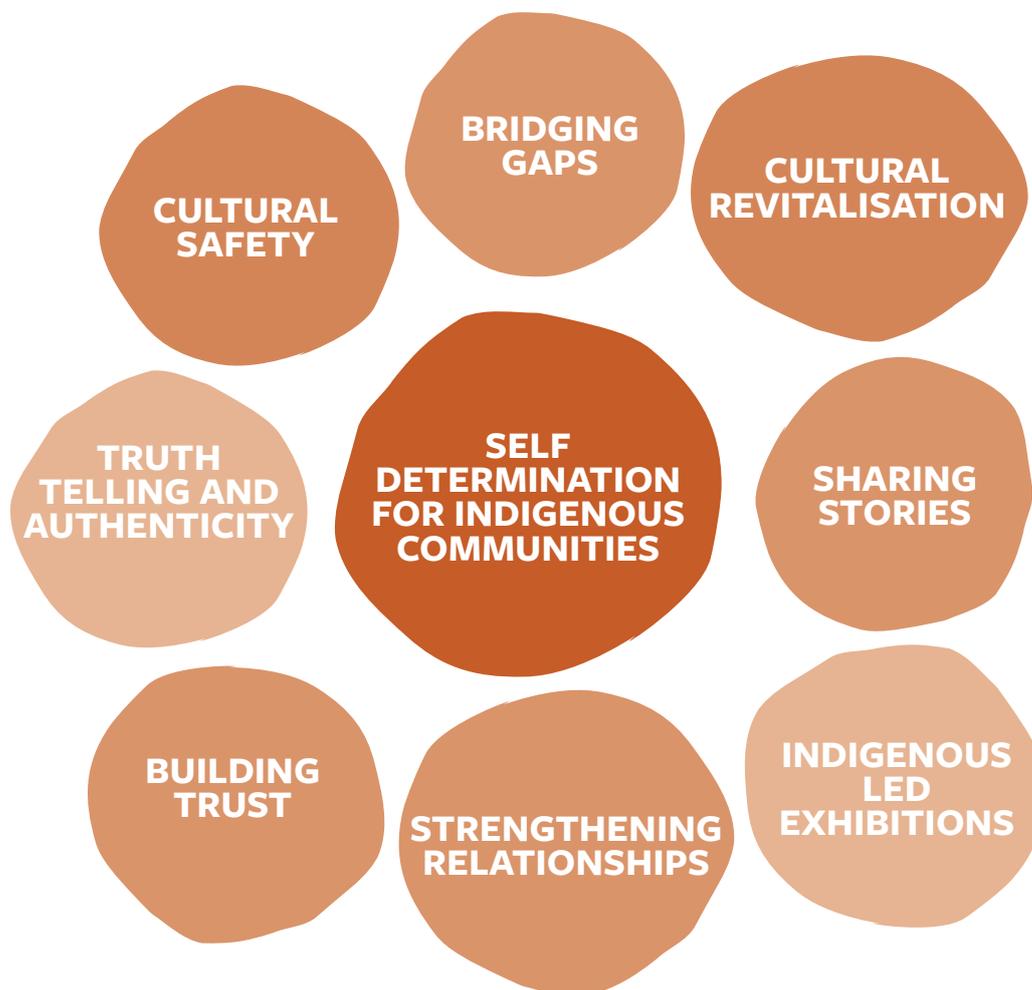
## The Australian People

The participation and representation of Indigenous Australians in this sector is crucial to securing reconciliation between first and settler Australians.

Through a deeper and more representative range of Indigenous arts and culture, audiences will have more entry points to experiences and learning. These increasing audiences will be Indigenous, non- Indigenous Australians and international visitors - and use both physical and digital access.

In the next ten years, these audiences will experience richer and more authentic collections, education and visitor programs and exhibitions; deeper emotional and intellectual engagement with art, history and continuing cultures; and stronger museums, galleries and art centres with connections to local communities.

Australians will develop a more sophisticated and empathetic understanding of the arts and Indigenous cultures, and a stronger commitment to building a shared future.





## INTRODUCTION

Over the last 50 years there have been shifts towards changing the relationships between museums and galleries and Indigenous people. To assist in this, Australian Museums and Galleries Association developed its 1993 policy, *Previous Possessions: New Obligations: Policies for Museums in Australia and Aboriginal and Torres Strait Islander Peoples* and then in 2005, the revised policy, *Continuous Cultures, Ongoing Responsibilities: Principles and guidelines for Australian museums working with Aboriginal and Torres Strait Islander cultural heritage*. These documents set standards of Indigenous employment, care of collections, repatriation and management of sacred and secret material.

Despite these documents, shifts have been followed by long, static periods, with activity and progress varying widely between institutions, and momentum stalling in the sector as a whole. Now 13 years on, the Australian Museums and Galleries Association (AMaGA) seeks to revisit these and other issues in an effort to improve Indigenous engagement in cultural institutions. By outlining clear goals over the 10-Year period, it aims to dramatically change the relationships between museums and galleries and Indigenous communities.

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

**“As a representative organisation for museums and galleries, AMaGA sees Indigenous engagement as an integral part of the museum and gallery business.”**

Robin Hirst, President, AMaGA

AMaGA is committed to leading the understanding of a greater and deeper level of Indigenous engagement. This means respecting and connecting with and supporting the Aboriginal and Torres Strait Islander people – artists, knowledge holders, cultural workers, traditional owners, custodians, communities – the First Australians – and their Indigenous Cultural and Intellectual Property (ICIP), in all aspects of museum and gallery activities and projects.

This commitment comes in the form of the Indigenous 10-Year Roadmap and the update to *Continuous Cultures, Ongoing Responsibilities*. It will work towards building trusting relationships between museums and galleries and Indigenous peoples.

## WHERE ARE WE NOW?

Understanding how Australian museums and galleries are currently performing in Indigenous representation and participation is key to understanding how to move forward. The following is an overview of the results from the Audit Report. With guidance from the Indigenous Advisory Group, the survey included more than 120 questions. There were 4 separate surveys with a total of 214 responses. These surveys were broken up into:

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

The complete Audit Report can be viewed at: <https://www.AMaGAindigenouroadmap.com.au/audit-report>

INFORMATION	PERCENTAGE
Museums and galleries that refer to <i>Continuous Cultures, Ongoing Responsibilities</i>	3% Often 32% Occasionally
Museums and galleries with Indigenous staff members	38%
Without Indigenous staff members	59%
Indigenous staff on executive or leadership teams	15%
The way museums and galleries collect, hold and represent Indigenous cultural material was rated as excellent	23%
Museums and galleries with an Indigenous curator	20%
Museums and galleries with a Reconciliation Action Plan	21%
How people working in museums and galleries rated the organisations engagement with Indigenous peoples	21% Excellent 50% Fair 22% Poor
Museums and galleries with Indigenous Advisory Committees	23%
Museums and galleries with Indigenous board members	26%
Museums and galleries with a policy regarding collection, storage and handling of Indigenous cultural material	64%
Have a policy regarding access to collections of Indigenous cultural material	35%
Have or are developing a procurement policy	18%
Have a policy for interpretation of Indigenous materials	13%
Museums and galleries with outreach programs	37%
Take Indigenous students/graduate interns	23%
Visitors interested in Aboriginal and Torres Strait Islander cultural items, history and art	76% Very interested 24% Interested

Throughout consultations, many people agreed that Australian museums started out well in the 1990s towards improving Indigenous participation and engagement in museums. There have been some exceptional developments due to the policies *Previous Possessions, New Obligations* (PPNO) of 1993, and the later revision, *Continuing Cultures, Ongoing Responsibilities* (CCOR), of 2005. The positive progress included significant permanent and temporary exhibitions which set high standards for presenting Indigenous viewpoints.

However, there is a sense that the general momentum and effort of the 1990s has subsided, leaving only a handful of committed players today. Many people felt that the current Indigenous engagement is piecemeal. When Indigenous people in the sector were consulted, they spoke about how Indigenous engagement was not systemic. Support was not across institutions or the sector, but often consist of limited actions and tokenism.

For non-Indigenous professionals working in the sector, many were supportive of Indigenous viewpoints and were champions for change – they were doing their bit in their own areas. Others consulted noted resistance to the affirmative action changes, which are often misunderstood. There is a recognised need for new sets of skills required for Indigenous engagement, but these are not being taught at universities. There is also a fear – often stemming from lack of knowledge – of doing the wrong thing with the wrong people; a fear of seeking consent or consulting in inappropriate ways. The complex protocols, and the difficult social, cultural and political landscapes involved often exacerbate this dilemma. A lack of general knowledge about the processes, contacts, or protocols appropriate to consultation – particularly in smaller institutions – is also a factor.

Returning to the varied experiences of Indigenous communities: many spoke about museums and galleries as colonial institutions. They wanted to know what's inside collections, how they can get access to them, how they might repatriate ancestral remains and important objects, and generally see collections interpreted with their own stories and understandings. Returning material to country for purposes of cultural revitalisation was a key aspiration. However, conditions for such return can be strict on the one hand and lack uniformity on the other.

Lack of access to funding for *in situ* collections on country is another barrier. Digitisation presents an opportunity for reconnecting cultural knowledge and authority to objects, country, ancestors and their descendant communities today; however, there is a lack of institutional coordination around digitisation. It may be useful to develop a set of protocols for putting information up online – and for taking it down when required.

### WHY A ROADMAP?

A roadmap is a plan which sets out strategies in order to achieve an overall goal.

A small working group has been meeting since 2014 to discuss how best to advance Indigenous engagement and employment in the museums and galleries sector. A special session was convened during the 2015 Museums Australia National Conference, where participants sought a national audit of current practices. A workshop was subsequently held in Melbourne with leaders from the Indigenous cultural sector gathered. It was agreed that a comprehensive study should take place. AMaGA successfully applied for a 2-year grant from the Commonwealth's former Catalyst Arts and Culture Fund managed by the Department of Communications and the Arts. An Indigenous Advisory Group was established.

It was decided that the best approach for increasing Indigenous engagement and employment throughout the sector was through developing a Roadmap which would draw on extensive consultation, research and an audit of the sector's current practices. The Roadmap would be for ten years and identify ways Indigenous engagement and employment could be improved.

This Roadmap has been developed in conjunction with the Indigenous Advisory Group, AMaGA and Terri Janke and Company. Terri Janke and Company ran extensive consultations in order to understand what the sector needed to change and how to effectively implement the Roadmap. This consultation involved surveys, an audit report, a literature review, 13 nationally run workshops, direct teleconferences, attendance at national and international conferences, and meetings with leaders throughout the sector.

Drawing on this range of research, five Key Elements for Change have been crafted. These five elements are the backbone of the Roadmap. They highlight where the sector needs to improve and how they can do so. They are:

- Reimagining Representation
- Embedding Indigenous values in museum and gallery practices
- Increasing Indigenous opportunities
- Two Way caretaking of cultural material
- Connecting with Indigenous communities.

The aim of the Roadmap is to create a high-level plan which can be used by stakeholders to implement change. In this way, we have selected critical pathways and goals, but acknowledge that organisations may be at different points on the road to our destination.

The Roadmap should be read in conjunction with the Project Report, First Peoples and Australian Museums and Galleries. The Audit report should also be referenced.



## WHO IS THE ROADMAP FOR?

In order for the Roadmap to be successful, the entire sector needs to take it up. The Roadmap is for the museums and galleries sector and all those that interact with it. This includes, but is not limited to:

- Australian Museums and Galleries Association
- Museums
- Galleries
- Audiences
- Indigenous communities
- Individuals working inside museums and galleries
- Educational sector including Universities and TAFEs
- People running training programs for museums and galleries
- Government at all levels
- The cultural sector as a whole.

## HOW TO USE THIS ROADMAP

This Roadmap should be used as a tool to understand why and how to improve engagement and employment of Indigenous Australians. A central component of this is creating a Reconciliation Action Plan (RAP).

There are many different levels of RAPs and everyone has the ability to create one, from regional and remote museums and galleries to museums and galleries at national levels. RAPs are free and involve the organisation working together to create new environments and ways of engagement with Indigenous Australians.

The Roadmap should be used to inform the development of the RAP. As the RAP is developed, specific timelines can be identified and agreed. This will help organisations to complete Roadmap goals through following a timeline that suits them.

Throughout the Roadmap there are numerous suggestions as to how to improve employment and engagement. There are also Critical Pathways. Critical Pathways are the ‘must do’s’ of the sector. Participation in other aspects of the Roadmap is strongly encouraged and will mean that an organisation completing more than just the Critical Pathways will be implementing best practice, be a leader in the galleries and museums space, and be making a difference to the whole of Australia.

## CRITICAL PATHWAYS

The Roadmap sets out an extensive outline of what actions to take in order to better achieve Indigenous engagement and employment. Museums and galleries who want to excel in the delivery of the Roadmap will implement as many actions as possible.

Not all actions of the Roadmap are mandatory or appropriate for every organisation, given such differences as size, location or budget. However, there are critical pathways that need to be achieved over the 10-Year period. These critical pathways are outlined on the next page.

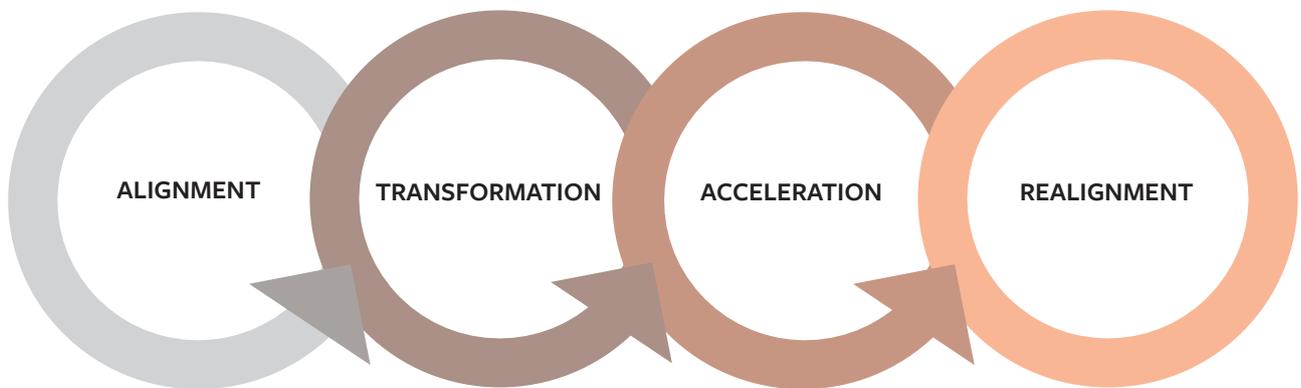
There are four processes that museums and galleries work through. While there are some decisions and activities that are sequential, others can be done concurrently. These processes are outlined as Alignment, Transformation, Acceleration and Realignment.

The first process is **Alignment**. Achieving Alignment means that a museum or gallery is beginning to align their workplace environments to be more culturally inclusive spaces. Alignment is shifting away from Eurocentric structures and introducing Indigenous values into these spaces.

The second process is **Transformation**. Achieving Transformation means that the museum or gallery has shifted their values to be culturally inclusive, and they are taking it a step further by increasing Indigenous staff and visitors. A museum or gallery achieving Transformation will have Indigenous leadership, high Indigenous employment and retention, as well as larger Indigenous audiences.

The third process is **Acceleration**. Achieving Acceleration means that the museum or gallery has successfully implemented the actions of Alignment and Transformation, but they are also engaging externally. Accelerated museums and galleries will be actively seeking opportunities to work with Indigenous peoples and will be campaigning for more rights for Indigenous peoples.

The final process is **Realignment**. This covers both an internal organisational review for individual museums and galleries, and a sector-wide review by AMaGA which will draw on data from the organisational reviews and will be assessed in the final year of the Roadmap, 2029. The sector-wide review will look at the overall success of the Roadmap and plan for the next 10 years.



## CRITICAL PATHWAYS

### Alignment

1. Statement of Reflection
2. Create Reconciliation Action Plans
3. Run Cultural Competency Workshops
4. Update Policies
5. Indigenous Cultural and Intellectual Property Protocols
6. Identify all cultural material and create inventories for Indigenous communities

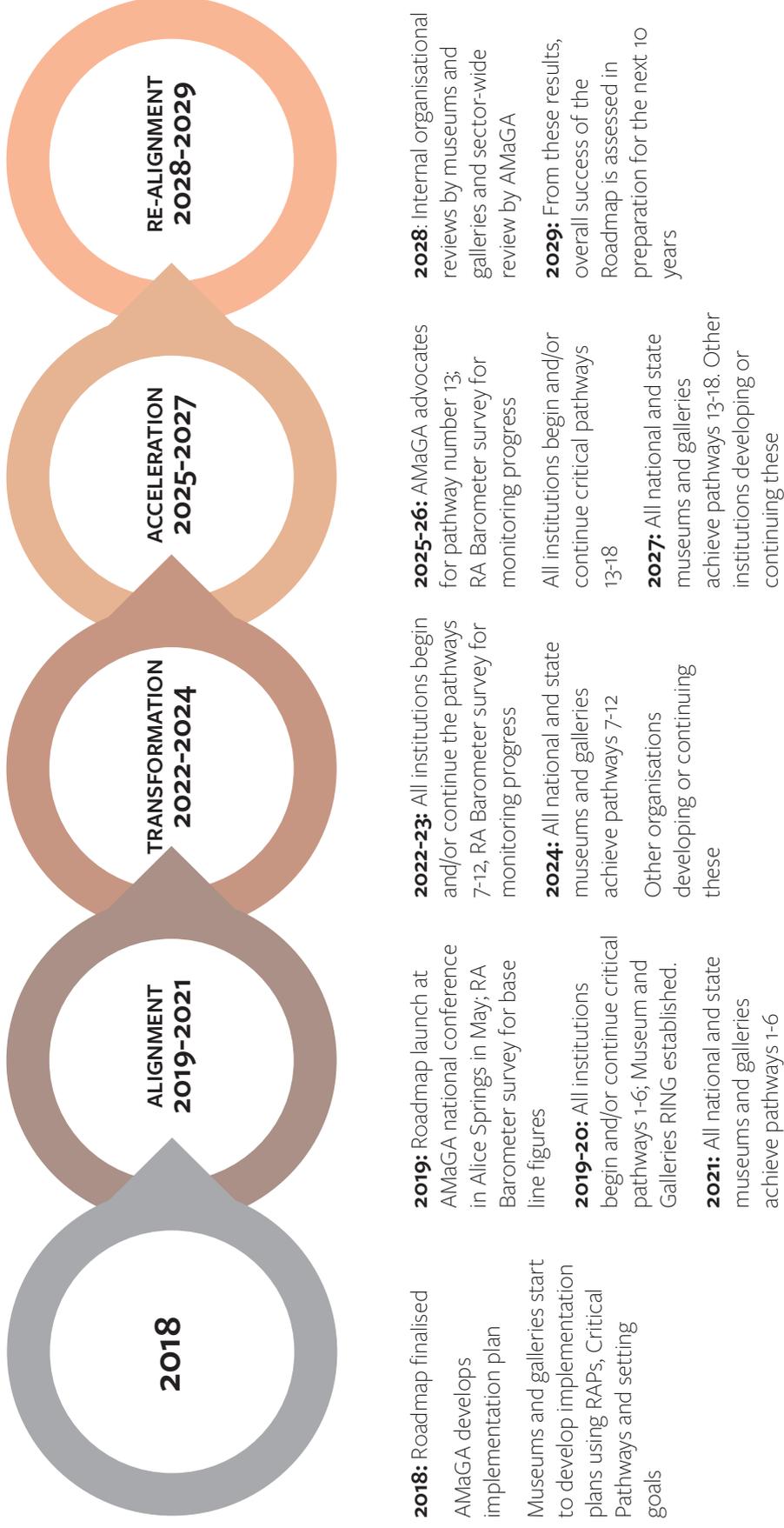
### Transformation

7. Create National Indigenous Staff networks
8. Create National Coordinated Programming
9. Amplify Truth Telling Exhibitions
10. Develop Indigenous education to employment opportunities
11. Champion Indigenous staff in leadership roles
12. Continue increasing Indigenous employment

### Acceleration

13. Develop relationship agreements with Indigenous communities
14. Indigenous led and designed projects
15. Repatriate all ancestral remains
16. Establish National Keeping Place
17. Create Workshops to train communities
18. Develop partnerships with Aboriginal Keeping Places

## ROADMAP TIMELINE





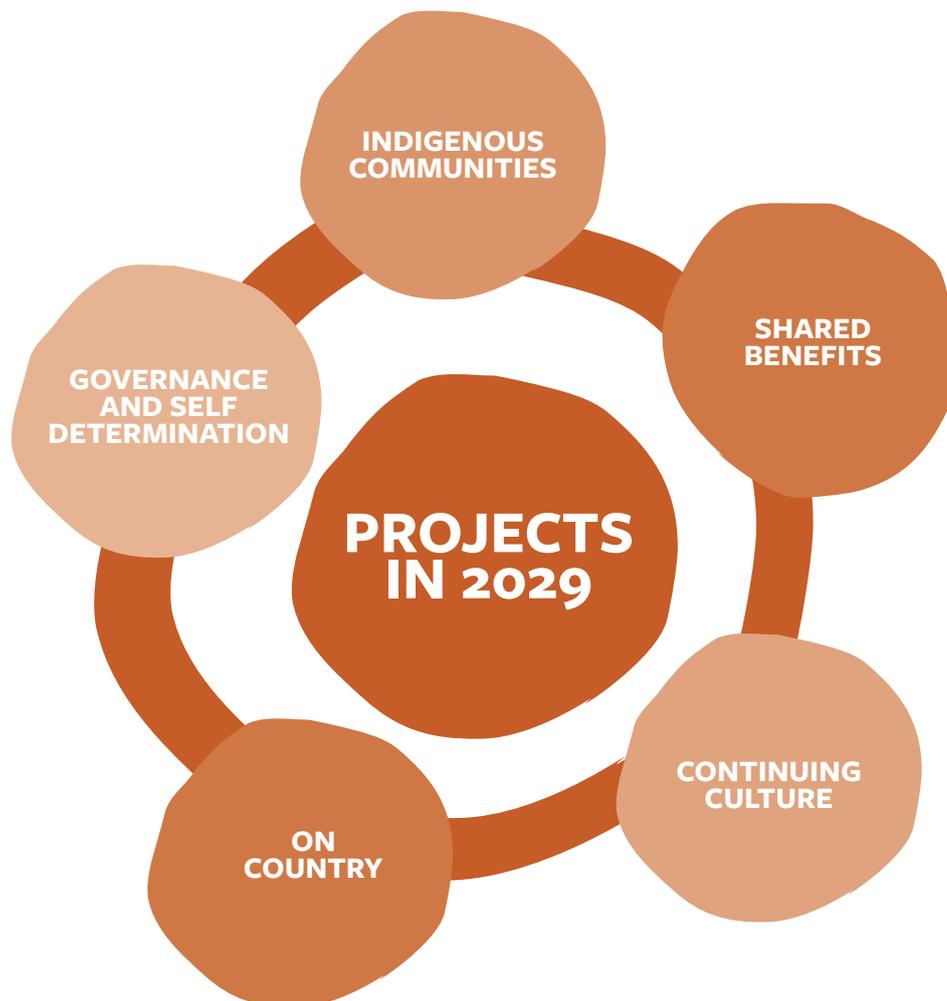
## KEY TRANSFORMATIONS TO INDICATE WE WILL REACH OUR DESTINATION IN 2029

1. More than 10 truth telling exhibitions per year across the sector with touring and partnerships between institutions and Indigenous cultural centres or communities (minimum).
2. All exhibitions and programs to include Indigenous perspectives.
3. Indigenous executive mentoring program.
4. All institutions should support the Indigenous Art Code; the ethical and fair treatment of Indigenous artists; and refrain from selling Aboriginal art products that are not produced by Indigenous artists.
5. There will an Indigenous digital platform to enable Indigenous communities to access information about inventory.
6. Collaborations with Museums and Indigenous communities to work together on programming and understanding collections will be the standard practice.
7. There will be an Indigenous director of a national or state Museum or Gallery.
8. A National Keeping Place established.
9. All Indigenous human remains repatriated.
10. All employees in sector will undertake cultural competency training.
11. National Indigenous employment strategy.
12. A National Indigenous Employees network to focus on debriefing dual roles and responsibilities of community and institutions.
13. Indigenous board directors will be convened and meet biannually.
14. Indigenous procurement policies will be implemented – at least 3% of suppliers will be Indigenous.
15. Increased Indigenous audiences .
16. Increased opportunities for Indigenous employment through vocational education and training.
17. Cultural institutions strategies and budgets include Indigenous goals.
18. Integration of Indigenous languages throughout museum and galleries.
19. Indigenous people employed in all areas of museum.
20. Indigenous Internship programs.
21. Outreach programs will be a key focus of museum's business.
22. National Indigenous Youth Curators Program.
23. National Indigenous Elders network.
24. Indigenous Tourism partnerships.
25. Cross-sector collaborations continue

## PROJECTS IN 2029

Following the completion of the targets set out in the Critical Pathways, a successful Indigenous exhibition or project will involve these 5 things:

- 1. Community:** Indigenous community involvement in the development of ideas
  - Consultation from the beginning of the project
  - Consideration that Indigenous engagement takes time
  - Ongoing collaboration
  - Strong long-term relationships and trust
  - Partnerships
- 2. Shared Benefits:** Resource and profit sharing
  - Repatriation of cultural material
  - Sharing economic benefits derived from cultural development
  - Building and improving databases and access
- 3. Culture:** Continuing and strengthening cultural practices
  - Revitalisation of cultural practices
  - Reconnecting communities
  - Supporting Elders and youth development
- 4. Place:** On Country project development
  - Aspects of the project development occurs on country
  - Involving Indigenous communities
- 5. Governance and Self Determination:** Indigenous led and designed projects
  - Indigenous curatorship
  - Indigenous interpretation of cultural material
  - Self-determination



## AIMS OF THE ROADMAP

The Indigenous Roadmap aims to provide the following outcomes:

- Reconciliation of Australia.
- Stronger engagement with Indigenous people in the representation of their cultures in galleries and museums.
- Increase Indigenous voices and Indigenous stories.
- Provide Indigenous people with the opportunity to connect across institutions and sectors.
- Deeper and more representative range of Indigenous arts and culture will provide audiences will more entry points to experiences and learning - invite diverse participation.
- Institutions will develop a better understanding of their collections, staff, and programs – the Roadmap will reveal options for activities that support more mature content and exhibition policies and protocols.
- Improve jobs, income and economic development.
- Substantially improve Indigenous training, employment and leadership pathways. Including meeting job targets.
- Enable the creation of culturally safe spaces.
- Diversify Indigenous participation in museums and galleries – as collaborators, consultants, employees and audience.
- Improve levels of engagement of Indigenous communities in the cultural sector.
- Help drive the revitalisation of some Indigenous communities and strengthen relationships between volunteer run smaller galleries and museums and their local areas as well as guide and inspire larger institutions.
- Audiences will benefit from richer and more authentic collections, education.
- Visitor programs and exhibitions; deeper emotional and intellectual engagement with art, history and continuing cultures; stronger museums, galleries and art centres with connections to local communities.





## PATHWAYS FOR INDIGENOUS ENGAGEMENT

### 1. REIMAGINING REPRESENTATION

Indigenous representation in the museums and galleries sector has ranged from excellent to offensive. Reimagining Representation aims to shift the way Indigenous peoples are represented in museums and galleries. It does so through reflecting on injustices, which means addressing previous and current policies and representations that have been offensive and hurtful to Indigenous Australians, and apologising, as well as looking at ways to represent these issues in exhibitions and other public programs. Additionally, Amplifying Indigenous Voices, Acknowledging Indigenous Knowledge, National Coordination of Programming and Increasing Indigenous Audiences, all focus on changing the way museums and galleries represent Indigenous Australians and moving towards a more respectful sector.

Museums and galleries must provide relevant programming which:

- Informs about the past and the continuing impact of European colonisation on Aboriginal and Torres Strait Islander people;
- reflects the diversity of Indigenous peoples, cultures, language, beliefs and histories;
- promotes the importance of Indigenous experiences, stories, knowledge and sciences to Australian heritage and industry;
- provides Indigenous people's perspective on issues that affect them.

#### 1.1. Reflections on Injustices

**“We must first acknowledge the past injustices that Indigenous people suffered as a result of inappropriate museum practices.”**

Mat Trinca, Director, National Museum of Australia

Museums and galleries have a colonial past: ethnographic and racist viewpoints where Indigenous objects, bones, and trinkets were collected, in many cases without proper record keeping, or respect for Indigenous people. These representations of Indigenous people continued to perpetuate stereotypes and impact of alienating Indigenous people from the land and culture.

This has culminated in problems such as an absence of Indigenous culture in our institutions, particularly regional and local ones; unprovenanced ancestors; dislocated belongings; Indigenous communities and families not knowing what cultural materials are in collections; and a deep distrust of museums and galleries by Indigenous people.

It is important that the impact of these past and current policies be recognised if we are to move beyond this colonial paradigm. Indigenous people call for the ‘decolonising’ of museums and galleries to enable their stories and perspectives to be represented. AMaGA will make a statement of reflection which acknowledges the past inappropriate practices of museums and galleries. The statement will express a commitment on behalf of members to reconciliation and reimagining representation.

#### 1.2. Amplifying Indigenous Voices

**“Australians should know the truth about Australia. Do they know that our ancestors have been here for 65,000 years? Do they know that we are human beings?”**

Marcia Langton, Indigenous academic and writer

Many museums and galleries have made big efforts to improve the depiction of Indigenous People in their museums and galleries. But now we need to look at who is telling the story and presenting the representation.

All galleries and museums should begin 2019 and the Roadmap commitment by celebrating Indigenous

holidays such as NAIDOC Week and Reconciliation Week. Museums and galleries should look at ways to include local community in these celebrations. However, for there to be change, we must look beyond this.

The key ways for improving Indigenous representation is to increase the number of exhibitions that are curated by Indigenous people and the number of public programs developed and delivered by Indigenous people, and to increase the collaborative projects between Indigenous communities and museums and galleries.

There were a number of successful examples of collaborations where long term relationships with Indigenous groups led to Indigenous communities initiating ideas for exhibitions and projects. This mutual co-design has proved a strong method for enabling Indigenous stories and Indigenous voices.

Indigenous people have criticised museums and galleries for avoiding telling hard truths about the historical past. They call for decolonisation of Indigenous representations.

Indigenous people have felt that representations of them in museums particularly have promoted them as primitive; or just 'flora and fauna'. There are growing examples of exhibitions which reflect contemporary ways of life and Indigenous diversity, however there is a need for more.

Museums and galleries should confront the difficult stories and take leadership in enabling Australians to understand their past and grow together as a nation.

The representation of Indigenous stories should be told by Indigenous people to enable their perspective and interpretation. Indigenous stories must be told in all areas of the museum and gallery.

In 2018, the Reconciliation Week theme was 'Don't Keep History a Mystery'. The take-away is that Australians should look into the lesser known areas of Indigenous history, culture and achievements to understand our shared history more.

### 1.3. Authenticity

Aboriginal and Torres Strait Islander arts audiences value authenticity and seek signposts for trustworthiness and legitimacy. Such authenticity is best communicated by Aboriginal and Torres Strait Islander arts workers.<sup>2</sup> But there is also scope to present information and exhibition in a way that enables Indigenous people's voices, languages and living culture to be included.

### 1.4. Acknowledging Indigenous Knowledge

Indigenous knowledge systems have generally been undervalued or absent in museums and galleries. This particularly relates to science, technology and ecological understanding. There is much that the world can learn from Aboriginal cultures and traditional knowledge in terms of finding solutions to our global problems. This include food scarcity, climate change, and environmental management.

Museums and galleries that have science and technology exhibitions should look at ways they can include more Indigenous content. Content should be made accessible and engaging for school students and youth. National and state curriculum agencies and schools should support this objective and work with museums and galleries. There are extensive examples of ways Indigenous peoples use science to understand the environment around them.

### 1.5. National Coordination of Programming

There should be more coordination of programming across the sector to enable efficient and effective Indigenous Programming. For example, regional and national strategies concerning how the sector will respond to the Cook Voyage Commemoration; where organisations have works or objects from a region, entities could work together to consult Indigenous people.

## 1.6. Increasing Indigenous Audiences

Between 2008 and 2014-15 the proportion of First Nations Australians attending Indigenous or non-Indigenous arts and cultural venues and events increased by 11% (48% to 59%).<sup>3</sup> Museums and galleries should aim to further increase this proportion to 70% over the decade. This will require organisations to set priorities for getting more Indigenous people through the door.

Furthermore, there are content and programming strategies which can assist in building Indigenous audiences.

## 1.7. What we can do

### WHAT AMaGA CAN DO:

FOCUS AREA	ACTION OPTIONS
Reflecting on past practices	AMaGA will make a statement of reflection which acknowledges the past inappropriate practices of museums and galleries. The statement will express a commitment on behalf of members to reconciliation and reimagining representation.
Representing Indigenous Stories	Provide a platform for sharing ideas on how programming can include Indigenous content and stories. Guide to Indigenous celebrations such as NAIDOC week, Reconciliation Week and ideas on how to celebrate.
National education and curriculum agenda	Advocate for greater recognition of Indigenous studies in education system, and coordinate role of museums sector in assisting schools and research bodies. E.g.: including Indigenous science and knowledge in curriculum.
Coordination of Indigenous engagement	Advocate for reimagining representation with all relevant bodies to promote Indigenous engagement with local and regional museums; e.g : Regional Museums Association and Local Government Authority.
Interpretation and Indigenous languages	Guide the sector around Indigenous interpretation policy where Indigenous people are the key voices and interpreters of Indigenous content in exhibition. Indigenous people's voices, languages and living culture are to be highlighted.

<sup>3</sup> Source: *Living Culture*, Australia Council for the Arts, 2015.

**WHAT MUSEUMS AND GALLERIES CAN DO:**

FOCUS AREA	ACTION OPTIONS
Enable Indigenous voices to represent Australia's history	Represent Indigenous stories about Australia's history. This includes pre-colonisation and post-colonisation. It includes confronting difficult and dark subjects such as massacres and unjust treatment of Indigenous people.
Represent Indigenous Stories	<p>Promote the celebration of Indigenous events, such as NAIDOC week, Reconciliation week, Art Fairs and Festivals.</p> <p>Embrace local Indigenous language descriptions throughout museums and galleries.</p> <p>Include an Indigenous perspective in all exhibitions and programs.</p> <p>Incorporate Indigenous perspectives into historical representations of Australia from 1788 onwards.</p>
Acknowledge Indigenous Knowledge	<p>Museums and galleries with a science and technology or environmental focus should seek to include more Indigenous knowledge into their exhibitions.</p> <p>Museums and galleries should ensure Indigenous histories and knowledge is accessible and engaging for school students and youth. National and state curriculum agencies and schools should support this objective and work with museums and galleries.</p>
Create National Coordinated Programming	Create national coordinated programming which brings museums and galleries together across the sector to combine presentation of their Indigenous collections.
Amplify Indigenous Voices throughout the organisation	<p>Increase projects which are curated by Indigenous peoples.</p> <p>Enable community lead projects.</p> <p>Increase collaborations with Indigenous peoples at the early stage of design and concept to allow co-design.</p> <p>Increase the use of Indigenous languages and Indigenous voices and use creative ways to enable Indigenous people to describe and represent their cultures.</p>
Increase Indigenous Audiences	<p>Offer free admission for Indigenous people.</p> <p>Have welcome to country at all exhibitions and events.</p> <p>Host annual Indigenous festivals which are curated by Indigenous peoples.</p> <p>Invite more Indigenous speakers to events.</p> <p>Develop more partnerships with Indigenous communities and encourage opportunities for programming.</p>



## 2. EMBEDDING INDIGENOUS VALUES INTO MUSEUM AND GALLERY BUSINESS

**‘Indigenous values must be seamlessly embedded in the core business of museums and galleries.’**

Lydia Miller, Indigenous Advisory Group

Indigenous Australians who are outside the sector, and working within, often struggle with engaging with galleries and museums, as they have been mistreated in the past. Embedding Indigenous Values into Museum and Gallery Business seeks to reshape the environments of these spaces. It does so through encouraging museums and galleries to take up RAPs and align policies with Indigenous values. Additionally, placing Indigenous peoples on boards means that there is an Indigenous voice helping to shape the direction of the museum or gallery.

Introducing cultural safety and cultural competency means that the non-Indigenous employees will have training in understanding many of the issues that Indigenous people face when working or entering these spaces. Therefore, non-Indigenous employees can be more empathetic when working with Indigenous people or Indigenous cultural material. Creating welcoming spaces gives Indigenous peoples the opportunity to have areas inside museums and galleries that are designed by them, for them. This addresses some of the struggles Indigenous visitors might have when entering museums and galleries, as they will have a safe space to retreat to, to engage with their cultural material separately.

Finally, the introduction of the Indigenous Art Code will ensure that works being sold are made by Indigenous Australians and are not fake. Integrating these things into museums and galleries will make the spaces safer for Indigenous people.

### 2.1. Reconciliation Action Plans

Reconciliation Action Plans (RAPs) are frameworks which give organisations an outline for how to work towards reconciliation. Karen Mundine, CEO of Reconciliation Australia (RA), attests that RAPs have been successful in bringing together Indigenous and non-Indigenous people. They are used in the corporate sector and there are many museums and galleries that have RAPs. RAPs have included goals such as increasing Indigenous employment; setting procurement targets, increasing staff cultural awareness, celebrations of Indigenous events and community education.

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

Karen Mundine, CEO of Reconciliation Australia

Key note Address Museums Galleries Australia National Conference, Agents of Change, June 2018

In our audit, 21% of respondent museums and galleries said they had RAPs. Of the 19 Australian members of the Council of Australasian Museum Directors (CAMD), 7 have RAPs.

RAPs were reported by many respondents as being efficient drivers of change. Not only are they there to support reconciliation – the coming together and understanding of a shared Australia, RAPs also provide a reporting mechanism which can be used by the organisation to track its commitments. They are held accountable by RA and the public record, but there is also the option to have independent audits. Some organisations report their RAP progress in their Annual Reports.

For those smaller organisations that have small numbers of staff and limited resources, a RAP may not be ideal. However, there is the opportunity for smaller organisations to adopt a statement of commitment to implement practices which align to the objectives of reconciliation. AMaGA should support the take up of these by smaller entities by providing templates and guidance, with the assistance of Reconciliation Australia.

The establishment of a Reconciliation in Action Group (RING) is recommended to bringing collective support and responsibility. Sectors such as the legal and media industry have established these groups and provide a good model to how a sector can work cohesively.

The RA barometer which measures people's acceptance of Indigenous history is a useful tool for museums and galleries to measure their progress. The museums and galleries sector should take the survey to set the baseline in 2019, and then over the course of the Roadmap, take the survey every 3 years to consider progress. There is also potential to measure the general Australian population.

## 2.2. Policy Alignment

### **SURVEY RESULT: POLICIES, PROTOCOLS RATED AS FAIR**

The use of policies, protocols and guidelines associated with Indigenous cultural material was rated as fair by 50% of the professionals working in museums and galleries. It was rated as excellent by 21% and poor by 22%.

Museums and galleries must include policies that align to Indigenous rights documents, especially rights to Indigenous Cultural and Intellectual Property (ICIP), as per article 31 of the United Nations Declaration on the Rights of Indigenous Peoples (UNDRIP).

Indigenous Cultural and Intellectual Property refers to Indigenous peoples' cultural material. Indigenous people seek ICIP rights to this material including the rights of free, prior informed consent for use, attribution, integrity, and benefit sharing. The Australia Council for the Arts has developed 5 protocols guides relating to ICIP Protocols, and Screen Australia has developed Pathways and Protocols. They have proved fruitful in enabling Indigenous people to assert ICIP rights to their content when it is used in arts projects.

Indigenous Cultural and Intellectual Property will give a higher level of understanding around the relationship that Indigenous people have with their cultural material. Developing protocols will ensure that museum and gallery staff members understand the different approaches that come along with working with Indigenous peoples and their cultural material.

Several organisations already have ICIP policies, for example, the National Museum of Australia and the Museum of Applied Arts and Sciences in NSW. However, to make significant change across the sector, Indigenous cultural and intellectual property protocols should be written for every national and state museum and gallery.

It will also be important to raise awareness of First Peoples Policy in the sector. Our findings from the Audit Report pointed out that there was little knowledge of the AMaGA Indigenous policy *Continuous Cultures*. This is despite the fact that the document is available for download on the AMaGA website. What is needed is an active campaign throughout the full 10-year Roadmap, to raise awareness and to educate the sector about the policy. This should include information sheets, blogs, and a national workshop tour. It will also be important to maintain the AMaGA Indigenous twitter account and social media.

Organisations will need to review and harmonise their policy framework with their Indigenous engagement policy. This will include:

- Programming
- Acquisitions
- Repatriation
- Deaccessioning
- Access and Use
- Marketing and Promotion.

## 2.3. Indigenous Programming and Interpretation

Indigenous programming must allow for greater interpretation of collections by Indigenous peoples. The challenge for the future is for museums and galleries to include Indigenous perspectives in all their exhibitions and programs.

The survey responses showed that 6% of organisations have interpretation policies. An additional 7% of respondents said they had interpretation policies but there were many challenges. Alarming, 53% of respondents said they do not have interpretation policies but do interpret Indigenous cultural material.

## 2.4. Strategic planning and budgeting for Indigenous engagement

In consultations, participants pointed out the lack of strategic planning and allocation of budget for adequate Indigenous engagement to take place. There were similar comments concerning the limited government funding for institutions and projects.

Organisations should ensure that they plan for Indigenous engagement within strategic and corporate planning processes, and that commitments also be reflected in the budget.

## 2.5. Indigenous people on boards

To enable strategic focus on Embedding Indigenous values into organisations, there should be a concerted effort from the sector to increase Indigenous people, and their effectiveness, on the boards of museums and galleries.

According to our survey, 26% of institutions have Indigenous people on their boards. Indigenous people on boards can influence strategy and policy. However, there were some fears that only one person on a board, acting alone, can risk being token. Some suggestions were that there should be more than one Indigenous director, for example, a male and female director, or an Aboriginal and Torres Strait Islander.

To coordinate the strategic implementation of the Roadmap, the Indigenous directors of museums and galleries should meet annually to discuss concerns and to plan.

Several museums and galleries convene Indigenous advisory groups, reference groups, elders' groups and RAP working groups.

In many cases, museums and galleries have Indigenous Advisory Committees that act as sub-committees, advising the board.

## 2.6. Cultural Safety

**'Cultural safety for Indigenous people working in museums and galleries is about not feeling undermined because of your cultural practices; not being put in circumstances where you are pushed to act outside your cultural beliefs, and it is about being able to feel supported and understood.'**

Barbara Paulson, WA Museum

Museums and galleries must recognise that they are historically difficult spaces for Indigenous people to work. Indigenous people have dual responsibilities with obligations to community, as well as their professional roles.

Culturally safe work environments enable Indigenous people to feel that their cultural connections to place and belongings are valued and understood. They promote cultural protocols; staff relationships; strengthen communication with communities; and generate culturally appropriate, informative exhibitions.

To effect change, galleries and museums must create workplaces where Indigenous Australians feel supported, culturally safe and secure. To ensure this, we need to understand what is meant by cultural safety.

Creating culturally safe spaces will shift the relationships between Indigenous people and museums and galleries completely. Providing these safe spaces will increase visitor attendance, involvement and will lead to a more inclusive Australia.

## 2.7. Cultural Competency Training

Training needs to occur within organisations. This training should be centred around cultural awareness and competency. Staff members come from diverse cultures and employees should engage respectfully with one another.

Executive and board leadership shapes the environment of the museum and gallery. Executive staff and board members need to show their support for the Roadmap and the inclusion of Indigenous staff members, communities, individuals and visitors. They should be attending this training with staff members.

Engaging Indigenous leadership stirs change to come from the top down. Indigenous board members, advisory groups and executive staff ensure that Indigenous engagement and commitments are being effectively communicated. Non-Indigenous leaders should encourage deeper commitments to Indigenous peoples. This will encourage non-Indigenous staff members to pay added attention to cultural competency training and seek out opportunities around working with Indigenous Australians.

AMaGA, working with the Indigenous Advisory Committee, needs to develop minimum standards for cultural competency workshops to be rolled out nationally. Staff (including executive/directors), from national and state museums, should participate in the cultural competency workshops.

## 2.8. Creating Welcoming Spaces

Progressive museums and galleries have focused on making their spaces welcoming for Indigenous people. Creating a welcoming space for Indigenous peoples means that they feel comfortable entering museums and galleries. As a first step, this is about respect and acknowledging Indigenous people as first peoples of Australia. As colonial institutions, museums and galleries have historically been viewed as oppressive environments by Indigenous people. In order to change this, organisations need to build trust and deeper relationships with Indigenous people and change the way the space itself presents the way it values Indigenous cultures.

There are many ways to make museums more welcoming of Indigenous peoples. This means that the website and front or entrance of museums and galleries should have an acknowledgement of country. Greeters or greeting signs at the doors of museums and galleries should be welcoming people in both English and in the traditional Indigenous language. At all public events a Welcome to Country should be held. Adding these aspects to museums and galleries would also be an immensely educative opportunity for non-Indigenous Australians and tourists. It will enable them to learn about the language and land they are visiting or live on.

Including the local traditional language throughout museums and galleries would help keep them from disappearing. Before colonisation, there were over 250 Indigenous languages, whereas today there are just 120, spoken. Throughout the entirety of museums and galleries the use of traditional language should appear. This means that museum and gallery labels should have English and the traditional language explaining collections. Further, booklets and signs should also be in traditional language. Implementing this will help keep our Indigenous languages strong.

An increase in Indigenous attendance would occur if there were research and community spaces. These would be two separate spaces that operated for the Indigenous community. In the research and community spaces, there would be staff available to help with access to collections or research. Community spaces would provide Indigenous families with a place to tell stories and show their children collections. Research spaces would provide information technology to enable research to take place.

## 2.9. Museum and Gallery Gift Stores

Museums and galleries should look at ways of connecting with local Indigenous communities and artists so that they can sell local cultural material and art. They should also ensure that they are a part of the Indigenous Art Code.

The Indigenous Art Code maintains standards between Dealers and Indigenous Art and Artists. That means that Indigenous peoples who work with people that are a part of the Indigenous Art Code are being treated ethically and fairly. This is essential, as there have been works that have been created by Indigenous artists in an unfair way, resulting in works being stolen, artists not being paid, or works being produced by people who are not Indigenous and passing them off as Indigenous artworks.

## 2.10. Leadership

Museum and gallery executive staff, directors, and CEOs need to lead the Roadmap by ensuring that staff across the museum and gallery are engaged in what is happening. Without leadership leading the way and encouraging participation the Roadmap will not be successful. Leaders need to stand in their museums and galleries and emphasise the Roadmap’s importance.

## 2.11. What we can do

### WHAT AMaGA CAN DO:

FOCUS AREA	ACTION OPTIONS
Support reconciliation and promote within sector	Establish and convene a Reconciliation Industry Group (RING) for Museums and Galleries Sector.
Integrate Indigenous values in Museum and Gallery policies	Undertake consultation and finalise the updated CCOR policy.
Include Indigenous people in Governance of the organisation	AMaGA National Council to include an Indigenous Member.
	AMaGA to engage an Indigenous engagement officer to work on implementing the Roadmap.
	Review membership of the Indigenous Advisory Group to support the Roadmap implementation.
Create Welcoming Spaces	Support the involvement of Indigenous people in creating welcoming spaces – people, place and relevance are key.
	Develop guides and promote local and regional Indigenous involvement.
Cultural Safety	Promote national dialogue on cultural safety so industry is aware of issue.

### WHAT MUSEUMS AND GALLERIES CAN DO:

FOCUS AREA	ACTION OPTIONS
Support reconciliation and promote within organisation	All organisations should develop RAPs as a means of setting goals for Indigenous engagement, identifying and implementing critical pathways and other activities in the Roadmap.
Integrate Indigenous values in Museum and Gallery policies	Update policies to include Indigenous values and align with AMaGA’s First Peoples Policy, the Declaration on the Rights of Indigenous People and the Roadmap.
	Support the UNDRIP and educate staff about rights therein.
Integrate Indigenous perspectives in Programming	Create interpretation policy for work with Indigenous cultural material.
	Include Indigenous programming in all exhibitions and events.
	Include Indigenous engagement in strategic and corporate plan and in budget.
	Budget to include allocations for Indigenous engagement.
	Embed Indigenous goals in strategy, budget and corporate plan and annual reports.

<p>Include Indigenous people in Governance of the organisation</p>	<p>Indigenous People on Boards and Councils of organisations</p> <p>Introduce one female and one male board member (especially if collection deals with women and men’s objects).</p> <p>Support for Indigenous director training.</p> <p>Remunerate Indigenous directors and advisory committees.</p>
<p>Focus on cultural safety</p>	<p>Provide spaces for Indigenous staff to discuss cultural safety.</p> <p>Adopt cultural safety practices into museum and gallery governance frameworks.</p> <p>Cultural safety standards for working in the museum and gallery sector will be developed and implemented.</p>
<p>Build an Indigenous Culturally Competent team</p>	<p>Conduct cultural competency workshops for all staff.</p> <p>Organisations with limited staff and resources to attend cultural competency workshops run by larger museums and galleries.</p>
<p>Create Welcoming Spaces for Indigenous people</p>	<p>Display Acknowledgement of Country signage.</p> <p>Use of local Indigenous language to welcome visitors.</p> <p>Include local Indigenous language on interpretive texts.</p> <p>Provide Indigenous spaces where Indigenous peoples can revitalise or visit cultural material.</p> <p>Introduction of Indigenous community space where families can go to spend time together and learn.</p> <p>Employ Indigenous people on the front desk.</p> <p>Employ Indigenous guides/interpretative team members.</p>
<p>Include Authentic Indigenous products in Museum and Gallery Shops</p>	<p>Include Indigenous Art and Indigenous products sourced from Indigenous artists, and Indigenous businesses, in the Museum and Gallery shops.</p>
<p>Leadership Led</p>	<p>Museum and gallery executive staff, management, CEOs and board members need to push for implementation of the Roadmap inside their organisations.</p>



### 3. INCREASING INDIGENOUS OPPORTUNITY

Indigenous Australians deserve to have opportunities to work, connect, develop, and advise museums and galleries. Increasing Indigenous opportunity addresses this by advising how employment of Indigenous staff should be done and maintained. Indigenous staff should also have professional development and training opportunities, that link into furthering their knowledge or working their way into executive positions. It outlines that Indigenous cultural advisors should be fairly compensated for their work.

Additionally, Indigenous staff often face issues that other staff do not, so having a national network for Indigenous staff would mean that they had a support network which they could draw from. Partnerships and Procurement also provide Indigenous businesses and organisations opportunities to work alongside museums and galleries. This enhances relationships and builds trust. It also means that Indigenous businesses and organisations can advance and employ other Indigenous people.

#### 3.1. Employment of Staff

##### **INDIGENOUS EMPLOYMENT IN THE MUSEUMS AND GALLERIES SECTOR**

The organisations survey detailed that only 38% of organisations have Indigenous staff. 15% of museums and galleries, who participated in the organisation survey, identified having Indigenous executive staff.

Galleries and museums recognise that by offering employment, training, and professional development they can lead the way by running more culturally inclusive workplaces.

Indigenous people must be employed at all levels of the museum and gallery in a diverse range of roles. To increase staff and become Indigenous-skills based, museums and galleries will need to offer more flexible working arrangements such as the ability to work from regions in Aboriginal and Torres Strait Islander communities.

An approach to increase Indigenous people in the sector has been to advertise positions in Indigenous media; and/or use Indigenous employment agencies. These have been partially successful and should continue. However, museums and galleries should also consider employing Indigenous people with particular skills and creating a position to fit them. There should also be recognition of the value and skills base that remote workers can bring to state and national institutions, particularly in consulting on country with Indigenous custodians.

It is common for organisations to set targets for employment in their RAPs, which are on par with the percentage of Indigenous people to the total Australian population – 3%. Whilst this is a good rule of thumb, given the nature of the work, the employment of Indigenous people across the sector should be higher than this given the large amount of Indigenous material held in collections. However, we recognise that there are also limitations of resources and funding for smaller organisations, particularly those that are primarily volunteer-run.

The sector must champion Indigenous people in executive roles and taking part in developing the organisation's strategy. To this end, the Council for Australasian Museum Directors (CAMD) should adopt a mentorship program similar to the current program for women which is achieving good results.

A further issue is the focus area where Indigenous employees are engaged. The approach has been to employ Indigenous staff in curatorial and Indigenous engagement roles. However, future focus should be in all levels and areas of the organisation.

A holistic solution is needed which looks at increasing numbers, employing Indigenous people in diverse roles across the organisation, and opening up leadership opportunities, as well as working on providing a culturally safe environment, such as providing staff networks. Other retention strategies are needed, such as training and professional development, mentoring, performance management, flexible employment opportunities and regular meetings for Indigenous staff to have their concerns heard.

Practices and methods of employing Indigenous people must also be scrutinised. Employment opportunities should be created to suit the Indigenous individual. Indigenous people bring a different perspective to museums and galleries and developing roles according to their skills should be integrated. Offering a flexible workplace would mean Indigenous staff could work in community.

**‘The knowledge the Elders possess can never be learnt through courses or universities.’**

Shaun Angeles Penangke

Furthermore, there should be an employment guide for employing Indigenous people in the sector which is developed as a best practice guideline for recruitment, training and professional development goals for Indigenous employees.

### 3.2. Indigenous cultural advisors

The value that Indigenous cultural advisors bring to the museum and gallery sector as members of advisory committees and consultants should be fairly compensated. This does not mean that Indigenous people cannot volunteer where appropriate. Rather, there should be industry standards for paying Indigenous people where they have a long-term plan. There is lack of recognition of the Indigenous knowledge that is being brought to the sector. AMaGA should provide guidelines on remuneration for Indigenous people on advisory committees, and intangible cultural material consultants.

#### **INDIGENOUS PEOPLE AND ECONOMIC BENEFITS FROM CULTURAL DEVELOPMENT**

One of the guiding principles of the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions is that individuals and peoples deserve to participate in economic benefits that derive from their cultural development.<sup>4</sup>

### 3.3. Youth and elders

Special attention should be given to youth and elder engagement. Indigenous youth should be given opportunities to access collections and to interpret and adapt their cultures. This could be done by having a national Indigenous youth curator program.

Indigenous Elders must be acknowledged in the museum and gallery sector. The sector must create opportunities for Indigenous elders to work in museums and galleries as guides, interpreters and mentors.

### 3.4. Professional Development Pathways

Support for education and training for Indigenous professional development should be encouraged. This should be across a range of areas including curatorial, museum studies, business management, marketing, digitisation and tech development and conservation skills.

Opportunities to attend university and learn courses on art history and fine arts can provide for a pipeline of Indigenous curators and arts professionals. However, other professional skills are needed in the future museum and gallery environment including technology, management and communications. The creation of scholarships for Indigenous museum professionals should be established.

There should also be increased pathways via vocational education and training (VET). VET Courses should also be offered, including at TAFE, with a view to increasing Indigenous museum and gallery workers. For

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4 Principle 5. Principle of the complementarity of economic and cultural aspects of development. Since culture is one of the mainsprings of development, the cultural aspects of development are as important as its economic aspects, which individuals and peoples have the fundamental right to participate in and enjoy.  
[https://en.unesco.org/creativity/sites/creativity/files/convention2005\\_basictext\\_en.pdf#page=15](https://en.unesco.org/creativity/sites/creativity/files/convention2005_basictext_en.pdf#page=15)

example, NSW TAFE offers courses on Land and Heritage Management,<sup>5</sup> as well as Cert II, III and IVs in Aboriginal and Torres Strait Islander Cultural Arts. There are also courses on Indigenous Arts Industry work pathways. However, there is a need for more relevant VET courses for Indigenous people to enter employment in museums and galleries. These courses should be offered nationally and should be included in the VET training lists which enable funding to be provided. E.g.: the VET Student Loans Approved Courses and NSW Smart and Skilled List. Relevant courses for VET in Schools should also be developed to enable pathways for high school students.

## Internships

The offering of Indigenous internships in the sector has proved successful, through agencies such as AFL Arts Ready.

These opportunities should be increased and shared across the sector with a focus on

- Working together to offer Indigenous interns more opportunities
- Developing partnerships with other agencies to share Indigenous interns.
- Providing traineeships for Indigenous school age children

Internship programs such as the Aurora Program and the CareerTrackers Program may assist organisations with bringing Indigenous staff onto their teams.

### 3.5. Connecting Indigenous staff across the sector

There is a need for Indigenous staff to have more opportunities to connect with each other across the sector to share experiences and support each other. Indigenous staff work between two worlds and having places where they can work together and support each other would make working inside museums and galleries less challenging.

Support networks should be established. There should be a National Indigenous Employees Network, as well as state based Indigenous Employee Networks. This would mean that Indigenous museum and gallery staff could support and coach each other.

Additionally, there should be an Indigenous day as part of the AMaGA Annual Conference. This Indigenous day would connect staff across the sector and give Indigenous staff a space to address issues in the sector. Executive leadership should attend these days in order to gain insight into how they can improve their museums and galleries.

### 3.6. Procurement of Goods and Services

#### **INDIGENOUS PROCUREMENT POLICIES**

**18% of survey participants identified their organisations as having or currently developing a procurement policy.**

Engaging Indigenous businesses through procurement opportunities allows Indigenous peoples access to self-determination. Indigenous businesses are 100 times more likely to hire an Indigenous person. Therefore, employment opportunities increase, as well as self-determination.

Indigenous businesses and professional service consultants should be incorporated within museum and gallery supply chains. Museums and galleries should adopt targets for procurement with a view to meet the targets of state and territory policies for Indigenous procurement.

Galleries and museums are encouraged to become members of Supply Nation and to use the Indigenous Business Direct Database, and other state based Indigenous business databases such as NSW Indigenous

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5 <https://www.environment.nsw.gov.au/resources/cultureheritage/110387GUIDEAL.pdf>

Chamber of Commerce, and South East Queensland Indigenous Chamber of Commerce. Regional and rural museums and galleries should look for local options to increase Indigenous procurement. This might involve developing relationships with local Indigenous communities and asking if they suggest Indigenous businesses which can offer services.

The development of an Indigenous professional directory, like the *Black Book* produced by Blackfella Films for the arts, media and film sector,<sup>6</sup> should assist organisations find Indigenous professionals to contract for projects.

It could also be beneficial for AMaGA to establish a specialist directory for services needed in the sector – for example, artists, graphic designers, sound technicians, lighting, catering, arts products, stationery.

### 3.7. Indigenous Art

The prevalence of fake Aboriginal and Torres Strait Islander art is a continuing problem that has ramifications for Indigenous arts and arts centres. Museums and galleries should support the sale of authentic Indigenous art product and subscribe to the Indigenous Art Code.

The acquisition of Indigenous art should be ethical and fair. Where works are gifted to institutions, museums and galleries should undertake the same checks as they do for acquisition to ensure provenance and ethical treatment.

Aboriginal arts centres have been a key network for the commission and acquisition of Indigenous art, and the development of exhibitions and programs in Australia’s cultural institutions. There should be more opportunities for Indigenous staff at Arts Centres to interact with national, state and regional galleries; to create and curate; to consult and advise on cultural clearances and to facilitate the telling of their stories.

### 3.8. Partnerships with Indigenous entities

There are also opportunities for organisations to work with Indigenous organisations, cultural centres, ranger groups, language centres and Indigenous businesses. Museums should take the opportunity to form partnerships with Indigenous entities working in arts, language, science and culture, to form partnerships that can have mutual benefits, whilst at the same time achieving the outcome of raising awareness of the region, and its stories. For example, an Indigenous tour guides program would enable Indigenous tour operators to work with and interpret regional and local collections. There should be national coordination of Indigenous tourism opportunities.

### 3.9. Championing Indigenous Leadership

Indigenous leadership in projects should begin as early in the project as possible, and throughout the project – from preliminary discussions and project planning to delivery. This can be done by collaborating with Indigenous creators and enabling them to be project leads. Other methods can include engaging a local Indigenous cultural worker or Indigenous community member as the project liaison, providing regular updates to relevant Indigenous people and communities throughout the project, establishing clear communication methods and avenues for feedback.

#### **INDIGENOUS SELF-DETERMINATION**

“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

6 Blackfella Films, *Black Book*, 2008, <http://www.theblackbook.org.au/about.asp>

### 3.10. What we can do

#### WHAT AMaGA CAN DO:

FOCUS AREA	ACTION OPTIONS
Connect Indigenous Staff Across the Sector	Create a National Indigenous Employees Network which hosts regular networking events.
	Have an Indigenous day at the AMaGA Conference.
	Hold an Indigenous Museums and Galleries conference.
Provide more Education and Training pathways	Advocate for increased pathways into employment through education and training.
	Advocate for increase in universities courses, VET and TAFE programs that cover Indigenous cultural material.
Procure Indigenous Organisations for Goods and Services	Guide to Indigenous procurement and directory like BlackBooks for providers of products and services to museums and galleries.
	Promote the support of the Indigenous Art Code.
Champion Indigenous Leadership	Working with the CAMD and CAAMD, develop and implement executive mentoring program.
Open up the space for Indigenous Partnerships	Advocate for museums to form partnerships with Indigenous entities working in arts, language, science and culture, to form partnerships that can have mutual benefits.

#### WHAT MUSEUMS AND GALLERIES CAN DO:

FOCUS AREA	ACTION OPTIONS
Ramp up Indigenous employment	Increase the employment and retention of Indigenous staff.
	Advertise employment roles in Indigenous media publications or seek out Indigenous employment agencies for help.
	Build a program for remote Indigenous workers or consultations to be involved in state and national museum programs, allowing them to work from their communities.
	Develop roles for Indigenous individuals rather than expecting Indigenous people to fit into certain roles.
	Offer Indigenous employees cultural leave.
	Organisations with limited resources should combine their funding to hire one Indigenous engagement officer who can work between organisations.
	Have Indigenous recruitment, retention and representation strategies or policies.
Training	Explore opportunities to provide Indigenous traineeships with AFL Arts Ready and other traineeship providers.
	Provide traineeships for Indigenous high school students.
Internships	Use Indigenous internships as a way of bringing Indigenous people into the sector.
Youth	Develop Indigenous youth curator program; and involve Indigenous youth organisations and schools in content creation, interactive programming and outreach events.
Elders	Create opportunities for Indigenous elders to work in museums and galleries as guides, interpreters and mentors.

Indigenous Cultural Advisors	<p>Involve Indigenous people as cultural advisors to help devise, plan, curate and implement Indigenous projects.</p> <p>Create industry standards to ensure Indigenous cultural advisors are compensated.</p>
Encourage Professional Development opportunities	<p>Provide paid professional development courses for Indigenous staff members.</p> <p>Increase number of Indigenous staff in executive positions. Offer mentoring and executive training.</p>
Procure Indigenous Organisations for Goods and Services	<p>Develop procurement policies and targets for increasing Indigenous procurement.</p> <p>Incorporate Indigenous businesses and consultants into the supply chain.</p> <p>Become a member of Supply Nation.</p> <p>Develop a directory of Indigenous Professionals.</p> <p>Develop business relationships with local Indigenous tourism operators to enable an Indigenous perspective.</p>
Indigenous arts	<p>Sell Indigenous arts products that are ethically produced in shops.</p> <p>Support the Indigenous Art Code.</p> <p>Build relationships with Indigenous arts centre and Indigenous artists.</p> <p>Attend and support exchanges between remote and urban Indigenous arts professionals; including through Art Fairs and Festival and community visits.</p>
Create partnerships with Indigenous Entities	<p>Build relationships with local Indigenous businesses in order to engage local organisations when procurement opportunities come up.</p>
Champion Indigenous Leadership	<p>When working with Indigenous communities look to opportunities for Indigenous collaborators to step into leadership positions.</p>

**WHAT THE SECTOR CAN DO:**

FOCUS AREA	ACTION OPTIONS
Coordinate an Employment Strategy for Indigenous Staff	<p>Develop a National Indigenous Employment Strategy. This employment strategy should include long term retention and professional development goals for Indigenous employees across the sector.</p> <p>Create a guide for Indigenous employment.</p>
Provide more Education and Training pathways	<p>Provide awareness of sector opportunities to high school students</p> <p>Build pathways for Indigenous people into the Museum and Gallery sector through vocational education and training (VET), TAFE and university courses.</p> <p>Scholarships for Indigenous students to study museum and gallery related courses including fine arts, art history, conservation, business, digital technology.</p>
Youth	<p>Develop a National Indigenous Youth curator program focussing on community-initiated content.</p>
Elders	<p>Develop a National Indigenous elders' network to assist museums and galleries access people in authority to advise on collections.</p>
Roving Internship Program	<p>Work with other organisations to host Indigenous interns across the sector, allowing them to gain more and diverse work experience.</p>



## 4. TWO WAY CARETAKING OF CULTURAL MATERIAL

Indigenous cultural material in museums and galleries needs to be managed and displayed carefully. If staff members understand how to interact with this cultural material, and the people associated with it, correctly, then there will be more collaboration throughout the sector.

The displacement of Indigenous communities and stealing of cultural material has resulted in unprovenanced material existing in museums and galleries. This means that there is cultural material inside museums and galleries collections where there is almost nothing known about it. Even more upsetting, Indigenous communities might have forgotten that piece of culture, and without access to it, might never revitalise it.

Unprovenanced ancestral remains are even more concerning for Indigenous peoples. There are unprovenanced ancestral remains inside museums and galleries in Australia and Internationally. The return of ancestral remains is one of the most essential parts of this Roadmap. There can be no relationships between museums and galleries and Indigenous communities, if Indigenous communities still feel their ancestors are trapped in these institutions.

Building relationships, understanding and opening up collections and working together will help to build trust and allow Indigenous peoples to have a say in how their cultural material is looked after.

### 4.1. Relationship Agreements

Leading museum and gallery practice has been to enter into agreements with the Indigenous communities to set a pathway for long term relationships. In this way, the mutual benefits of working together can be maximised. These are sometimes created under a Memorandum of Understanding (MoU). An example of a MoU is between the Western Australian Museum and the Kimberley Aboriginal Law and Cultural Centre (KALACC). Another example is the Martu Community and the National Film and Sound Archive.

These relationship agreements help to build trust between Indigenous communities and museums and galleries. They allow for Indigenous communities to understand the relationship and ensure that everyone is on the same page.

### 4.2. Inventory

Indigenous people want to know what materials museums and galleries hold. It is still the case that they feel that there are many items that are not known to them.

Organisations must address inventory and access to collections by Indigenous people. Where the works are unprovenanced, and details unknown, research and identification work should take place in a coordinated approach following cultural protocols. This should be explored using a variety of methods, especially digital technology.

To a large extent there is potential for digitisation to enable inventory identification, so that communities do not have to visit the organisations. Databases and inventory tools should have traditional knowledge labelling, like Murkurtu and Living Contexts. There should also be protocols about the access and use of materials by others. For example, items used for research and commercialisation should be subject to free, prior and informed consent of Indigenous people. (See AIATSIS Access and use conditions and NFSA conditions).

**‘There must be technological solutions that will enable Indigenous people to get more information about what museums and galleries hold.’**

Gaye Sculthorpe, British Museum

Projects that enable Indigenous people to ask questions about what things are held should be established. For example, the Ask a Curator Program has been successful in opening up institutions to new audiences with a social media dimension. A similar program could be developed for Indigenous content. Another program could be a dedicated month to answering questions from First Nations Communities.

There are millions of pieces of Indigenous cultural material across Australia's museums and galleries. Through consultations, it was pointed out that not all of the cultural material held in collections is known. There is a need to work towards fully understanding the material that is in collections and giving Indigenous people the option to be there as this work is carried out.

**'Technology will be an important aspect of cultural revitalisation.'**

Jenny Pilot, ACIP member

Ensuring there is more access to collections and that this access is flexible for Indigenous Australians is important. Considerations include the environment within which the viewing is happening, whether the cultural material can be touched, if the cultural material is secret, sacred or should only be viewed by certain genders.

#### 4.3. Education and Awareness of Indigenous Communities

Museums and galleries should develop educational programs to train Indigenous communities in managing collections, using resources, repatriation, and applying for funding for these resources and repatriation. Repatriation is essential and giving communities the tools to work with when their cultural material is returned is paramount.

Digitising Indigenous cultural material could connect more remote communities with their cultural material. It could also streamline the process of repatriation, since Indigenous communities will be able to identify what museums and galleries have in their collections.

Being more flexible with technology can improve the way that Indigenous material is presented, but Indigenous communities need to have the last say around whether certain technologies can be involved.

#### 4.4. Gifted Collections

Single works or collections are regularly given to museums and galleries by collectors. These collections can range from contemporary to historic artworks or artefacts. The issue with some Indigenous artworks or historic cultural material that come as part of gifted collections is that their provenance is sometimes unknown. Unknown provenance of Indigenous artworks can mean that those collections potentially could have come from unfair relationships.

Museums and galleries which are gifted with collections which include Indigenous artworks or cultural material are required to look into the provenance of such material. Collectors of artwork or cultural material which might have stemmed from unfair situations should not be represented in the public sector. If collections include unprovenanced material, they should not be accepted. This means that museums and galleries are one step closer to moving away from their reputation as collectors of stolen material and this will begin to rebuild relationships with Indigenous peoples.

## 4.5. What we can do

### WHAT AMaGA CAN DO:

FOCUS AREA	ACTION OPTIONS
Inventory	Support the development of an inter-agency digital platform to enable Indigenous remote connection to inventory. Linkages with research and philanthropic sector to engage research on collections for inventory and interpretation of materials.
Two Way Caretaking	Develop an awareness program to empower Indigenous communities on engaging with Museums and Galleries in the management of collections and programming.

### WHAT MUSEUMS AND GALLERIES CAN DO:

FOCUS AREA	ACTION OPTIONS
Access and management	Employ relevant Indigenous professionals and engage with community, elders and Indigenous key stakeholders. Implement CCOR principles and adopt protocols to complement policies. Small and Medium sized organisations to make contacts with local community, or communities who are custodians of material in collections.
Building long term relationships	Look at options for working with Indigenous communities to develop agreements around the care of their cultural material. This might mean the community is the custodian, but the organisation holds the heritage.
Understand your inventory	Identify Indigenous Cultural Material inside Collections and make this information accessible to Indigenous people. Publish results of cultural inventory. Be more transparent with Indigenous communities about what is in collections. A digital tool for cross-institution searching of cultural material.
Education and Awareness of Indigenous Communities	Museums and galleries should assist and train Indigenous communities in managing collections, using resources, repatriation.
End the Acceptance of Unprovenanced Art and Cultural Material	Any unprovenanced Indigenous art or cultural material that is proposed to be gifted to museums and galleries should not be accepted.



## 5. CONNECTING WITH INDIGENOUS COMMUNITIES

In order to create sustainable relationships with Indigenous communities there needs to be an open dialogue. This open dialogue is started by museums and galleries approaching communities to offer long lasting commitments, or museums and galleries responding whole-heartedly to overtures from communities. Commitments should start with outreach programs to ensure that Indigenous communities understand the role galleries and museums play when it comes to their cultural material. These programs can also be developed to change the practices of museums and galleries to reflect how Indigenous communities want their cultural material to be looked after.

These relationships will be strengthened by this two-way dialogue. Understanding how to appropriately consult with Indigenous communities is central to this. Without understanding the complexities of Indigenous cultural material and how to respectfully approach Indigenous communities, there will be little progress. Consultation, whether around how to conserve the collections or around appropriate ways to research or exhibit, is a fundamental part of working with any Indigenous cultural material.

**‘The contemporary role and relevance of museums is of paramount significance to the cultural aspirations of Indigenous people and our journey within the ambiguous world of repatriation and cultural revival.’**

Shaun Angeles Penangke

Lack of funding and suitable support was often the reason behind an inability to work with Indigenous communities to the full extent wanted. Cross-sector collaboration would create options for improving funding and suitable support by pooling resources and working together across museums and galleries.

### 5.1. Outreach Programs and Collaborations with Communities

#### **OUTREACH PROGRAMS**

**The current percentage of museums and galleries that have outreach programs sits at 37%. 52% of Indigenous stakeholders rated the outreach programs given by museums and galleries as poor.**

Outreach programs are essential to building trust with Indigenous communities. These programs develop a mutual respect through recognising that both parties bring an extensive amount of knowledge to the table, that can be shared.

Museums and galleries have extensive knowledge around how to exhibit, curate, and conserve collections. Developing and delivering programs to Indigenous communities and Keeping Places would provide Indigenous peoples with an understanding of how museums and galleries look after their collections. It would also mean that Indigenous peoples could start to build these mechanisms into their own Keeping Places in order to be able to reclaim their cultural material.

Indigenous communities have 65,000 plus years worth of connection with their cultural material. Museums and galleries should work with Indigenous communities to develop programs around how they want their collections cared for. Establishing the creation of these outreach programs would mean staff inside museums and galleries would know who to speak to about the collection, as well as who can access the collection.

Indigenous cultural practices are intergenerational. There should be programs for traditional knowledge and traditional cultural expressions to be shared. Indigenous Elders hold a vast amount of knowledge and providing spaces and programs for them to teach Indigenous Youth would help with the intergenerational transfer of knowledge. These programs could be used to give Youth the opportunity to teach Elders about technology and give Elders the opportunity to teach Youth about traditional knowledge and cultural expressions.

## 5.2. Cross-Sector Collaborations

Throughout consultations, it was often mentioned that a lack of resources and funding prevented museums and galleries from working with Indigenous communities. Cross-sector collaboration gives national, state, regional and remote museums and galleries an option for pooling resources and funding. This would enable the sector to work with Indigenous communities and build a stronger, more connected sector.

### *Exhibitions*

There are many ways that museums and galleries can work together to pool resources and work with Indigenous communities. Museums and galleries could team up to work with an Indigenous community they have a relationship with, in order to create an exhibition. These pooled resources and funding might mean any of the following things could occur:

- Extended consultation times in order to fully explore any concerns the Indigenous community might have, as well as allow them as much time as they need.
- Travelling exhibitions that can go out to more communities and be shared with people around Australia who are usually unable to travel to the exhibition.

### *Art Fairs and Festivals*

Indigenous festivals play an important role in connecting communities and promoting culture to the wider national and international public through workshops, marketplaces, performances and celebration. Art fairs allow for artists and art centres to connect with curators, collectors and institutions. Increased promotion, funding and partnerships with these events would allow for the programs, initiatives and relationships they facilitate to strengthen and grow.

### *Shared Indigenous Advisory Boards and Indigenous Engagement Officers*

Since regional and remote museums and galleries often run through the work of volunteers, building connections with other regional and remote museums and galleries could open up opportunities for shared funding and resources. These shared funding and resources could be pooled in order to pay an Indigenous Advisory Board. This Board could provide support to a small number of connected regional and remote museums and galleries. It would increase Indigenous participation and engagement and open up regional and remote museums and galleries to their local Indigenous communities.

Indigenous engagement officers could be hired by multiple regional and remote museums and galleries to build relationships with local Indigenous communities. These engagement officers would be hired through pooled resources and work on projects across the connected organisations.

### *Keeping Places and Cultural Centres*

Collaborations with keeping places and cultural centres are options for building relationships with Indigenous communities. Providing financial and resource support to these keeping places and cultural centres can help the Indigenous community as well. An example of this is the State Library of Queensland's commitment to Indigenous Shire Councils.

### *Other Collaborations*

Galleries and museums should also look at ways they can connect with other sectors to collaborate. This might be Universities, TAFE, etc. These collaborations could involve research and mean that Indigenous communities could explore their cultural material in different ways.

## 5.3. Repatriation of Cultural Material

The repatriation of Indigenous cultural material is a big step towards self-determination for Indigenous peoples. If Indigenous Australians are able to decide where their cultural material lives, access will be easier, and they will feel more comfortable approaching places that hold it.

Many Indigenous communities and Keeping Places do not understand the processes that are involved in repatriation. Guidelines and workshops should be developed in order to train Indigenous communities and individuals in how to repatriate their cultural material.

#### 5.4. Enabling Indigenous Owned Collections

Museums and galleries must acknowledge the principle of shared custodianship of Indigenous cultural material. This involves active involvement of communities where the material came from and, where possible, the return of materials. As Indigenous self-determination is a key theme throughout this Roadmap, enabling Indigenous-managed collections is a key part of the work to come. This measure ensures that Indigenous communities will be empowered to reclaim their story and to continue cultural practices.

**‘Self-determination means Indigenous people are able to make decisions about how their cultural material is collected, displayed and shared. This is our cultural right, to continue our role as custodians, for the benefit of future generations.’**

Bob Weatherall

Museums and galleries should support Indigenous owned collections and spaces.

Keeping places are where Indigenous Australians can look after their own cultural material. Providing support for Keeping Places will mean that Indigenous Australians can look at repatriation of their cultural material. It means they can provide cultural revitalisation programs and teach Youth about traditional knowledge and traditional cultural expression inside their own places.

The adaptation of temporary loan policies needs to take place in order to consider the resources and funding that Keeping Places have. Instead of denying temporary loans because Keeping Places don't have the resources, look at building a partnership to ensure that Keeping Places can access their cultural material.

#### 5.5. Repatriation of ancestral remains

Repatriation of the bones and body parts of Indigenous ancestral remains continues to be a key area. Indigenous people are distressed by the display and research on ancestral remains. They call for return to country where possible. Coordination of return to country projects go a long way to reframe the relationship between Indigenous people and museums. The return of Mungo Man in 2018 highlights how coordination of museums, Indigenous people and government policy makers came together to achieve a respectful outcome.

**“The National Indigenous Keeping Place should be included in the Roadmap as it is crucial that the issue of caring for our unprovenanced Indigenous ancestors be dealt with if we are to move forward.”**

Lyndon Ormond-Parker  
ACIP Member

The Australian Committee for Indigenous Repatriation (ACIR) have called for the development of a National Resting Place for unprovenanced ancestral remains. This should be an urgent focus. The National Indigenous Cultural Place should incorporate a National Keeping Place, National Resting Place and National Repatriation Program, all into one. It would provide training for Indigenous peoples and communities, as well as provide a space for Indigenous self-determination. This place should be designed by an Indigenous person and there should be constant consultation throughout development. The final stage of the first 10-Year Roadmap should be this delivery.

There should also be protocols that cover the research and testing on DNA. Extracting DNA from items held in the collection should not be done without the free, prior informed consent of Indigenous peoples. Approaches of dynamic ongoing consent, such as that adopted by the ANU's National Centre of Indigenous Genomics, should be established and followed.

## 5.6. Support National Indigenous Cultural Spaces

To fundamentally enable the voice of Indigenous people to be heard, and the control of their cultural material to be a given, the future planning for this sector should include how we foster and support a national Indigenous collection and institutions, including digital spaces and platforms.

## 5.7. What we can do

### WHAT AMaGA CAN DO:

FOCUS AREA	ACTION OPTIONS
Repatriation of Belongings	Work with the Commonwealth Government to develop a guide for Indigenous communities to assist them to identify and understand what can be repatriated and the process.
National Indigenous Cultural Places	To fundamentally enable the voice of Indigenous people to be heard, and the control of their cultural material to be a given, the future planning for this sector should include how we foster and support a national Indigenous collection.
Aboriginal Art and Cultural Centres	Advocating for the increased support of Aboriginal Art and Cultural Centres.

### WHAT MUSEUMS AND GALLERIES CAN DO:

FOCUS AREA	ACTION OPTIONS
Outreach Programs and Collaborations with Communities	Develop 'curate, conserve and exhibit' workshops and make them available to Indigenous communities.
	Develop 'Protecting Indigenous Cultural Material the Indigenous Way' Workshops and make them available to museums and galleries.
	Intergenerational training workshops to be made available to Indigenous Youth and Elders.
Encourage Cross-Sector Collaborations	Look for opportunities to pool resources with other museums or galleries in order to: <ul style="list-style-type: none"> <li>• extend consultation times and allow for travelling exhibitions.</li> <li>• Share Indigenous Advisory Committees or Indigenous Engagement Officers.</li> </ul>
	Provide financial and resource support to keeping places and cultural centres which then goes towards helping the Indigenous community.
	Support and promote Indigenous Art Fairs and Festivals
	Look for opportunities to work with TAFEs or Universities to pool resources and work with Indigenous communities to examine their cultural material.
Create more opportunities for working with Keeping Places	Create more opportunities for Keeping Places to have access to temporary loans
	Repatriate to Keeping Places.

Repatriation of ancestral remains	Call for the establishment of a National Resting Place for unprovenanced ancestral remains.
	There should also be protocols that cover the research and testing on DNA.
	Return all ancestral remains to country, where possible.
	Funding for repatriation of ancestral remains – support national Keeping Place
Repatriation	Develop policies and procedures for Indigenous cultural material to be returned to Indigenous communities. This includes return of belongings and repatriation of digital files where appropriate.
	Offer repatriation workshops to teach communities about the resources and processes they need to successfully have materials repatriated.
	Create repatriation guidelines for Indigenous communities so that if they are unable to attend workshops they can still access easy to understand guides.
National Indigenous spaces	Support national Indigenous spaces by providing cultural materials, professional support and training and resources.





## MEASURES

Being able to identify progress throughout the monitoring of the Roadmap will ensure that the Roadmap is being implemented successfully. Consultations were run which asked the question, what should the measures be? Responses suggested that there needs to be quantitative and qualitative evidence of the changes in the sector.

These phases will include measuring systems that will operate to check how the Roadmap is progressing. The Measures will include:

- An **Audit** with similar questions as the original Audit, sent out by Terri Janke and Company in 2018. The comparisons between the original Audit and the reporting Audits will show the quantitative measures of success.
- The AMaGA Indigenous Roadmap website will give access to a **Feedback page**. This page will ask for feedback on Indigenous Representation from people outside the sector. It will provide quantitative and qualitative feedback.
- Museums and Galleries should be required to provide an **Annual Report** on their progress.
- Participating in the **Reconciliation Australia Barometer** will also gauge how the sector is moving forward and changing Australia, as a whole. Seeing the wider effects of the application of the Roadmap will be vital to the application of the Roadmap.

The Indigenous Advisory Group will also continue to play a significant role in the implementation and monitoring of the Roadmap. This Indigenous input will be necessary to enable re-alignment in line with community trends and expectations which arise that have not been foreseen by this Roadmap.

The sector should also form a Reconciliation Industry Network Group (RING). RINGs are supported by Reconciliation Australia and are created when organisations from similar industries come together to set targets for reconciliation.

### Critical Pathway aims for 2019

Leading Museums and galleries will have:

- Indigenous programming throughout the institution
- Reconciliation Action Plans
- Indigenous staff
- Indigenous policies including Indigenous Cultural and Intellectual Property protocols
- Indigenous board members
- Indigenous advisory groups
- Indigenous outreach programs
- An understanding of the AMaGA Indigenous policy and will be implementing it
- Indigenous procurement policy
- All staff members complete cultural competency courses.

## MUSEUMS AND GALLERIES

### INDIGENOUS ENGAGEMENT

AREA	FUTURE TARGETS				
	2018	2019	2022	2025	2029
Museums and galleries that implement the Indigenous Roadmap	-	100%	100%	100%	<b>100%</b>
Museums and galleries with Indigenous staff members	38%	45%	60%	80%	<b>100%</b>
Indigenous staff on executive or leadership teams	15%	25%	50%	75%	<b>100%</b>
Percentage of staff members that are Indigenous	16% with > 3% Indigenous staff	20% with >3% Indigenous staff	35% with >3% Indigenous Staff	55% with >3% Indigenous Staff	<b>80% with &gt;3% Indigenous staff</b>
The way museums and galleries collect, hold and represent Indigenous cultural material is rated as excellent	23%	25%	45%	70%	<b>100%</b>
Museums and galleries with an Indigenous Curator	20%	50%	75%	90%	<b>100%</b>
Museums and galleries with a Reconciliation Action Plan	21%	50%	75%	90%	<b>100%</b>
How people working in museums and galleries rate the organisation's engagement with Indigenous peoples	21% Excellent	25% Excellent	50% Excellent	75% Excellent	<b>90% Excellent</b>
Museums and galleries with Indigenous Advisory Committees	23%	50%	70%	80%	<b>90%</b>
With Indigenous board members	26%	50%	70%	80%	<b>90%</b>
Museums and galleries with a policy regarding collection, storage and handling of Indigenous cultural material	64%	70%	80%	90%	<b>90%</b>
Have a policy regarding access and management to collections of Indigenous cultural material	35%	50%	75%	80%	<b>90%</b>
Have or are developing a procurement policy	18%	50%	75%	85%	<b>100%</b>
Have a policy for interpretation of Indigenous materials	13%	50%	75%	85%	<b>100%</b>
Museums and galleries with outreach/inhouse programs	37%	50%	75%	85%	<b>100% of National and State Institutions</b>
Take Indigenous students/graduate interns	23%	50%	75%	85%	<b>100%</b>



## NEXT STEPS: 2018–19

- Roadmap presented and circulated for discussion
- AMaGA to employ an Indigenous engagement officer and appoints Indigenous board director
- AMaGA develops implementation plan
- Roadmap launched and adopted by sector at the AMaGA Conference in Alice Springs in May 2019
- Museums and galleries develop implementation plans for their organisations
  - Using RAPs
  - Incorporating the Critical Pathways
  - Setting targets, especially against the measures covered in the Roadmap audit
- AMaGA undertakes consultation and finalisation of updated CCOR Policy.

## CONCLUSION

Museums and galleries have the power to shape our nation's identity and the relationship with Indigenous people. Museums must change past practice of focussing on Indigenous cultural material as objects and shift focus to acknowledging the deep connections that Indigenous people have to museum collections as Australia's first peoples. Museums and galleries must acknowledge the Indigenous knowledge and cultural practices associated with these objects are a living heritage. The aim of the 10-year Roadmap is to get to a place where there is seamless recognition of Indigenous participation at all levels of museum and gallery practice, and that extends across the sector nationally.

Implementing the AMaGA Indigenous Roadmap will empower Indigenous voices, perspectives and stories in Australia, helping to develop a stronger and more relevant Australian cultural sector.

The success of this Roadmap requires the entire sector to engage in the processes of Alignment, Transformation, Acceleration and Realignment in order to strengthen Indigenous engagement and participation. By following this Roadmap – reimagining representation; embedding Indigenous values, increasing Indigenous opportunities; acknowledging two-way caretaking of cultural objects and connecting communities; Australia's cultural institutions can work with First Peoples to set the vision for a knowledgeable, creative, artistic, vibrant and culturally rich Australia – which understands its past, but looks to a shared cultural future.





