



Museums Galleries Australia
Indigenous Roadmap Project

Audit Report

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By Andrew Pitt



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1. Preface

Museums Galleries Australia (MGA) is a peak advocacy body committed to protecting and promoting Australia's arts, culture and heritage. At a national, state, regional and community level, MGA represents a wide and diverse range of; museums, galleries, historic sites, research organisations, art and cultural centres across Australia.

Museums Galleries Australia (MGA) is developing a 10-year Roadmap for museums and galleries working with Indigenous peoples. The goal of the project is to develop a roadmap for better Indigenous participation and representation in museums and galleries.

The Roadmap has several stages, including;

- a Literature Review;
- an Issues Paper;
- Community Consultation and Workshops with a national reach;
- Surveys (Individuals and Organisations);
- an Audit Report;
- an Analytical Report; and
- updates of Principles and Guidelines.

Supporting this process are; consultants Terri Janke and Company, a Steering Committee, an Indigenous Advisory Group and hundreds of passionate individuals. Combined, these elements contribute to the 10 Year Roadmap.

Information relating to the Roadmap is concentrated on a new website which acts as a repository for the; Issues Paper, reports, guidelines and the website also as a noticeboard for upcoming workshop dates and locations. www.mgaindigenouroadmap.com.au

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

The methodology taken in this Audit Report is to provide a summary of four different surveys conducted via Survey Monkey. Survey results are presented as pie-charts or in comment form. Important themes that are measurable are presented as Key Performance Indicators.



2. Executive Summary

Relationships. The key to greater participation and representation of Aboriginal and Torres Strait Islander people in museums and galleries is the extent and quality of the relationships. The challenge is to ascertain the current state of relationships, many and varied, across the nation.

The online tool, www.Surveymonkey.com was used to both collect quantitative and qualitative data via online surveys in July/August/September 2017. The survey links were circulated via email campaigns, social media campaigns and website www.mgaindigenousroadmap.com.au

There were 4 separate surveys;

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 resulting survey data has been presented in Pie-Charts, to make for quicker interpretation. Each survey also provided open questions that allow for written comment, with the exception of minor editing, all comments have been reproduced.

Certain themes became apparent.

Some organisations are doing fantastic work, which needs to be recognised. It was also noted, the same organisations are achieving this; irrelevant of scale, budget or location. For example, Yamba Museum (a small regional NSW organisation with budget challenges) exhibition *Freedom Ride '65 the 50th Anniversary*, is directly linked to the region and was nationally well regarded.

Some individuals and organisations are facing challenges, irrelevant of scale, budget or location. A reoccurring theme in the comments was, "*how do we do it?*" or "*Where can I find..?*", which demonstrates intent, but with a need for support and guidance.

The survey results also have some limitations. For example, in Roadmap Workshops and consultation meetings, many people raised repatriation as a serious issue that needs urgent redress. Yet, as the survey is based on percentages, this issue will not stand out. The survey is only effective when used in conjunction with consultations and workshops.

Key Performance Indicators have been identified and are measurable, today and into the future. The Key Performance Indicators are;

1. **Relevance.** Museum/Gallery relevance;
2. **Partnerships.** Uptake of Reconciliation Action Plans (RAPs);
3. **Policy.** uptake of policies;
4. **People.** Indigenous employment;
5. **Place.** Sense of place, procurement and merchandise.



3. Methodology

An online tool, www.surveymonkey.com was used to collect quantitative data via online surveys. The surveys were conducted in July/August/September 2017.

Survey **links** were circulated via:

- An email bulletin to 637 MGA member organisations, with survey link
- An email blog to 775 contacts of Terri Janke and Company, with survey link
- High rotation social media blogs with Terri Janke and Company (Twitter, Facebook)
- Direct contact with 100+ individuals, via phone, email and face to face
- Links on www.mgaindigenousroadmap.com.au
- 8-page Issues Paper in the Autumn/Winter edition of MGA Magazine.

There were 4 separate surveys. A total of 214 responses were received, spread across the 4 surveys.

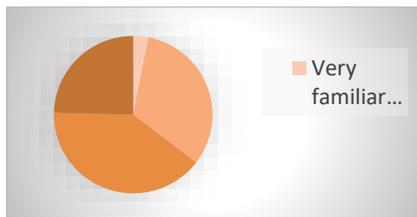
The survey results are presented in Pie-Charts, to make for quicker interpretation.

Each survey has a unique colour Pie-Charts (tan, blue, brown, purple).

Each survey also provided open questions that allowed for written comment. All comments have been reproduced in their original spirit, with the exception of some editing (long winded responses were shortened, repetitive responses were omitted, a few troll-like comments were edited, and a few potentially embarrassing comments were edited).

The Organisation Survey

Tan coloured Pie Charts represent the results from the Organisation Survey.



The Organisation Survey consisted of 54 questions, with 20 minutes as typical time to complete. Questions were specific to the entity responding. The Organisation Survey received 74 responses in total. This response rate is representative of 11.5% of the MGA organisational membership.

However, 6 responses were substantially incomplete (8% of total, invalid). Respondees ranged from small volunteer museums, to regional midsized institutions and the large capital city organisations. Some of the larger museums struggled with completing the survey, which was provided to them in word document format.

Several survey questions required comment, in some instances we have identified the organisation making comment, in others we chose to protect the identity of the organisation and provide anonymous comment.



The Individual Survey

The Individual Survey was split into 3 sections, to extract response from three groups.

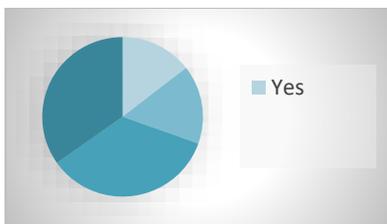
Each survey took 4 minutes to complete. Questions were of a general nature related to museums and galleries.

The Individual Survey received 164 responses in total. However, 18 responses were substantially incomplete (11% of total, invalid). A total of 141 valid responses.

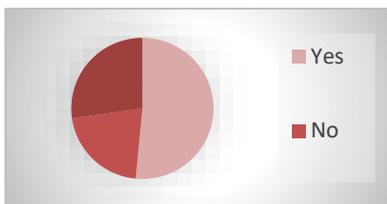
All survey responses from Individuals were anonymous.

The Individual survey was designed to extract responses from three groups;

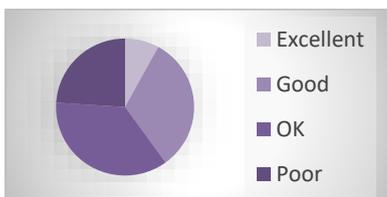
1. **Professionals** working in the museum & gallery sector, (83 valid responses).
Blue coloured Pie Charts represent the results from the Professionals Survey.



2. **Indigenous stakeholders**, non-professional, (33 valid responses).
Brown coloured Pie Charts represent the results from the Indigenous Survey



3. **Visitors**, non-Indigenous, (25 valid responses).
Purple coloured Pie Charts represent the results from the Visitors Survey.



(Data Quality. We are confident in our skills to compile all survey data and all data is an accurate reflection of survey respondents. However, we recognise the data has limitations. Please keep this in mind. This report is copyright protected, unauthorised use of data is not permitted, extrapolation and manipulation of data is not permitted.)



4. Key Performance Indicators (KPI's)

This report presents the results from more than 120 survey questions. The results are exhaustive, yet some survey questions are more pertinent than others.

We took the following approach to selecting Key Performance Indicators (KPI's).

Firstly, the goal of the Roadmap project is engagement. What is an exact, yet simple indicator of Indigenous engagement?

In selecting KPI's we took guidance from the Indigenous stakeholders. Common themes that emerged during consultations were, Indigenous; control, empowerment, respect and employment.

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

We also had to balance practicalities, selecting KPI's that are; simply measured, easily understood, repeatable (a survey in the future?) and able to be acted upon today.

The Key Performance Indicators for the Indigenous Roadmap are;

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

In the following pages were present the rationale and the detail for each KPI.



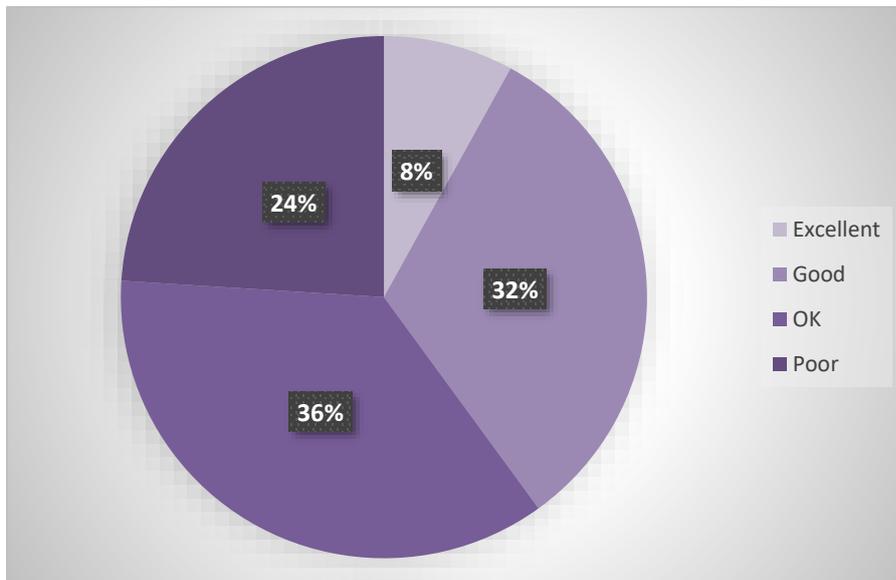
1. Relevance (Visitor Sentiment)

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

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

Relevance is earned, it can't be bought, nor self-anointed. Organisation relevance is determined by the community, the unbiased arbitrator. Visitors are observant, a survey comment included, “...as a non-Indigenous person, I value the authorisation provided by an active Indigenous presence in the museum/ gallery/venue”. Another visitor comment, “Indigenous interpretation comes across as 'past' and the vibrancy and diversity of Culture is missing.”

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



Encouragingly, 40% of respondents feel museums and galleries are doing “*Good to Excellent*” in “*the way they display/hold/present Indigenous material*”. Yet, disturbingly, just under a quarter of respondents felt museums and galleries are performing “*poor*” in this area.

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

Aim: 95% good to excellent.

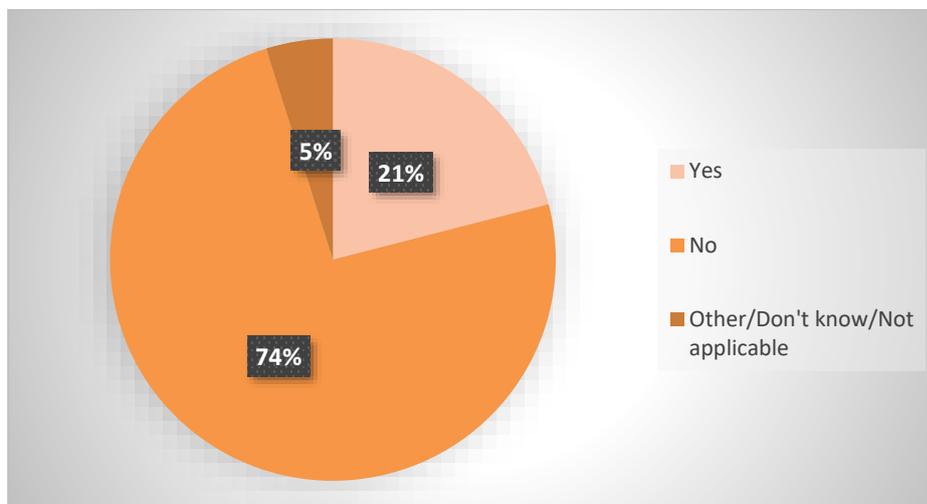


2. Partnerships (RAPs)

Partnerships. A simple measure is by organisation uptake of Reconciliation Action Plans (RAPs). A RAP is a starting point, it's more about the process, than a destination.

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

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



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

Some organisations see a RAP as a box ticking exercise, "... (we are) a division of the Department and so are covered by the departmental RAP". Some confusion in the office. As a RAP is best viewed as a pathway to engagement with local Indigenous communities.

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

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

Partnerships and engagement needs to be: at the core; a process; organisation specific; person to person; have plans & goals; regularly revisited.

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



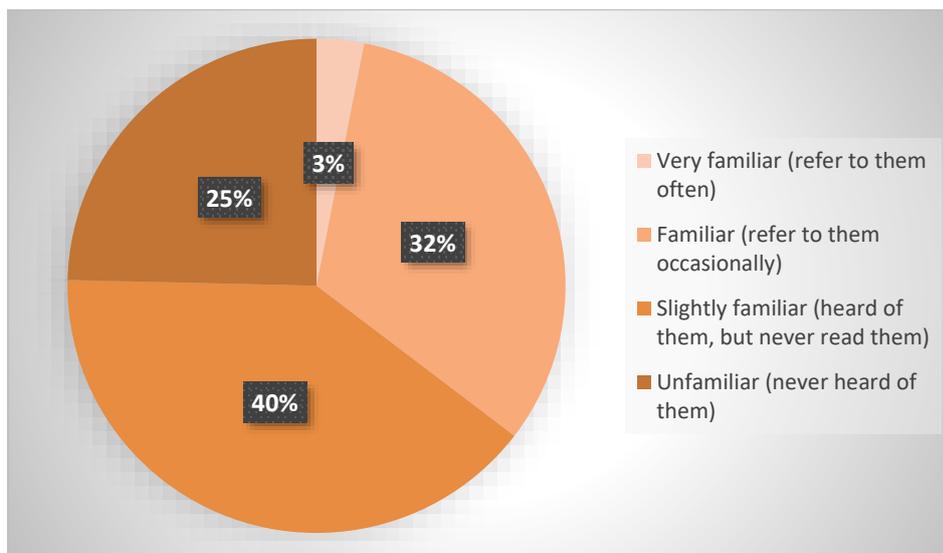
3. Policy

All the surveys asked policy questions and policy settings were a common theme in the workshops and community consultations. Good policy provides a system of principles, case studies and “how to” guides that make it easier to achieve rational outcomes on a consistent basis.

The current policy document is *Continuous Cultures, Ongoing Responsibilities*, with pdf available at www.nma.gov.au and other. (Note: Terri Janke and Company will update these policy documents in 2018 and pdf's will be freely available online).

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

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



We note with alarm, almost two-thirds of Organisations were Unfamiliar or Slightly Familiar with existing policy documents *Continuous Cultures, Ongoing Responsibilities*. A typical comment, “...I would welcome an example of a good policy document”. While note the outcome of a policy vacuum, “...in the absence of a firm policy regarding these items we have dissension among the committee as to which direction we should take with our Indigenous artefacts”.

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

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

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



4. **People** (Employment/Boards/Committee's)

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

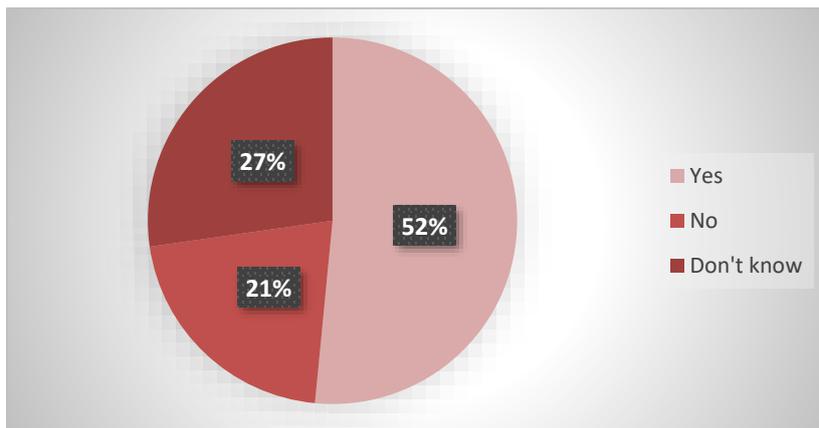
However, some organisation have perceived barriers, or the employment is conditional, “...we would wish to continue to have Aboriginal trainees, interns and work experience again in future, but funding at present is challenging and grant eligibility for matching funding has changed”.

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

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

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

From an Indigenous perspective, more half of the respondents see Indigenous employment at their local museum or gallery. Following are results from the **Indigenous Stakeholders Survey, Q42. Does your local museum/gallery have Indigenous staff?**



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

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



5. Place (Procurement and Merchandise)

Defining a “sense of place” is important for every museum and library, so to in the Procurement of good and services, and in the purchase of Merchandise.

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

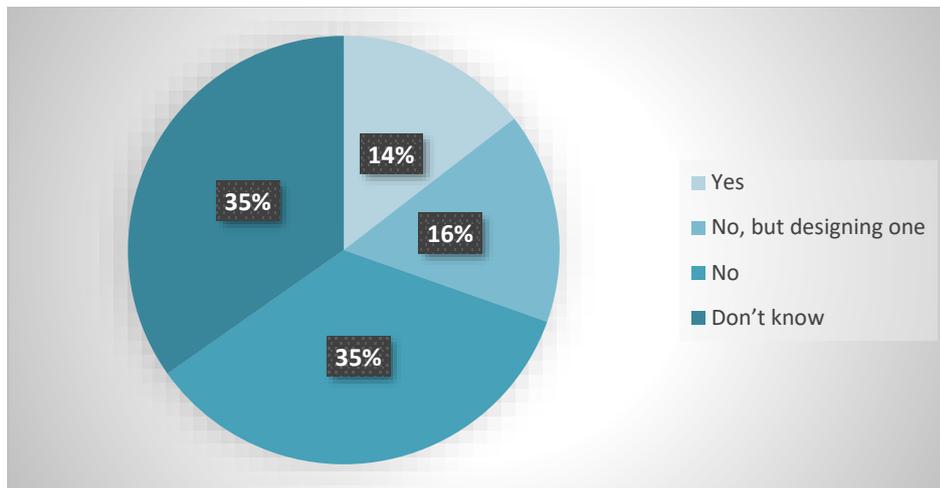
The supply of services to museums is important too, yet equally this is relevant to location and niche. For instance, a catering service needs to be local.

Where to find Indigenous suppliers? Supply Nation www.supplynation.org.au is an Indigenous lead not-for-profit organisation that certifies Indigenous owned and controlled businesses and assists in connecting them with mainstream businesses and government. Yet from our Survey, 68% of organisation are unfamiliar with Supply Nation (Question 40, Organisation Survey).

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

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

Question Q27 from the Individual Professional Survey, “Does your museum/gallery have an Indigenous Procurement Policy?”



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

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



5. Organisation Survey Data

The Organisation Survey consisted of 54 questions, with 20 minutes as typical time to complete. Questions were specific to the entity responding.

The Organisation Survey received 74 responses in total (see Question 4 for full list). This response rate is representative of 11.5% of the MGA organisational membership.

However, 6 responses were substantially incomplete (8% of total, invalid). Invalid responses, or “blanks” are not included in final data.

The Survey Questions were...

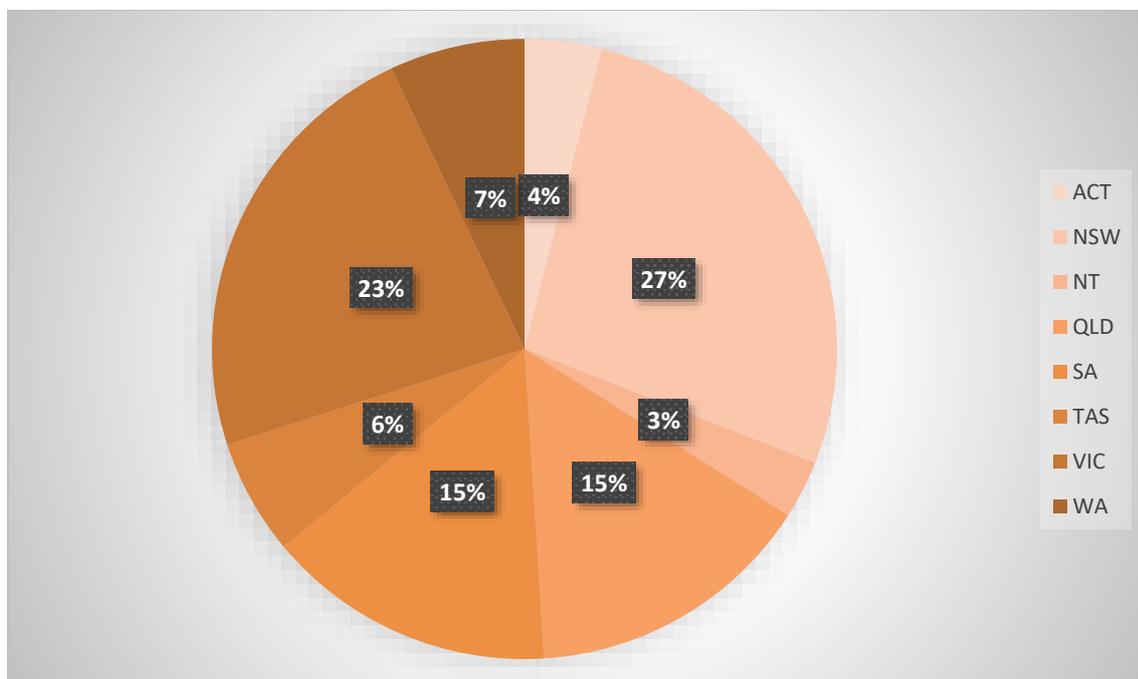
Q1. Terri Janke and Company (TJC) is conducting an Organisation Survey for Museums Galleries Australia to develop benchmark data for the Indigenous Roadmap Project. The data collected from this survey will be summarised and compiled in an Audit Report that will be available on www.mgaindigenouroadmap.com.au

Individual museums and galleries may be identified in the report, for example as best practice Case Studies. Names of people will not be identified in the report. Do you accept these terms?

Q2. What is your name?

(Respondents provided their name, in case we needed to clarify information)

Q3. What is the postcode of your museum/gallery?





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Q4 What is the name of your museum/gallery?

Thank you to the following organisations for responding to the survey...

National Museum of Australia
Gurranyin Arts
Sydney Living Museum
ACMI
South Australian Museum
Questacon National Science and Technology Centre
Western Australian Museum
Art Gallery of NSW
The Sovereign Hill Museums Association
Art Gallery of South Australia
Bay Discovery Centre
Queensland Art Gallery
Museum and Art Gallery of the Northern Territory
Tasmanian Museum and Art Gallery
Centre of Democracy
Royal Western Australian Historical Society Museum
Queen Victoria Museum and Art Gallery
Kaldor Public Art Projects
Bundaberg Regional Galleries
Museum and Art Gallery of the Northern Territory
Tali Gallery
Sorrento Museum
North Stradbroke Island Historical Museum
Yangu Pawaw Ngurpay Mudh
Maldon Museum & Archives Association
Koorie Heritage Trust
UMI Arts
Museums Victoria
Nowra Museum
Stanthorpe Regional Art Gallery
Yarra Ranges Regional Museum
Dunkeld Museum Inc
Maitland Rail Museum Incorporated
Yilgarn History Museum
Yamba Museum
Mulgrave Settlers Museum
Wheatlands Warracknabeal Agricultural Machinery Museum
South Australian Museum
Brandi Projects, designers and producers
Australian Museum
Shepparton Art Museum
Hale School Heritage Centre



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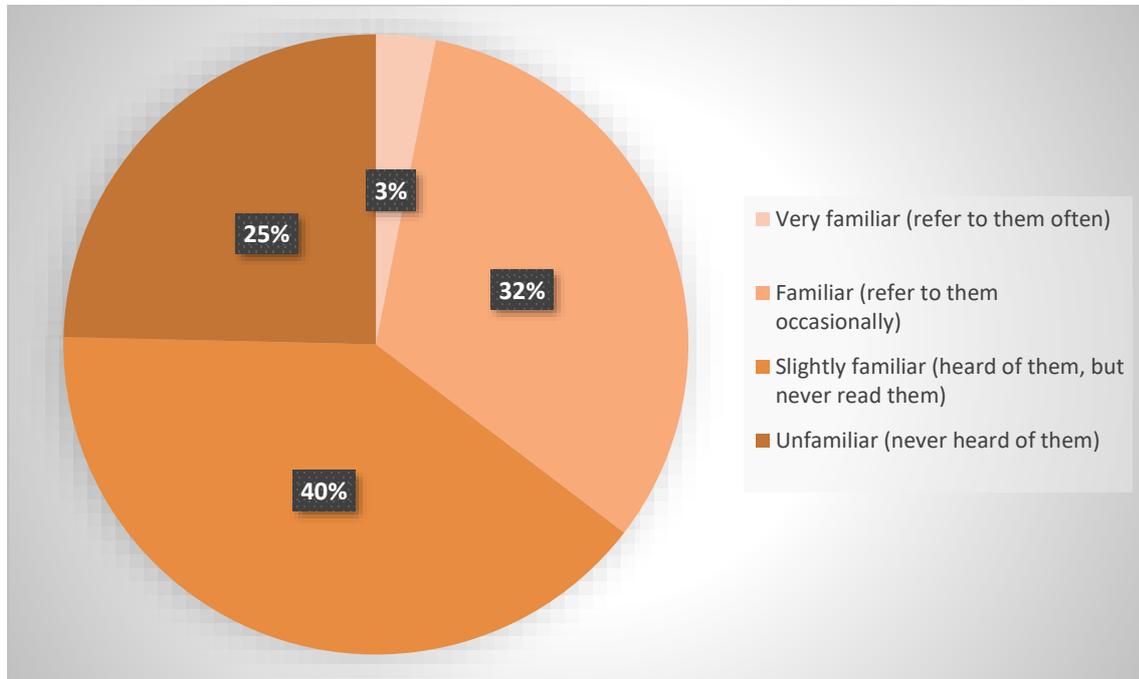
Bega Pioneers' Museum
Museum of the Riverina
Australian War Memorial
UQ Art Museum
St Helens History Room
Margaret River & Districts Museum
Yankalilla District Historical Museum Inc.
Migration Museum
Bundanon Trust
Bowraville Folk Museum Inc.
Burnie Regional Art Gallery
National Sports Museum
Kiewa Valley Historical Society Museum
Glen Eira Historical Society
South Australian Maritime Museum
Creswick Museum
Unley Museum
Jewish Holocaust Centre
Mary Mackillop Place Museum
Lake Macquarie City Art Gallery
Australian National Surfing museum
Maitland Regional Art Gallery
Maclean Bicentennial Museum and Stone Cottage
Newcastle Museum
John Flynn Place Museum and Art Gallery
Prince Henry Hospital Nursing and Medical Museum
New England Regional Art Museum
University Collections, The University of Adelaide
Sisters of Australia Congregational Archives
Museum of Applied Arts & Sciences (MAAS)

Q5. Are you completing this survey on behalf of an Australian museum, gallery, keeping place, cultural centre or similar type of collect/display institution?

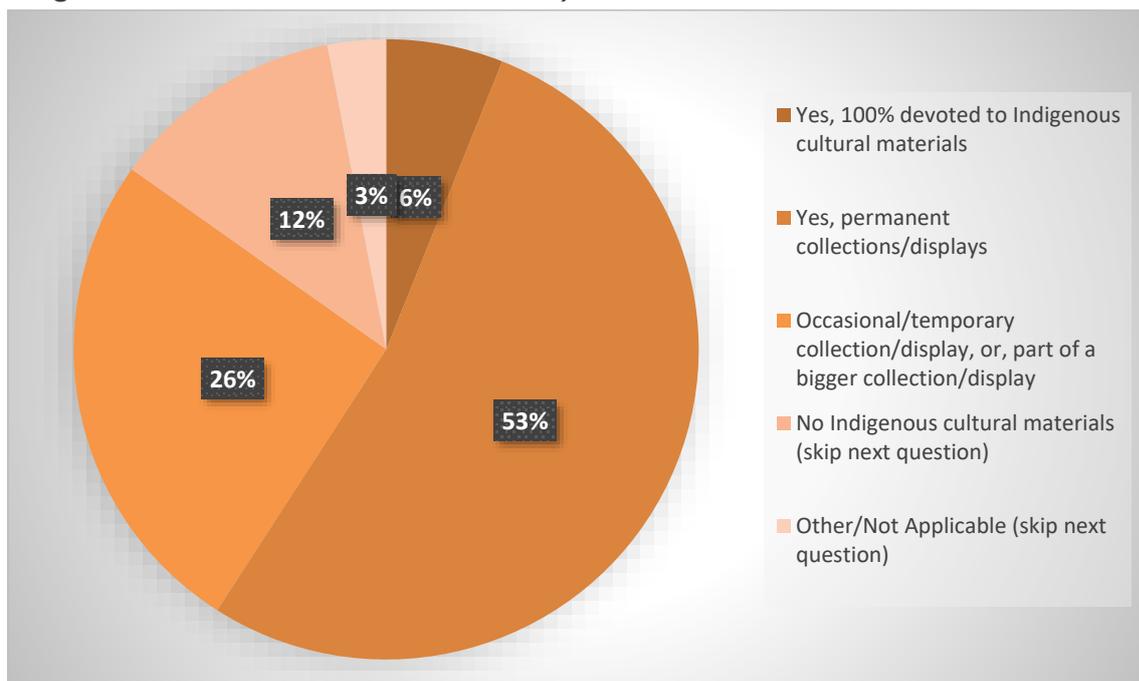
4 of the 74 responded NO, and provided no further data.



Q6, How familiar is your institution with the publication *Continuous Cultures, Ongoing Responsibilities; principles and guidelines for Australian museums working with Aboriginal and Torres Strait Islander cultural heritage (CCOR Principles)*, published by Museums Galleries Australia in 2005?



Q7. Does your museum/gallery display, hold or manage Indigenous cultural materials? (Physical and documentary material that represents the intangible and tangible elements of individual cultures).





Q8. Please describe your last Indigenous exhibition/display?

"...interpretation is through the stories of the Aboriginal country these museums and houses are on, and the continuing cultural connections through time and today with Aboriginal people and communities.." Sydney Living Museums

"Sovereign Hill: Hidden Histories: The Wadawurrung People is a digital exhibition combining a dynamic website with artefacts and displays taking you on a tour around the museum."
The Sovereign Hill Museums Association

Gallery of First Tasmanians. Queen Victoria Museum and Art Gallery

Tjungunutja. Museum and Art Gallery of the Northern Territory

"...core exhibition explores the relationship between William Barak and the de Pury family of Yeringberg vineyard in Coldstream. Includes Indigenous belongings, other 3D items, 2D items, many images and a short film." Yarra Ranges Regional Museum

First Peoples Exhibition, Museums Victoria

Freedom Ride '65, the 50th Anniversary, Yamba Museum

Yidaki: Didjeridu and the Sound of Australia "... greatest media coverage of any exhibition we've ever had..." South Australian Museum

Bayala Nura: Yarning Country and Garrigarang: Sea Country, Australian Museum

Resolution: new Indigenous photo-media (an NGA touring exhibition), Shepparton Art Museum

"Bumaldhaany; fighter warrior; an exhibition on Wiradjuri people who had served in both World Wars, curated by Elder Aunty Flo Grant". Museum of the Riverina

"For Country, For Nation' focusing on the service of Aboriginal and Torres Strait Islander people in the Australian military forces." Australian War Memorial

"...a permanent Indigenous display featuring stone tools..." St Helens History Room

"Lake Macquarie: Living Cultures (working watercraft) including historical images of all working watercraft, artists' responses, objects and the Lake canoe project. Local Aboriginal community documented and made a bark canoe." Lake Macquarie City Art Gallery

"Women of Wisdom, Photographic exhibition of local Awabakal women and their advice, 200 lineal metres, incredibly positive stakeholder outcomes and high visitation." Newcastle Museum

"...our most notable 'exhibition ' was the Burarra Gathering". Questacon

"...updating...display...it will be located at the beginning of the museum and provide context for our visitors in relation to Kaurna life in Holdfast Bay pre-colonisation, the story of European invasion and the effects of this event on the Kaurna community..." Bay Discovery Centre



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“Gundir Darigim Guali...for NAIDOC Week...paintings, installation, video, sculpture.

Outcomes: visitation by members of the Indigenous community, well received by the non Indigenous community.” Bundaberg Regional Galleries

“...permanent display consisting of 2 artefacts (stone axe head and grinding stone) plus text about the district’s original inhabitants, the Jarra People who have lived in Central Victoria for many thousands of years.” Maldon Museum & Archives Association

Freshwater Saltwater, Umi Arts

“Full Gallery Exhibition, 153 pieces, NAIDOC day, over 400 students attending, floor talks by indigenous artist.” Stanthorpe Regional Art Gallery

“One timber & glass cabinet housing; local wooden tools, woomera, spear, club, grinding stones, photographs. Small display only.” Yilgarn History Museum

“Permanent display of Indigenous weapons given to the then schoolteacher at Tanja, Thomas H McPaul, by the local indigenous people of that area. C1855.” Bega Pioneers' Museum

“One item created by Indigenous artists in residence during our Siteworks event.” Bundanoon Trust

“Yiloga (travelling exhibition, 2011) photographs relating to Australian football being played in the Tiwi Islands.” National Sports Museum

“Living in Port, unpacks the experience of Kurna and other Aboriginal people with links to Port Adelaide. It was developed in collaboration with local Kurna elders and includes interviews.” South Australian Maritime Museum

“Kundat Djaru people of Western Australia, a story of collaboration and community spirit.” Mary Mackillop Place Museum

“Fiona Foley's HHH series of photographs, to draw attention to international scales of racism from local Australian perspective and a public talk held with over 200 participants.” Maitland Regional Art Gallery

“A small collection of Aboriginal items are on permanent display at the beginning of our museum walk.” Maclean Bicentennial Museum and Stone Cottage

“...NAIDOC Day...children made table tops with Indigenous art work...” John Flynn Place Museum and Art Gallery

From the Tree: Barks from the NERAM Collection. New England Regional Art Museum

“All of our displays and exhibitions have Aboriginal content.” North Stradbroke Island Historical Museum

“What If?” by Marelene Gilson and “Murnong; Yam Daisies” by Deanne Gilson. Koorie Heritage Trust

‘Still on my mind’, major touring exhibition developed with a partner gallery and Brenda Croft curator, over 100 items.” UQ Art Museum



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Indigenous Australians at war, touring show from the shrine of remembrance Melbourne, photographs. Burnie Regional Art Gallery

“Exhibition of 15 paintings by Indigenous persons as part of NAIDOC week. They painted their responses to a visit to the Centre. Very moving, well received.” Jewish Holocaust Centre

Mini surfboards decorated by 12 Tiwi Island students inspired by the Indigenous surfing titles held at Bells Beach. Australian National Surfing museum

Songlines: Tracking the Seven Sisters, National Museum of Australia

“Small exhibition. Explains who the first people are, some of their cultural heritage and what they are doing today. Information panels, charts, maps, photos, rock tools & video featuring aunties making baskets and elders making stone tools.” Kiewa Valley Historical Society Museum

“Two ATSI specific installations were created to commemorate the 50th Anniversary of the Referendum and the 25th Anniversary of the Mabo Decision.” Museum of Applied Arts and Sciences (MAAS)



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9. Does your museum/gallery engage and/or collaborate with Indigenous communities? How, in what ways? What does it look like in your museum/gallery?

"We are advised by an Aboriginal Advisory committee and work with them to an Aboriginal Action Plan (2016-2018) and we have a multi-year partnership with Muru Mittigar Aboriginal Cultural & Education Centre." Sydney Living Museums

" Collaboration with Wadawurrung, to ensure our museum stories are inclusive of Aboriginal experiences, this culminates in our annual Gnarwurring Ngitj (Learning Together) Festival held around Reconciliation Week." The Sovereign Hill Museums Association

"We have Indigenous curatorial staff, we work with Indigenous external artists and an Advisory Panel", Queensland Art Gallery Gallery of Modern Art

"Yes, the TMAG Aboriginal Advisory Council, which advises on all projects involving the Indigenous collections and Aboriginal cultural heritage." Tasmanian Museum and Art Gallery

"Engagement is via the Aboriginal Reference Group and engaging Indigenous consultants", Queen Victoria Museum and Art Gallery

"There was a huge change in community engagement when we were developing First Peoples with community often coming in, lots of collaborations happening..." Museums Victoria

We worked closely with a number of Indigenous groups and individuals during the development of Oil Paint and Ochre. The Museum is part of Yarra Ranges Council which has an Indigenous Advisory Committee, managed by Council's Indigenous Development Officer. Much of our engagement occurs via this group. We have also borrowed items for display from various groups and individuals for core and temporary exhibitions.

Developed Vision4Change exhibitions in collaboration with three local Indigenous communities" Yamba Museum

"Collaboration for us means the museum is no longer the authority that presents Aboriginal culture to the world, rather it is a theatre in which Aboriginal custodians are empowered to speak for themselves," South Australian Museum

"Gamarada, Aboriginal led programming weekly (weaving workshops, bush food and medicine workshops, Aboriginal meditations), Australian Museum

"We work closely with our local Indigenous communities, including through; Kaiela Arts, the local arts centre; ASHE, a secondary school for Indigenous kids; and other organisations. Shepparton Art Museum

"Family history research, donations of material for collection relating to military service, consultation on key projects including refurbishment of the Commemorative Area and a new sculptural work recognising Aboriginal and Torres Strait Islander service in the military;" Australian War Memorial

"We often pass people onto a local elder who conducts cultural tours in our area," St Helens History Room



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"Not at present, but looking for ways to do so." small, all volunteer museum

"We have been working in partnership with the Aboriginal community through the Aboriginal Reference Group (ARG) for over 17 years. We have a target of at least 60% of our exhibition projects having Aboriginal content, a dedicated Aboriginal and Torres Strait Islander works on paper collection, cultural revival projects and contemporary exhibitions with the underlying theme of 'beyond the dot'. Lake Macquarie City Art Gallery

"...our role is to be led by and support our local mobs.... We have objects in storage on loan for the community because they don't have the facilities to hold them safely so we help where we can." Newcastle Museum

"We haven't done very much of this but we are looking to do more," new, large, organisation with digital focus

"Extensive collaboration in collections, research, programmes, repatriation of remains," South Australian Museum

"...outreach on Science with Indigenous communities and schools through the Shell Questacon Science Circus plus the Smart Skills program..." Questacon

"...we consult with indigenous communities regarding the art works within the collection, in research and preparation for exhibitions..." Art Gallery of NSW

"...the previous display was completed in conjunction with and approval of the Kurna community..." Bay Discovery Centre

"We have invited Indigenous speakers, we have a welcome panel which acknowledges Indigenous land, we profile Indigenous people (past and present) in our displays." Centre of Democracy

"We sell work from Indigenous artists who live within the Bundaberg Regional Council area through our gift shops at both Galleries. In our Collection Policy we specifically mention collecting work from Indigenous artists." Bundaberg Regional Galleries

"When the display was being set up local elders were involved," Maldon Museum & Archives Association

"...support Indigenous artists to display their art and sell it." Stanthorpe Regional Art Gallery

"Some of our Indigenous artefacts are on permanent loan to the National Parks and Wildlife," small, regional museum

"...elders to do welcomes, hosting of Indigenous artists in our residency programs and public art events/programs, advise from Indigenous experts on environment and land management." Bundanoon Trust

"Leviathan (exploring the history of whaling in Australia) involves collaborations with the local Ngarrindjeri community to exploring whaling in these communities and the symbolism of these animals. We are negotiating a project whereby Aboriginal and artists from other Pacific cultures weave a whale inside the museum." South Australian Maritime Museum



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"...we are working with Jaara people..." Creswick Museum

"... in the process of building relationships with local Indigenous communities...." regional gallery.

"...trying to get local indigenous groups interested is very hard..." regional museum

"...an MOU with the Armidale and Region Aboriginal Cultural Centre and Keeping Place which cover the planning and delivery of joint programs and activities...." New England Regional Art Museum

"...we have always had Aboriginal/Quandamooka people on our management committee..." North Stradbroke Island Historical Museum

"...a Torres Strait Reference Group and was established to develop a Strategic Plan and Charter..." Yangu Pawaw Ngurpay Mudh

"... exhibitions, public programs, educational programs..." Koorie Heritage Trust

"...we have tried very hard over the years with limited success to engage with the local indigenous communities ..." regional museum

"Hale School offers scholarships to boys from Indigenous communities"

"...through the University's ATSI unit..." UQ Art Museum

"...regular involvement with Surfing Victoria's Indigenous Aquatic Officers, involvement in the Australian Indigenous Surfing Titles, and ongoing displays of material sourced from the Indigenous surfing community..." Australian National Surfing museum

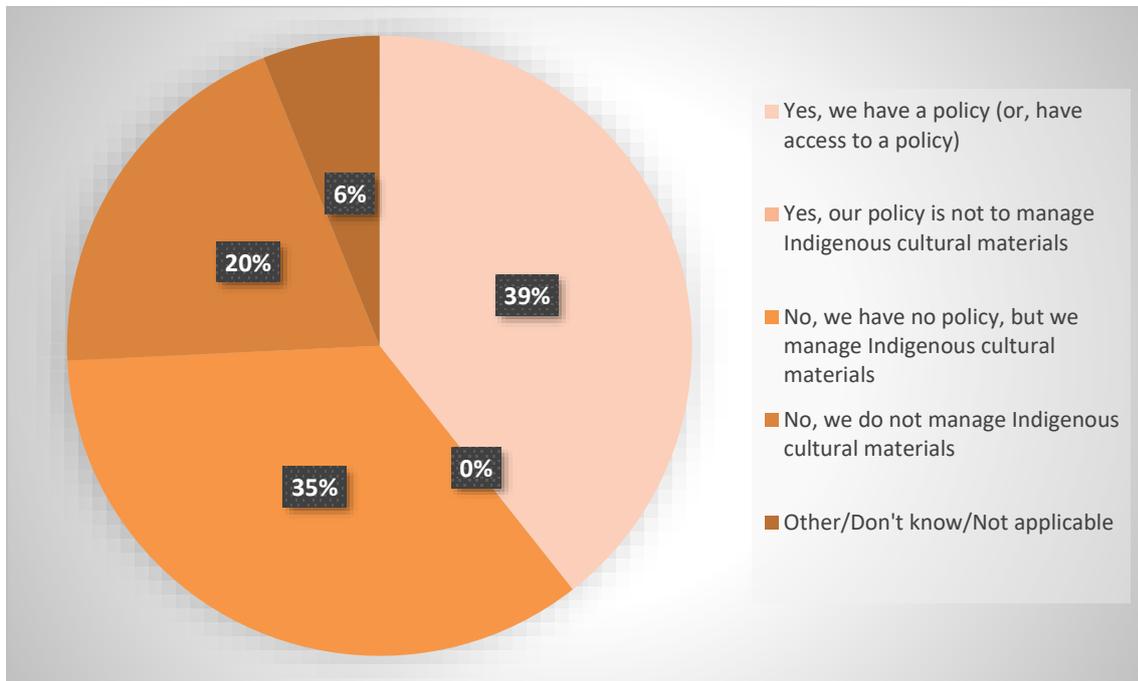
"...7 years of consultation and partnerships with senior custodians of Martu country and Anangu Pitjantjatjara Yankunytjatjara (APY) and Ngaanyatjarra for the Tracking the Seven Sisters project (2010 – 2017); and 5 years consultation and partnership (2011 – 2016) with 27 Aboriginal and Torres Strait Islander communities across Australia for the Encounters project..." National Museum of Australia

"...this exhibition was in collaboration and approval with the local elders. Everything we do with this exhibition goes through the local elders first. They often call into the museum to say hello..." Kiewa Valley Historical Society Museum

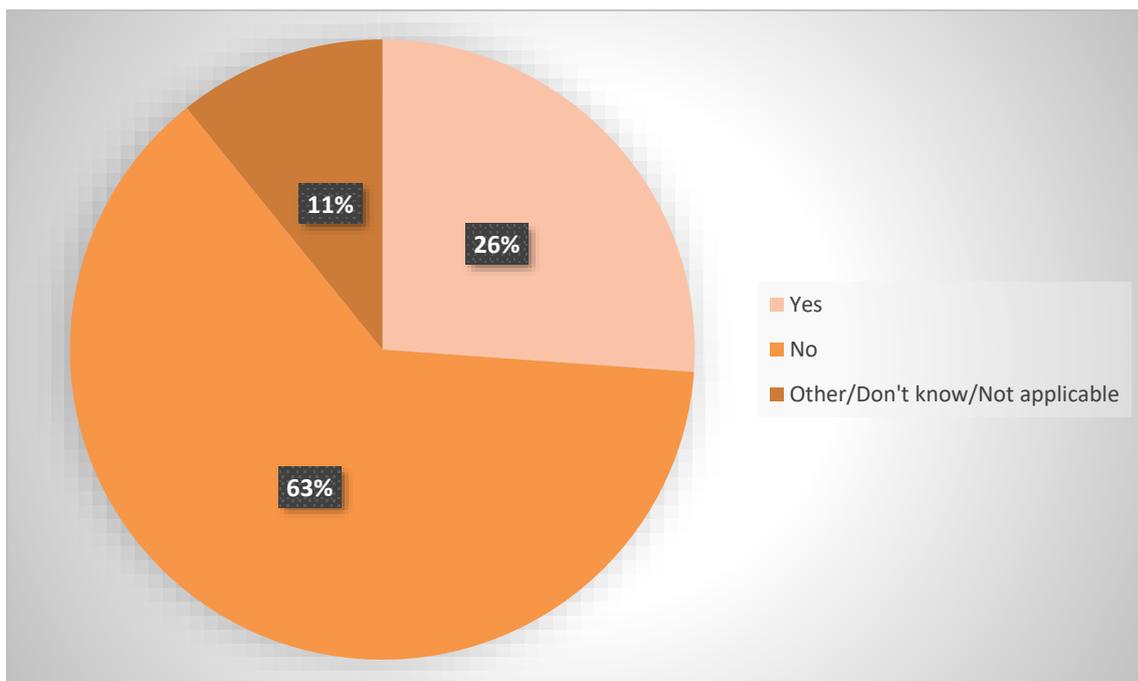
"Indigenous communities are recognised as the owners, the primary custodians and interpreters of their cultural material. The MAAS Australian Indigenous Cultural & Intellectual Property (ICIP) Protocol provides the framework guiding principles for its relationship with Aboriginal and Torres Strait Islander peoples – supported by the MAAS ATSI consultative group which represents the broad indigenous voice within the institution." Museum of Applied Arts & Sciences.



10. Does your museum/gallery have a policy for managing Indigenous cultural materials?

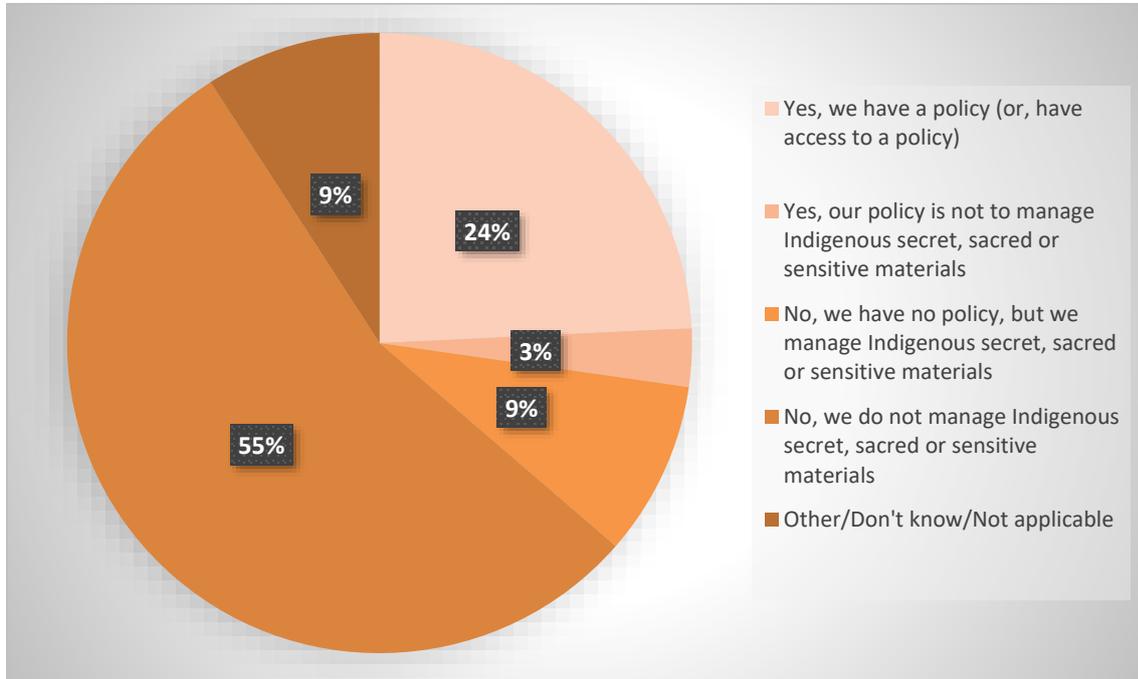


11. Does your museum/gallery manage Indigenous secret, sacred or sensitive materials?





12. Does your museum/gallery have a policy for Indigenous secret, sacred or sensitive materials?





13. Is there further, you may like to clarify in regard to Indigenous secret, sacred or sensitive materials?

...participated in the Federally-funded Indigenous Repatriation Program

...we are looking at developing a policy for the management of Indigenous cultural materials.

.. follow the principles in Continuous Cultures, and are developing our own procedures.

Against our Collection Management Policy

We accessed information and permission from Indigenous people in the NT in order to exhibit special and sacred materials.

...photographs on display may be sensitive? Sign at door advising of this.

...items have been documented by a local indigenous person ...much of it is not local to this area and we would like to return it to its place of origin but are waiting for advice on how to go about it.

Not sure what is and isn't sacred, secret or sensitive material

...photographs of unidentified Indigenous children.

The sensitive materials are part of the Oodgeroo of the Tribe Noonuccal Custodian of the Land Minjerribah collection and are managed by the family.

We currently have Cultural and Intellectual Property Rights Protocols only

All information would be appreciated.

We have a small number of items that need sensitivity in displaying or reproducing them and these instructions are included in the file for the works.

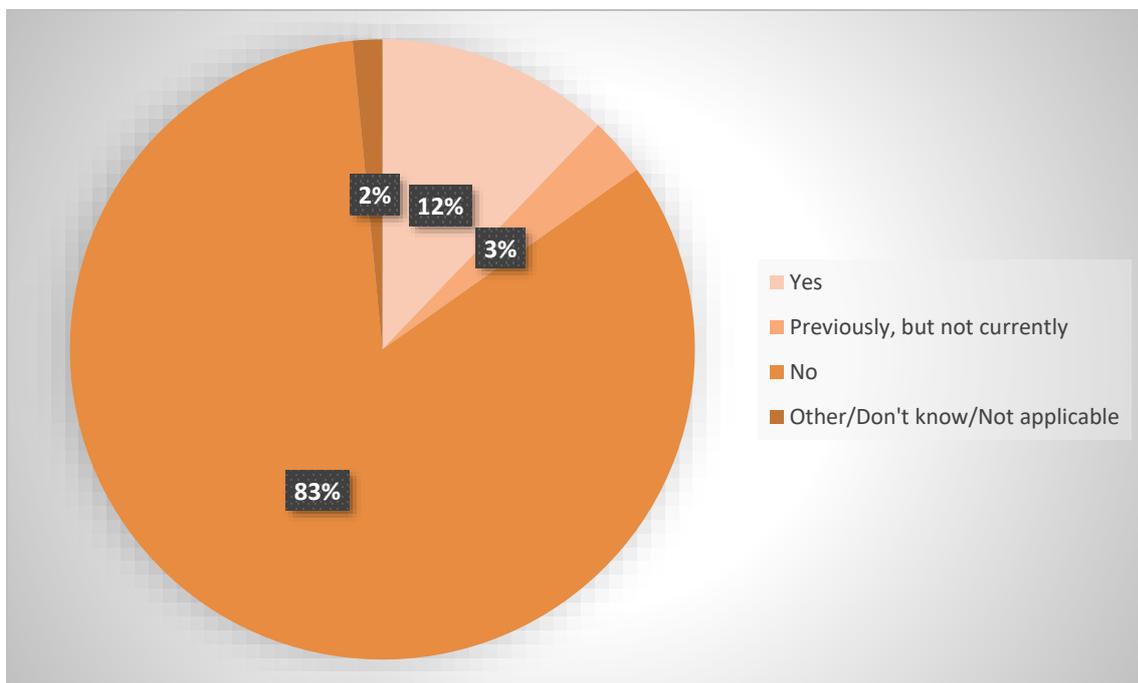
We are unlikely to keep such material here.

The management of ancestral remains and secret/sacred objects is strictly controlled to ensure that material is cared for in a culturally sensitive and appropriate manner. The Museum does not actively seek to acquire secret/sacred objects, but it does have the capacity to accept objects from members of the public.

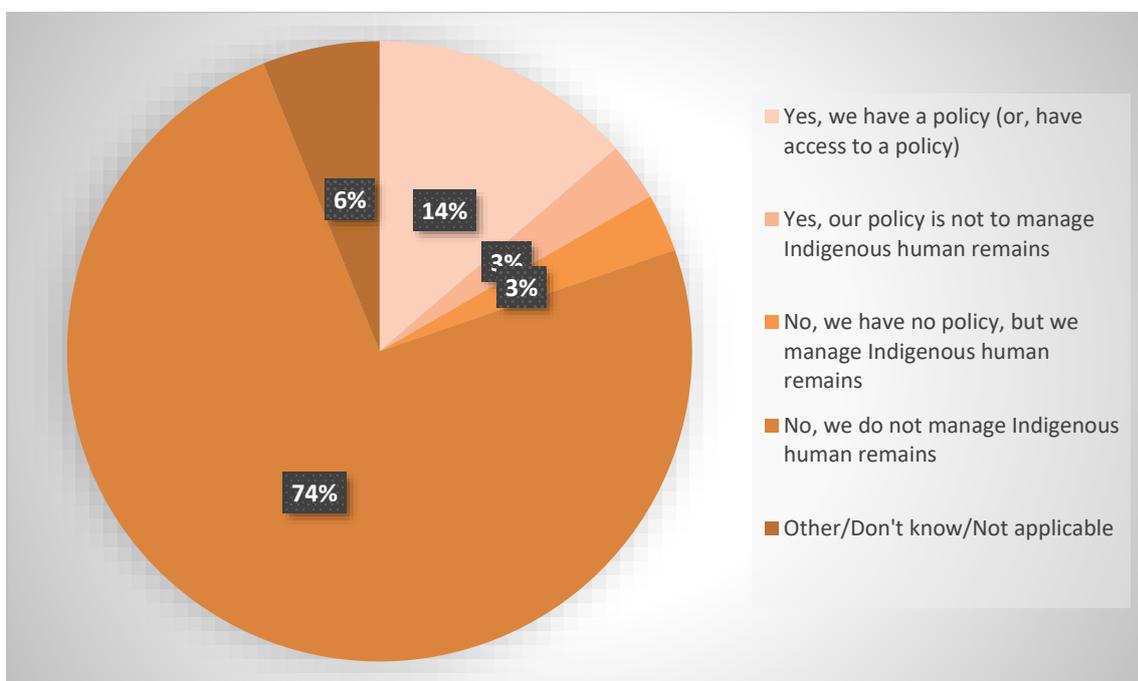
In instances where MAAS encounters secret/sacred materials, the recommendation of repatriation and return to traditional owners and custodians is made. Indigenous staff are also supported through access to cultural care and counsel when dealing with issues related to secret/sacred objects.



14. Does your museum/gallery hold Indigenous human remains?



15. Does your museum/gallery have a policy regarding Indigenous human remains?





Q16. Is there further, you may like to clarify regarding Indigenous human remains?

Human remains in our collection were repatriated many years ago

...we have participated in the Federally-funded Indigenous Repatriation Program

...we have a policy, but it dates to 1987 and is profoundly inadequate....an external review (was conducted)...we have now initiated a reference group of Aboriginal Leaders to oversee the process of responding (in policy and practice) to the findings of the review...

...we have some human remains which have been reviewed ... and are currently being referred to the Coroner for possible radio carbon dating and DNA testing to ascertain whether they are Indigenous remains

Against our Collection Management Policy

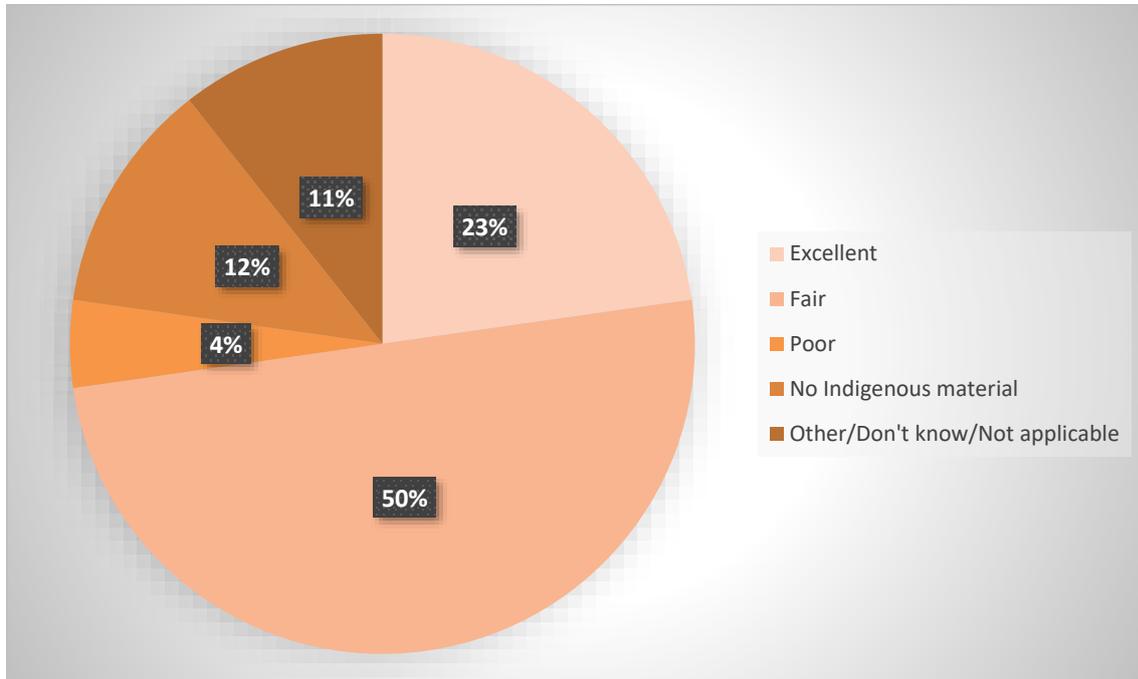
We would not collect such material, perhaps we should include this in our policy

As the prescribed authority under the Aboriginal and Torres Strait Islander Heritage Protection Act 1984, the Museum can be the repository for unprovenanced remains that are referred to the relevant Australian Government minister. To date, no remains have been deposited with the Museum under this Act.

From time to time, MAAS will program exhibitions that do contain human remains as they relate to scientific research. In these instances, consultations are undertaken with local traditional owners and where deemed appropriate, those remains are welcomed to country.



17. How would you rate your museum/gallery at managing Indigenous cultural materials?





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18. From a management perspective of a museum/gallery, would you like to comment further (challenges, opportunities, suggestions) on Indigenous cultural materials, Indigenous secret sacred materials or Indigenous human remains?

Our Aboriginal collection is primarily contemporary art, photographs, films and commissioned pieces.

We do not have a dedicated position for managing Indigenous collections, so we rely on advice from MA, Aboriginal Victoria, professional colleagues, and the local RAP

I would like to see a dedicated position for an Indigenous Curator or manager to manage the Indigenous Collection

we will continue sympathetic repatriation of Indigenous secret sacred materials or Indigenous human remains back to communities.

we are currently developing a master plan which should help with these challenges

We have not had procedures that effectively support the principles in Continuous Cultures, but we are developing them.

The gallery manages all Aboriginal programming, collections and content through the Aboriginal Reference Group ARG to ensure correct protocols are adhered to and processes followed

A huge proportion of the Aboriginal moveable cultural heritage was harvested from our area and sent to major Sydney institutions in the 19th century. The lack of desire to return these objects to local keeping places or museums is shameful

it would be good to have approved contact list to seek advice from just in general...people who know how to navigate through the landscape

We promote healthy collaboration in a spirit of custodianship

We are currently starting the process of developing a Reconciliation Action Plan.

(we are) a small community-based fully volunteer-run museum. Coping with the perceived complexities of handling Indigenous cultural materials causes concern.

I think you have to be very careful and access correct information and support when working in this area. I am sure Museum and Galleries would support us if we needed to.

We have one indigenous Volunteer whom we consult.

It would be great if there was more funding available to identify items within collections that are restricted. We have in the past identified many with appropriate community members however there are still much more that needs identifying.



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

Involvement of Indigenous artists/community members in creation, care and management of any materials

We intend to seek further dialogue with the Jaara clan to improve our collection and knowledge.

The museum acknowledges the need to develop an Indigenous Materials Policy as the museum intends to make accessible cultural material via on line collection sharing in the future.

We would like to work closely with local communities as much as possible.

How to identify indigenous children in photographs and connect with the people in the photographs and/or their families

All information would be very acceptable.

Major exhibitions we have curated have been guided by experienced curators who have negotiated protocol issues.

We are very respectful of Indigenous history and would not wish to do anything to disrespect their people and their long history

we hold old Hawaiian surfboards

It would be advantageous to have more resources to manage the Museum's Indigenous collections, and to have more Indigenous staff

The general population need to be made more aware of what they should do If they find or have indigenous cultural materials on their farms or properties.

We wish to have an Indigenous section but have been unable to gain any help from communities.



19. From a policy perspective, would you like to comment further on Indigenous cultural materials? Policy suggestions? Examples of good policy documents?

I am not sure if our local Aboriginal Community understands what Cultural material is in the collection

This process is being led by our Indigenous staff member, working closely with the Director and curatorial staff. It is a lengthy process, as we consult and work with staff at other organisations.

We will be in the process of developing a policy as we aim to dedicate a section of a new gallery extension to contemporary Aboriginal arts practice.

I feel that how we deal with Indigenous material should be included in our normal policies

In-depth information on the subject would be good

I would welcome an example of a good policy document

We made an Agreement with the Walker Family to manage the Oodgeroo Collection and based it on principals

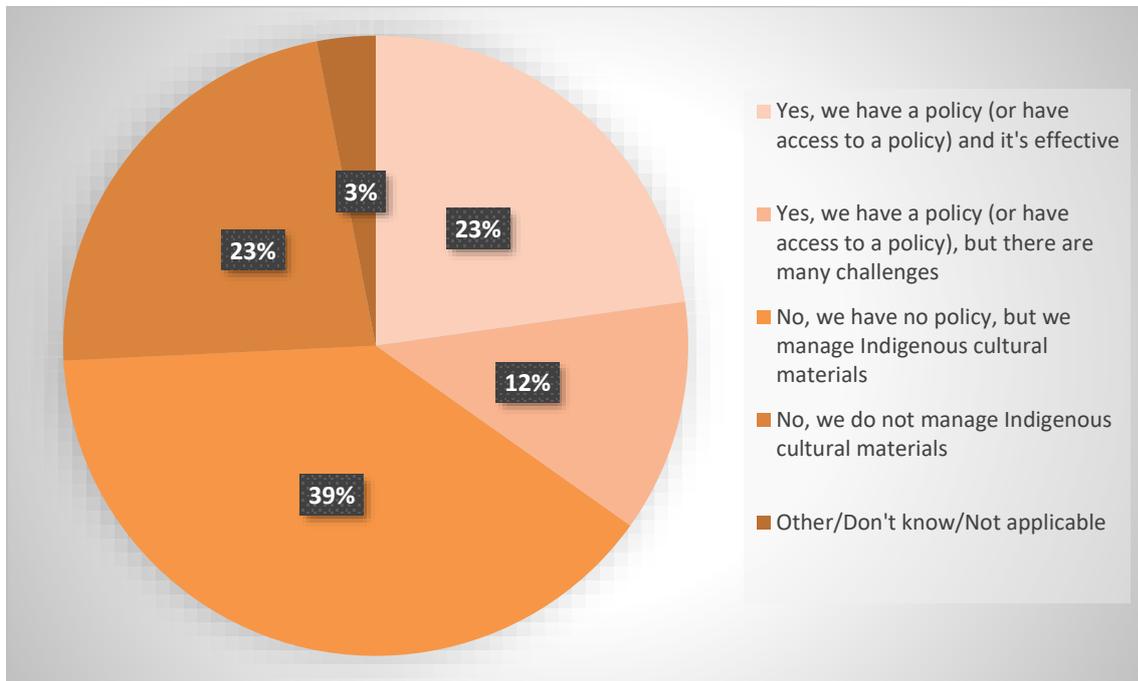
Collection policy includes acquisition of Indigenous artworks as a key collecting policy including contemporary works by artists working in remote, regional and urban areas, Queensland-based, emerging and established Indigenous artists, Indigenous artists working in new media, and artists who have a relationship to holdings in the UQ Anthropology Museum.

In 2015 the Museum launched its Indigenous Cultural Rights and Engagement (ICRE) framework. The Museum's ICRE framework comprises: Indigenous cultural rights and engagement policy A high-level policy statement, approved by the Museum's Council, setting out the principles which guide the Museum's dealings with Indigenous peoples and with Indigenous cultural and intellectual property (ICIP) rights.

The MAAS Australian ICIP Protocol provides an exemplar model for reference and consideration across the GLAM sector...



20. Does your museum/gallery have a policy regarding access to collections of Indigenous cultural materials?





21. Regarding access to Indigenous cultural materials held by your museum/gallery, would you please share your perspective? (Who has access? How do you manage the access? Levels of access? Who doesn't have access? All Indigenous people? University researchers? Commercial applications?)

SLM is rarely asked for access to this material apart from occasional requests to borrow or reproduce contemporary artworks. We follow permissions procedures with the artists or their estates for these requests. Anything beyond this is tabled with the Aboriginal Advisory committee (eg a recent research project with the first Government House artefacts) but rarely happens.

Access can be granted for any Aboriginal person or researcher. Items not on display are housed in our Collection Store under high quality environmental and security conditions. Access is supervised by a Collection Manager or Curator. We have not had requests for commercial access. Our occasional 'Behind The Scenes' tours (for adults and school groups) allow visual access to the Indigenous collection. Sensitive (secret-sacred) items are stored beside other items but are wrapped in red cloth, which was the suggestion of Wadawurrung elders. The items "wrapped in red" are only able to be viewed if the RAP has given their endorsement to an access request.

Access is consistent across all collecting areas, there is no discrete procedure for Indigenous material.

Essentially all welcome to view material on display and by appointment when not on display, but its open

We as the Aboriginal Reference Group are dealing with many questions and the Policies are being restructured.

There is not enough Aboriginal staff at the museum... it is managed by non-Indigenous people. Access is driven by community coming to us...

We provide access to our collection via an online database. Any requests for further access, such as viewing objects or acquiring image reproductions, are assessed on a case by case basis. We take a cautious approach when responding to requests for reproductions of images including Indigenous people, carefully assessing the proposed use and seeking advice where required.

Our collection is mainly photographic with some stone tools. Our collection policy allows access to all objects under supervision of the curator to Indigenous people, researchers..

We are reviewing this. In the past university researchers probably had more ready access to our collections than Aboriginal people. We are working to invert that, and to place greater emphasis on researchers obtaining appropriate consents, whilst at the same time making the museum more open and available for communities and individuals interested in connecting with their heritage.



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The Aboriginal & Torres Strait Islander Collections manager manages all requests for access to Indigenous cultural - generally as long as there is no harm to the collections or the communities for which they are associated access is given. All Indigenous people have a right of access but costs associated with travelling to the Museum are prohibitive for some communities. University researchers are asked to also seek consent from Indigenous communities before accessing collections.

We are happy to make this material available to all visitors to the Museum, with advance notice and if it can be supported by relevant staff.

The senior collections officer and a part time assistant. We would consider giving access to appropriate people

Principles of Continuous Cultures are generally applied but without specific procedures to effect them, we are working on that now under our RAP

Our Tasmanian Aboriginal collection is on public display. University researchers have access to the artefacts. All the Tasmanian Aboriginal community has access to this collection.

we only manage secondary resources in the education program

Our registrar and manager allow access to aboriginal cultural material for researchers and descendants. We don't hold sacred or secret so this is an easier prospect for us

The artworks that we manage are all available and on view seen by everybody. There are materials in the Library that are managed in accordance with wishes of the particular community who set parameters.

Curatorial staff manage access to the materials, and where appropriate, Aboriginal curatorial staff who have an understanding of the community

Our Collection of objects is very small (no more than 10) as is our image collection (no more than 5). We do not allow images to be viewed by the public via the online catalogue. Access to the collection is easily managed as it is so small. We allow access to any of the above groups upon request but would not allow reproduction in regard to any commercial endeavour.

Access is allowed, all 2 of our artefacts are on display. These questions seemed to be oriented to much larger organisations than ours.

We have access as a gallery and so does our staff. This is a public gallery and all who requested would have access.

Everyone has access by viewing items in a locked glass showcase.



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Simple display only - public access.

Access to our collections is for family/community members, academic research, publications, productions exhibitions etc. If access is for anything other than family history then clients require permission to copy and reproduce materials from the appropriate family and or community.

Apart from the items in the safe access to these items is available to any and all visitors.

Up until this year, we really have not dealt with Indigenous cultural material. The Leviathan exhibition will be a test case

The museum currently does not support any public access to the indigenous collection due to a lack of appropriate display space and resources. A collection of artworks from the Warmun community of the Kimberley was on temporary exhibition at ACU University in 2013.

MRAG's art collection is owned and managed by Maitland City Council and as such it is accessible to any group or individual who may request access to it. Regarding Indigenous cultural materials specifically, this is largely contemporary art by Indigenous Australian artists, however represents a small portion of the collection overall.

What we have is on display in display cases for everyone to look at, but not to be touched.

We have a selection of paintings and barks from other regions. It is accessible by artists, students and visitors when works are on display.

Access to child care facility records is governed by policy and has been for many years, we provide information as a priority but there is still the issue of providing access to photographs of children

Our collection has been created by the community, both Aboriginal and non Aboriginal families. We only provide access to material where the donor or copyright holder has agreed that their material can be shared and publicly available. For Aboriginal material we refer the person to the family and only grant access and use with express specific permission from the Aboriginal family.

Apart from sensitive material in our collections, we do not have any restrictions around who can access our collection or levels of access.

Our indigenous cultural materials are on permanent display and we have never had any adverse comments or reactions to that display

Anyone requesting access would be referred to the Management Committee



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Access to the Collection is through exhibition, online database and a dedicated facility the Collection Study Room. Individuals and groups are encouraged to book to view items in the Collection. Actively encourage and assist academic teaching with the Collection. Inclusiveness is a key criteria for selecting works for UQ exhibitions and programs.

We have contemporary paintings made by Indigenous community members that have been donated to us by them for the purpose of exhibiting. They are available for anyone who is interested to see.

the doors are locked at night. We don't lend the boards. Anybody can view the boards if they enter the museum.

Access to remains and secret/sacred material is provided by a nominated member of the Museum's Aboriginal and Torres Strait Islander Program and wider access is provided on the advice of Traditional Owners. Access to collections is also provided to students (mainly through tours) and Indigenous and non-Indigenous researchers. The use of information by researchers when published, follows an approval process set down by the Museum (they sign appropriate forms). Collection access visits by Indigenous community members are often arranged in connection with particular exhibitions, conferences or events. In 2009, a significant community visit occurred in relation to the Barks, Birds & Billabongs

Only members of our society and any local indigenous peoples, but they have not asked as yet, we only have a few rock items...



22. How are new technologies (internet, digitisation, smart phones, social media) providing challenges and opportunities for Indigenous cultural materials?

SLM produces online interpretive content including films, interviews with Aboriginal people and artworks. This is an opportunity for us to engage wider audiences with important stories and perspectives on our shared Australian history and we are just beginning critical work to reveal the continual Aboriginal presence in the story of Sydney and the importance and national impact of this history on Aboriginal people today.

Like all other types of collections, the digital technologies are making Indigenous cultural items more "searchable" and "findable". This leads to increased numbers of inquiries and they tend to be deeper questions requiring more time to answer. We will not put images or extended information about secret-sacred items online.

social media and online are all part of increasing access to all art including Indigenous

TMAG has very limited collection material online at present, but is seeking to digitise all collections

I believe some digital material may need to be used but reviewed to suit proper care and conservation of the collection

Needing to make sure that material is represented appropriately in all forums

We don't even have internet at our storage facility. That's a challenge!

Digitisation provides a wonderful opportunity to provide access to the collections and assist communities in telling and sharing their stories of the objects in the Australian Museum collections

Has not been discussed at this point

Extraordinary challenges because of the ubiquitous nature of digital content, lack of control in material being copied and shared without metadata or cultural controls/protocols. A framework for scoping the responsibility of museums in relation to digital content it holds but not exclusively would be helpful

We have digitised the stone tool collection for our catalogue system

It is increasingly difficult to control photographing and sharing of cultural items/photographs

Working out who can see things will be a challenge and ensuring that copyright is not infringed. We try and have agreements that are sensitive to these issues

We are digitising our collection, through Ara Iritja we record contemporary records



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We have some issues with reproducing materials, with families and communities sometimes not allowing that, but overall, we have strong relationships with artists and community to resolve any issues

Our collection of Indigenous objects and images are not available via digital platforms.

...but we ask permission to use any of the images...

When clients obtain digitised materials they sign an Indemnity Form or licence agreement. Within this legal form it outlines the material and what it is being used for.

We used a large screen with track ball magnifier to assist with making the multitude of clans able to be read by visitors on the Aboriginal Australia map for the exhibition at ASHOF

Digitisation offers easy and immediate access to the material, especially where it cannot be displayed due to physical constraints

The museum is embarking on the digitalisation of the indigenous art and artefact collections with the long term goal to share collection items via on line collection sharing.

(we are) not advanced in using new technologies for cultural material. Currently it is limited to focus areas of the Collection on our website, and to social media platforms Facebook and Instagram. The core challenge is limited staff time to appropriately research and document the context of the artworks in the digital sphere in which it is intended.

We are exploring new technology to enable remote access

UQ Art Collection Online is a resource that aims to make images of works in the Collection accessible online.

We would seek permission before digitising and making accessible via the web or social media. Same policy for all our artworks.

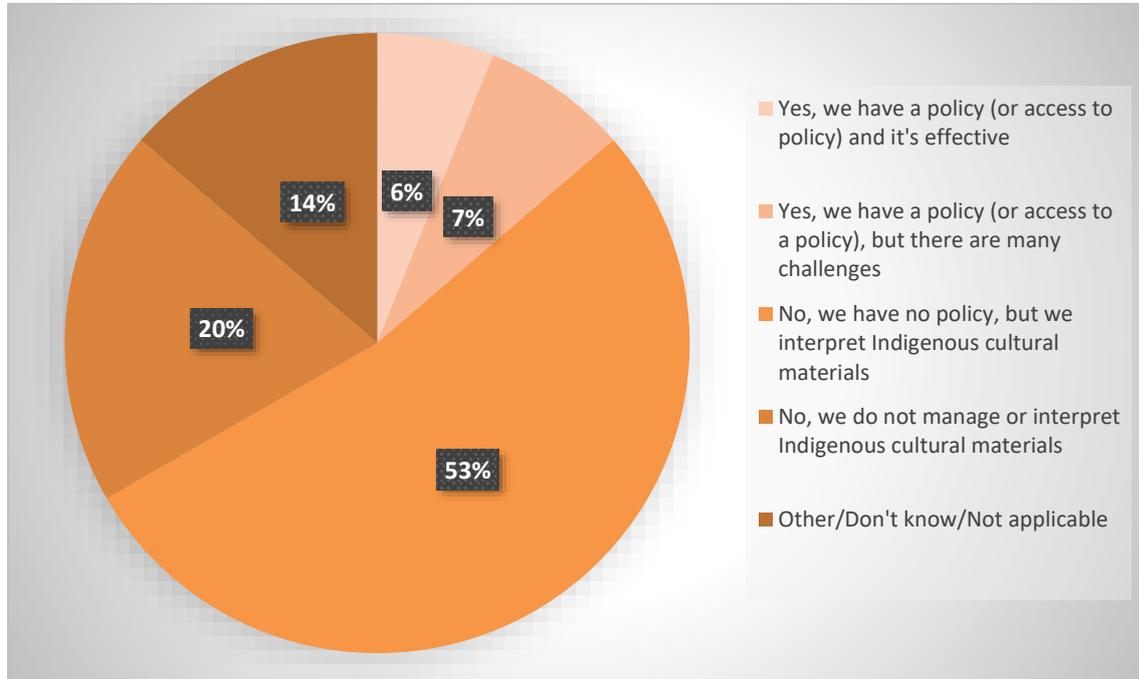
our website provides a virtual tour

Digital technology helps make the collections more accessible. Until recently, the part of the Seven Sisters story held on the walls of Cave Hill had only been seen by a few visitors, always in the company of custodians. With a sense of urgency, the Anangu people have chosen to digitise and share the Seven Sisters songlines for compelling preservation and heritage reasons. Anangu elders feared that their young people were too distracted by other technological wonders of the 21st century to be receptive to back-to-country trips to receive the knowledge. These elders decided to capitalise on the younger generation's love of new technology by engaging them digitally in their culture.

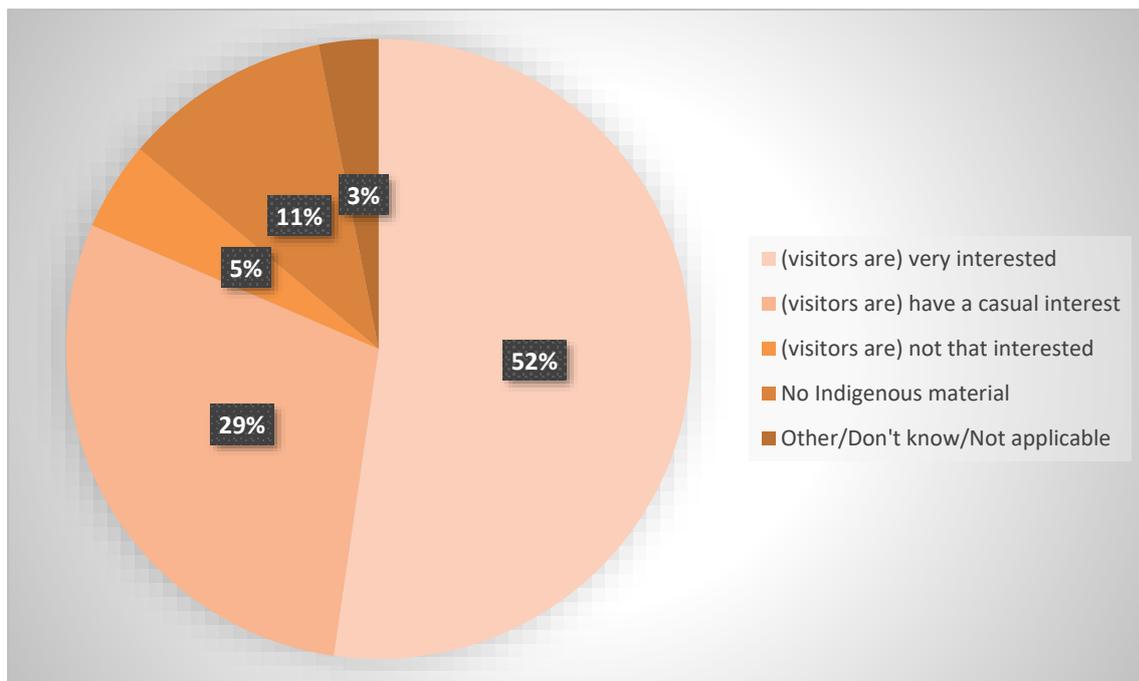
We have a DVD film showing indigenous people demonstrating their intangible cultural heritage



23. Does your museum/gallery have a policy regarding interpretation of collections of Indigenous cultural materials?



24. What is the level of visitor interest in your Indigenous exhibitions & events?





25. What sort of challenges do you experience with Indigenous exhibitions and events?

Due to the geographical distribution across different Aboriginal country, nations and language groups, there is a challenge in building enough understanding and knowledge of culturally appropriate engagement strategies to effectively work well with traditional owner groups, land councils and other community members. Curatorial challenges include the scarcity of Aboriginal curators specialising in social history as guest curators. This can be confronting and upsetting history for in-house curators who face the challenges of bringing Aboriginal perspectives to white historical sources and educating colleagues to see different interpretations on the historical record.

We have found the need for increased support and mentoring in these situations. Additionally, we would welcome more Aboriginal graphic and exhibition designers available to tender for jobs, more Aboriginal designers employed by exhibition design firms as well as looking at our own employment in this area.

We face a challenge of understanding the internal politics of the local community. Eg, One Elder or RAP officer may give approval for an event but another community member has a different opinion. We may not press ahead for fear of causing friction within the (Aboriginal) community, but if we do go ahead we risk losing the confidence of a section of the community.

Ensuring community acceptance and following proper standards to ensure protocols are being understood and followed

Providing the resources to be able to meet demand; having adequate lead-in time to include appropriate consultation and to seek advice

No local Indigenous curators or workers in Education, interpretation, no direct worker to report to ARG plus with the Director

I'm the only Aboriginal person doing it in the institution

The museum is aware that these are stories we wish to tell but that we have no Indigenous people on staff. We work closely with Council's Indigenous Development Officer and refer to the Indigenous Advisory Committee for guidance.

Much of our collections do not have thorough provenance information so over time we endeavour to contact Indigenous communities to gain further knowledge and understanding of the collections. Interpretation of collections at both exhibitions and events now always involves collaboration with the relevant Indigenous community or artist when that information is known.

Engagement with the exhibitions and programs by Indigenous audiences, and the desire to have separate programs specifically for Indigenous audience members.

Understanding cultural processes and identifying those we need to engage with. Generally, it's OK but sometimes it is confusing

Ensuring stakeholders are appropriately engaged



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Ownership/custodianship of collection and the placenames of those artefacts can be problematic

We ensure Aboriginal community consultation at all stages of project development and education program for the wider community

We have multiple mobs in our area including an influx of off country aboriginal industrial workers. Representation of all traditional owners and non local aboriginal voices is challenges

Respectful engagement and consultation

our engagement with Indigenous communities is principally outreach. Key challenges are establishing and maintaining continuity of connection

The ongoing challenge of adequate and appropriate consultation

Making sure the exhibitions are completed with consultation with the Kaurna community and that their voice is heard through any interpretation.

Where it is an exhibition that involves local artists or from within broader areas of Queensland, where we have partnered with a local Indigenous organisation, some members of the Indigenous community questioning use of symbols in artwork that reference a whole different culture (the artist may be commenting on their heritage).

It is sometimes hard to get all the artists together- but that also applies to non-Indigenous peoples

We have had challenges on occasion in getting clans to agree, budgets from client being stretched to enable humidity control for artefacts.

Ensuring proper protocols are met, enough time for communications with local land council, community etc. These are not so much challenges. Just a different work plan needs to be followed.

Some people are afraid the items will be removed and was a block for many years exhibiting and having them catalogued by the Co-op.

The museum has not experienced any challenges

Ensuring MRAG appropriately contextualises the exhibition and builds supporting educational and public programming from artworks on display

Working with some of the local community, getting them interested and involved.



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Our main challenge is lack of funding and professional staff time

space and appropriate storage and holding

Protocols, which are time consuming and may be different for each group that we work with. Rely on the advice of partner organisations, curators and collaborators.

getting local clans/people to come

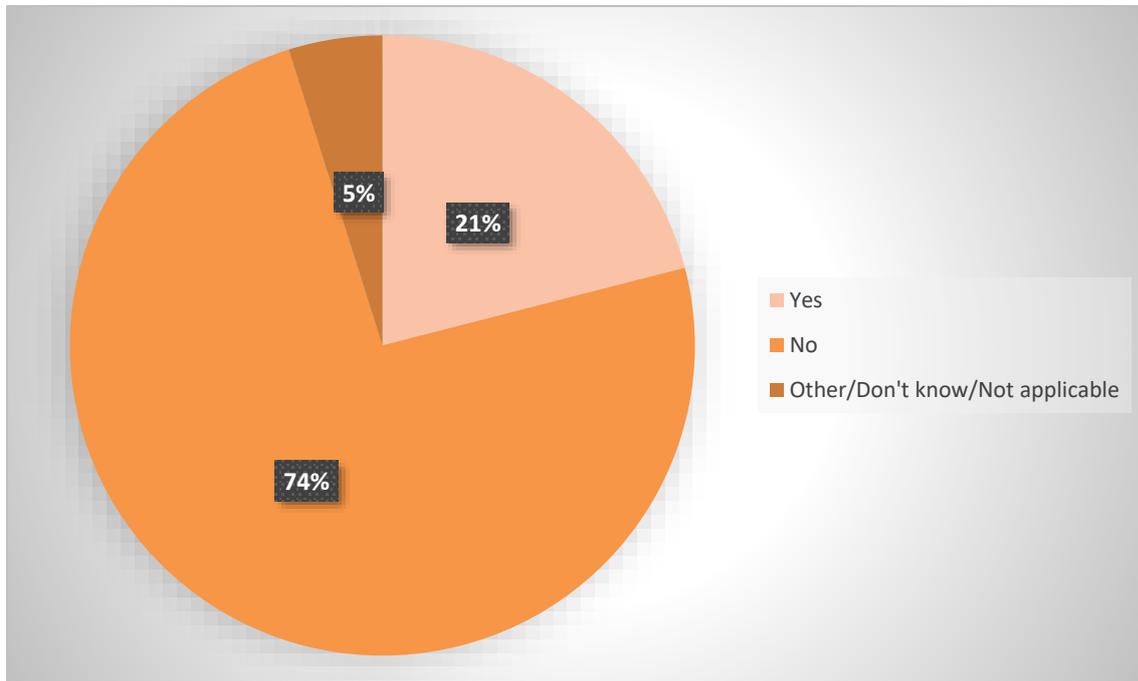
The events are managed collaboratively with members of the Indigenous communities.

The greatest challenge is resourcing Indigenous exhibitions and events sufficiently so that the Museum can engage in appropriate levels of consultation and engagement with Indigenous stakeholders and communities.

We do talks for school groups and buses which the curator does. People would like take away information from our exhibition but we feel it is not our place to give this away or give visitors contact numbers of local elders.



26. Does your museum/gallery have a Reconciliation Action Plan (RAP)?





27. Did the RAP process enhance your museum/gallery engagement with Indigenous communities? Or, have you taken a different approach to formal reconciliation with Indigenous communities?

SLM enacted our first Aboriginal Action Plan in 2016. The Aboriginal concept of country is central to the Plan and to SLM's approach to Aboriginal interpretation and engagement. It connects deeply with SLM's place-based approach to interpreting our heritage sites and landscapes. The plan focuses on 4 key principles – relationships, respect, promote and present, opportunities – to build awareness of Sydney's diverse Aboriginal cultural landscape, and the shared heritage and stories at the heart of SLM museums, heritage sites and collections. SLM's Chair and Executive were active participants in the development of this Plan.

This (RAP) is in the final stages of development

Please note that although the museum does not have a RAP, but Yarra Ranges Council has a Framework for Reconciliation 2013-2023 and a formal Reconciliation Policy

"... we had established a good working relationship prior to RAP"

We are in the process of writing our first RAP, so this is hard to answer right now

It is a new plan developed by our funding body Wagga Wagga City Council. Yes it will be helpful

It is being completed with 12/17 the target date so WIP

... (we are) a division of the Department ... and so is covered by the departmental RAP

We don't have a RAP, but we have developed our own action plan

... working on one at the moment...

Working on RAP...

Yes, it allows another level of engagement with communities and demonstrates our respect

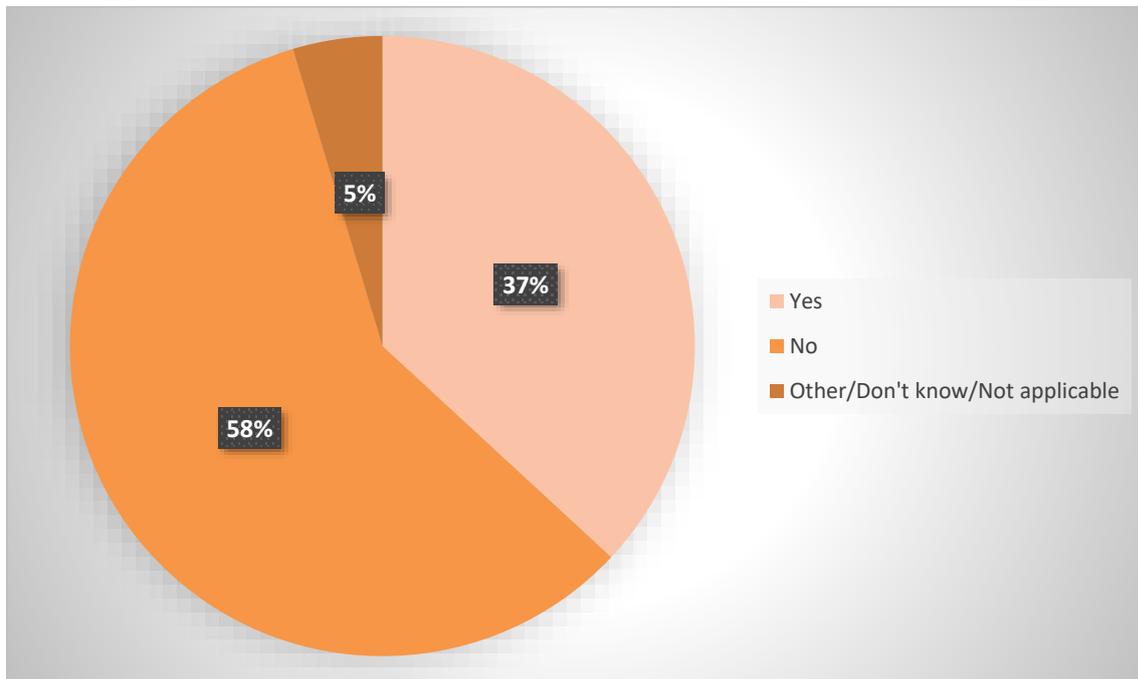


Audit Report, 25 January 2018, MGA Indigenous Roadmap Project

The Museum's 'Innovate' RAP was developed to capture core activity and not all engagement activity that the Museum currently undertakes with Indigenous communities across Australia. However the RAP provides the opportunity for the Museum to reflect on the work it does and report on it through its Annual Report and the Annual RAP Questionnaire, raising internal awareness of the Museum's successes and the opportunity to improve on practices.

The MAAS RAP provides for a whole-of-community approach and a statement of shared objectives for a reconciled Australia across the pillars of respect, relationship and opportunity.

28. Does your museum/gallery have Outreach/Inhouse Programs with Indigenous communities?





29. If yes, what sort of Outreach/Inhouse Programs with Indigenous communities? What were the outcomes? Or, are you engaging with Indigenous communities via a different approach? Please describe your programs?

Muru Mittigar Aboriginal Cultural & Education Centre has entered into a multi-year agreement with Sydney Living Museums and is co-located at one of SLM's house museums, Rouse Hill House & Farm in northwest Sydney. For SLM, the aim of this partnership is to grow cultural awareness of the area's Aboriginal history and increase cultural engagement opportunities for school groups and visitors at Rouse Hill House & Farm through a stronger Aboriginal presence and interpretation of the site.

Yes, our childrens and families program and our teen program both have outreach dimensions that focus on Aboriginal art and are delivered with input from Aboriginal staff to Aboriginal and non-Aboriginal communities.

The most important outcome has been gaining the trust of the Elders and community and developing friendships. Aboriginal culture is more accessible and understood Museum Members attitudes have changed

We have "out of the glass case" where the Museum takes exhibitions and programs to remote and regional communities to share science and other narratives

Youth Reconnection program - at risk youth are given access to Collections and with the assistance of social workers reconnect with culture via this program with Juvenile Justice

We have actively been developing professional development and other public program activities developed with Indigenous partners over the last ten years

we host a Indigenous child care group regularly in our children's area of our museum

Family history programs; education programs (online and/or box programs

Referring on requests for cultural tours within our locality. Engaging with the Riawunna education unit with the University of Tasmania. Attending and/or supporting local Tasmanian Aboriginal events.

Indigenous students in schools

In planning stages, right now to formalise

Teaching in Aboriginal schools and communities

We work with schools, teachers, universities and communities to deliver a wide range of formal and informal programs to large numbers of audiences

We have invited Indigenous speakers to present at our public program events. We have also worked with schools that have high Indigenous enrolment.



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Exhibition Ready, Members exhibitions, Side by Side workshops, Saltwater Freshwater exhibitions, Artist Talks

Repatriation of copies of relevant materials to communities. Variety of projects

Our Bundanon Local program to take arts practice and creativity to our local communities engages with Indigenous youth. We bring together respected practicing artists such as Branch Nebula, Theatre Kantanka etc to work with Indigenous Youth in specific artistic programs to grow engagement and empowerment.

In planning stages

We have targeted public programs for Indigenous communities included eg our end of year Koorie Krismas celebrations

Hale School offers scholarships to boys from Indigenous Communities

Working with academic areas of the University

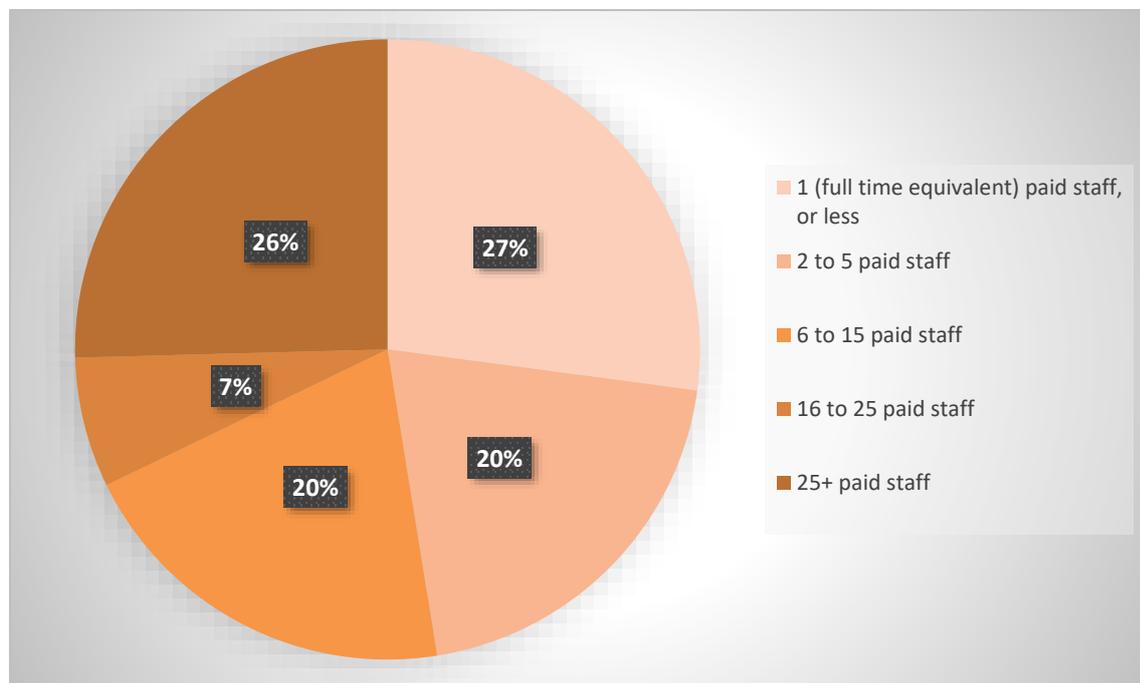
Members of a local rehabilitation program come to the Centre to learn about William Cooper, a local Aboriginal leader who stood up for Jews in 1938. Following this visit they often create artworks. The programs are run by one of our volunteers who volunteers with the Indigenous community and are successful.

As one of the legacies of the Encounters project, the Museum partnered with The Prince's Charities Australia to establish the Encounters Indigenous Cultural Workers Scholarships program for cultural workers from regional and remote Aboriginal and Torres Strait Islander communities. Participants in the intensive three-month program received a stipend, and all accommodation and travel costs, providing them with the opportunity to participate in programs both at the Museum and at The Prince's School of Traditional Arts in London. While in the United Kingdom, participants inspected and worked with the Aboriginal and Torres Strait Islander collections at the British Museum, the University of Oxford and the University of Cambridge.

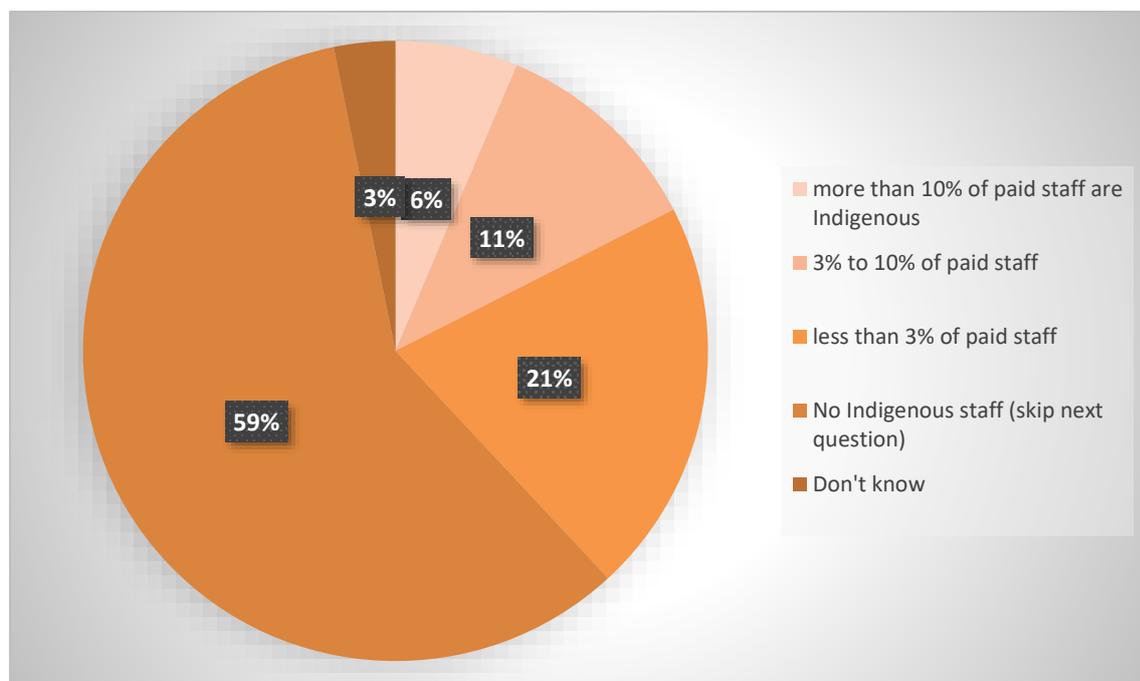
MAAS Programs include: educational outreach across formal and informal (facilitated or self-determined) activations for ; bespoke engagement programs targeted at specific sectors of community segmentation (youth/elders/artists/cultural workers); professional development and sector networking events and consultations; emerging cultural leaders focus group.



30. How many staff (full time equivalent) at your museum/gallery?



31. Of the staff, how many are Indigenous?





32. In which positions are the Indigenous staff?

Head of Indigenous Relations (currently vacant), Assistant Curator Aboriginal Interpretation Projects, Aboriginal Project Officer, Programming (NEW ROLE, currently vacant)

Interpreter/Guide

Curatorial, public programs, education, directorate

Curatorial

Senior Curator, Indigenous Cultures; Technical Officer Indigenous Cultures, Aboriginal Learning Facilitator

Artwe-Kenhe (Men's) Collection Researcher

Manager Cultural centre Bunjilaka x1, Project officer Bunjilaka x1, Koorie Programs officer x1, Senior Curator South Eastern Collections x1, Project Officer Public Programs x1, Floor staff/customer service x 3, IT x1

Archivist, Archives Researchers (x2), Curator of Aboriginal Art and Material, Culture Collections Management, Early Career Researcher, Cadets (x2)

Programming, Collections and Education

Community Engagement - Indigenous. This is a one year position, and follows on from a one year Curatorial Assistant - Indigenous Residency supported by Creative Victoria.

Various across the organisation

Previous Curator at was indigenous, she was in this position for 7 years

Aboriginal people are contracted on a projects basis but we aim to employ and Aboriginal curator within the next 2 years.

Administration, Public Programs

Visitor Services Officers and Co-ordinator roles

Research and Collections, Public Engagement

Curatorial, research library, learning and participation

Executive Officer, Finance officer, Marketing, Retail, Curator, Events Manager

Volunteer Host



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...archive collection manager, family and community history x 2, Anthropology assistant collection manager, 3 x cadets, curator, administration

Program Officers, Visiting Artists

No paid staff - we are 100% volunteers with no identified Indigenous volunteers

Casual staff for Tourism utilized in all 3 centre's in town for Tourism and Library

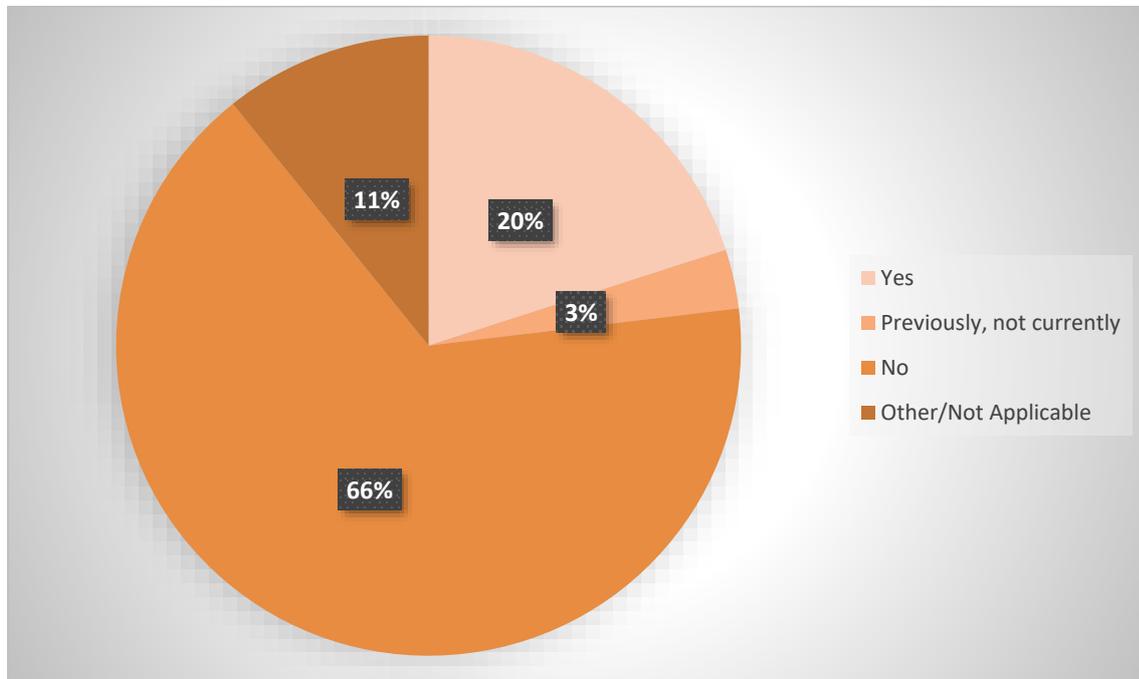
Teacher, Community Engagement Officer, soon to engage Linguist and Program Coordinator

All levels from CEO to casual education guides and retail staff

Front of House visitor services, Educational/Learning Services, Curatorial, Governance, Content and Gallery Development, Internships

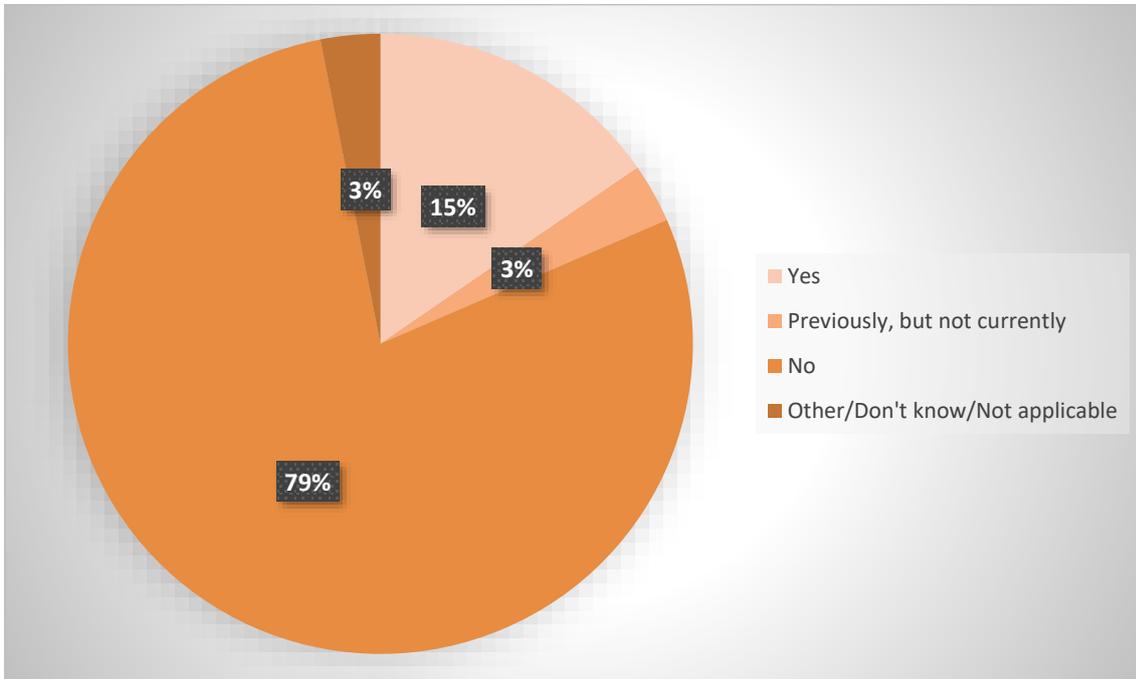
*Head of Indigenous engagement & strategy (full-time) x 1;
Program Producers – Indigenous (casual) x 2;
visitor services officers (casual) x 3;
security officer x 1*

33. Does your museum/gallery have an Indigenous Curator position, or similar?

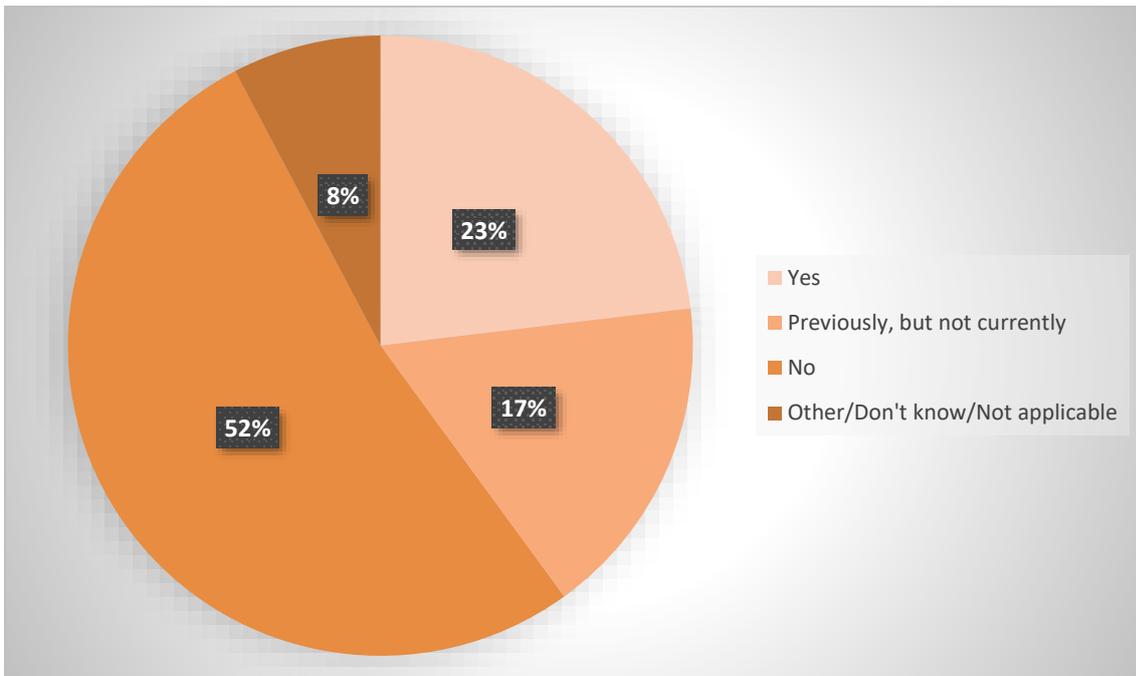




34. Does your museum/gallery have Indigenous staff on the Museum/Gallery Executive/Leadership team?



35. Does your museum/gallery take Indigenous student/graduate interns? Or do you have other systems for Indigenous students seeking work experience?





36. In regard to boosting Indigenous employment in the sector, is there further comment you wish to add? Or, are there other informal mechanisms for inclusion and engagement?

SLM is actively engaged with the NSW Government Department of Planning and Environment cluster Aboriginal Steering committee which assists agencies to increase and maintain Aboriginal staff as well as providing a network for existing Aboriginal staff. The informal networks of Aboriginal staff across Sydney's cultural institutions also provide support and engagement.

We are encouraging the local RAP to develop business opportunities in cultural tourism for the community. The idea is that we jointly offer programs to our museum visitors, and if it is popular, they could choose to replicate this as an Aboriginal business activity. EG, cultural heritage walks, Education Programs, Dance Classes

we need ... but funding an issue

We would wish to continue to have Aboriginal trainees, interns and work experience again in future, funding at present is challenging and grant eligibility for matching funding has changed

The QVMAG is interested in acquiring Indigenous staff members

MAGNT have prioritised seeking funding opportunities to boost Aboriginal employment. To date only the IRP program has provided us with this opportunity

We have developed cadetships and early career researcher positions (2 years x 3 positions) to foster the development of young Aboriginal cultural workers and scholars. Our ambition is to use these years of development to also develop positions within the Museum (and the sector more broadly) that these individuals could move into after this period of apprenticeship.

The Aboriginal & Torres Strait Islander Strategy and RAP both have employment targets to increase Aboriginal and Torres staff islander employment, internships and career development

We are actively looking at supporting applications from Indigenous members of the community for our casual and front of house roles. This I believe will have a significant impact on attracting aboriginal people to consider the arts and cultural sector as a possible place for work, and careers.

...we have not had any indigenous interns but would willingly accept...

Under our RAP we have drafted an Employment, Recruitment and Retention strategy to be implemented in the year ahead

As a single part time employee museum that does not operate under a board there are no paid or board opportunities specifically for Indigenous people. However, the museum would very much like to offer work experience through our volunteer program to Indigenous students if the opportunity arose. It would be very helpful to have some guidance in this area to assist us to engage Indigenous people in work experience or



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similar. We are also currently seeking Indigenous representation on our Friends of the Museum Committee.

Most Aboriginal projects engage at least 70% Aboriginal project team

Council Aboriginal employment officer is great support to us

We launched a pathways programme to bring Indigenous people into the Museum for work experience and career development

It's an area that could benefit from a consolidated industry approach

We are currently exploring options for internships as part of our RAP work

Where we are aware of Indigenous artists who play music we look to invite them to play at our exhibition opening events across either of our Galleries, this is a paid opportunity.

We have not taken a graduate or intern but may if the possibility arose

Would be great to get more traineeships. Myself and another Aboriginal staff member started off through traineeship 20 years ago.

Given our location, we tend to draw staff from the region we operate in. The Indigenous community in this area is particularly challenged by lack of opportunities in education, economic advancement etc. So it is a challenge for us to find qualified candidates. We tend to rely on other types of engagement, i.e. taking our work to them, providing special access to our onsite programs etc and to mentorship schemes.

We do take interns from Monash University from time to time and this could easily include interested Indigenous students.

N/A as the museum is volunteer operated.

There needs to be funding to employ Aboriginal people in the sector. We would employ Aboriginal people if we had money to do so or access to funding.

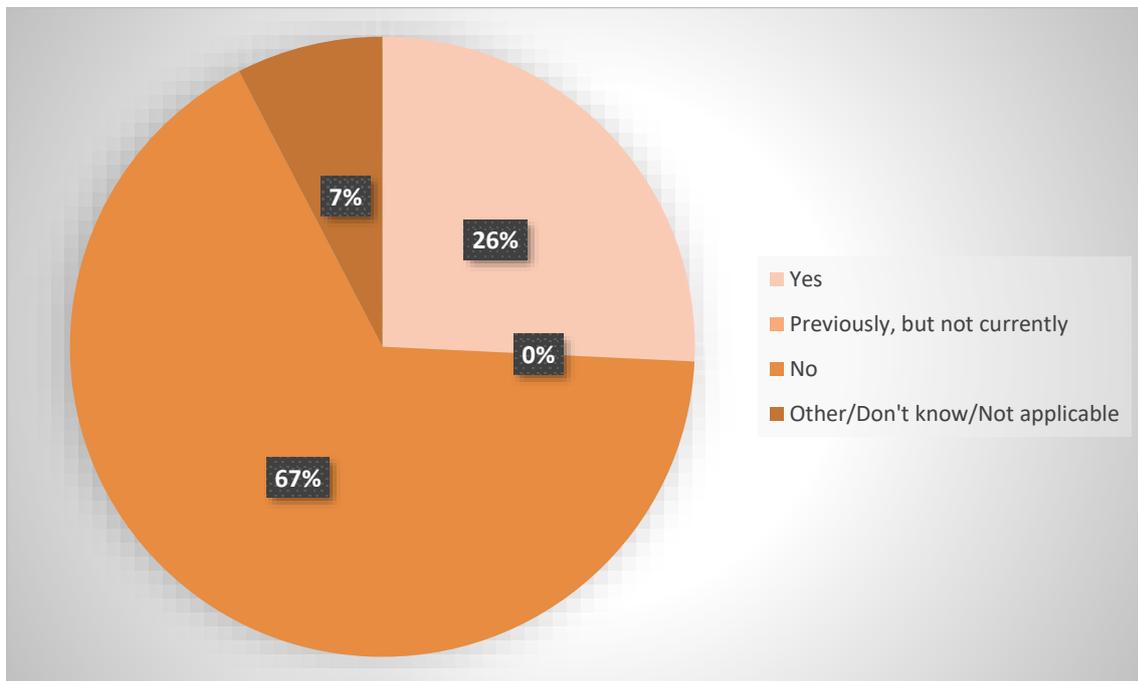
...we are planning for programs to include and/or train Indigenous museum staff

We have a scholarship program and we encourage volunteering. These are the best avenues for employment here.

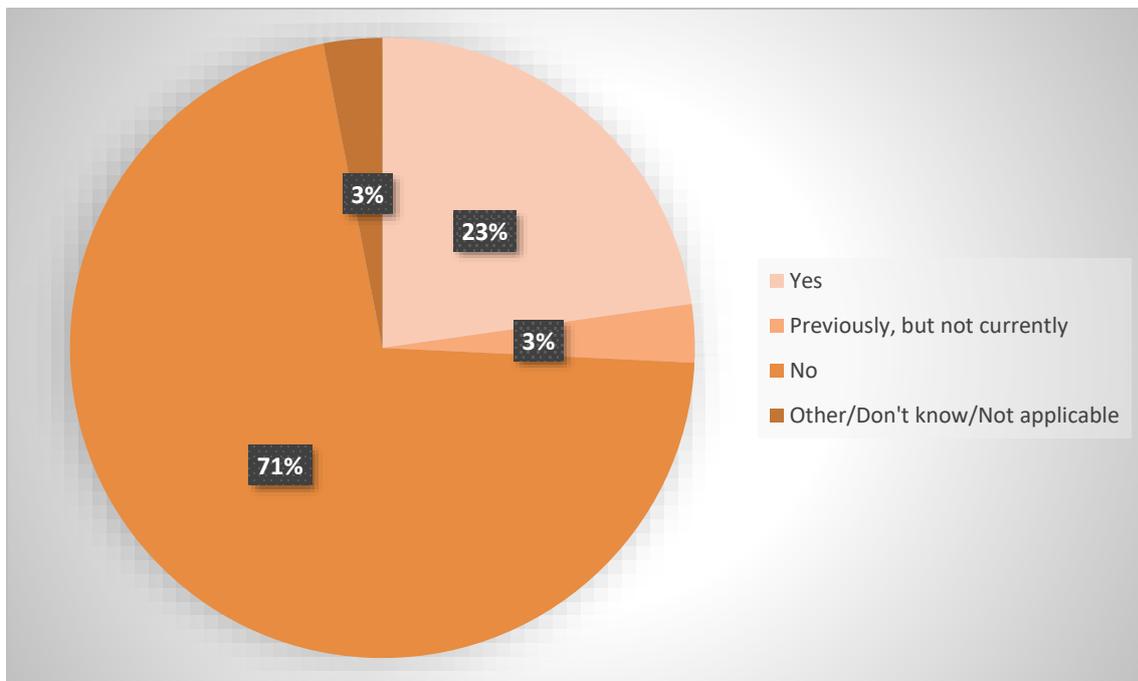
The Museum is committed to the employment and development of Indigenous staff across the agency, identifying and advertising particular vacancies as Special Measures or Identified positions. Furthermore, recognising that for some Indigenous staff there are difficulties with living away from community, and the challenge of retaining Indigenous staff, the Museum supports the Indigenous employee support group, MINmin, and its links to other Aboriginal and Torres Strait Islanders working in the national cultural institutions in Canberra. Further, the Museum is currently advertising an APS6, Indigenous Programs Coordinator position that will assist in the recruitment and retention of Indigenous staff at the Museum



37. Does your museum/gallery have board members that are Indigenous?



38. Does your museum/gallery have an Indigenous Advisory Committee?





39. What sort of professional support and development is provided for Indigenous staff/board/volunteers (eg. mentoring, career advice, buddy system)?

We provide mentoring by internal senior staff and external cultural advisors and encourage participation in government and informal networks for Aboriginal staff

No structured support systems for Indigenous staff/board/volunteers

Mentoring

usual HR support and offers of mentoring and professional development as well as targeted travel

As State Service employees staff have access to professional development opportunities. Would like to provide more.

Support by Director and Education Officer and history curator

Amazing level of sectoral support for our Aboriginal employee. Significant institutional support too.

Management training, mentoring (as required), flex time for additional personal development available. Indigenous reference group provides a safe space for Indigenous staff to voice concerns and suggestions. An Indigenous Advisory Committee will be set -up in 2018 which will also support professional development for Indigenous staff/volunteers.

Mentoring, career advice, part of a Learning and Engagement agreement with SAM and the University of Melbourne.

Induction training, mentoring, study assistance, cultural leave arrangements within personal leave

As a museum with one-part time employee this is not something that is provided directly by the museum.

Partnership is two-ways with gallery and ARG members learning from each other for best community outcomes. gallery provides project support. All members of ARG are either in policy, arts, education.

Through Council

Limited

The Galleries fall under the Bundaberg Regional Council and have requested that Council provide cultural training for all of its staff. We have also approached Council to place welcome signs in language at our various Service Centres which they are currently considering doing. We do not have any Indigenous staff, board members (we do not have a board) or volunteers.



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Strategic Planning

There was some support and mentoring during this exhibition.

Mentoring of staff

Mentoring like all our other staff. On the job training.

targeted professional learning and induction program

... we are seeking opportunities for training placements...

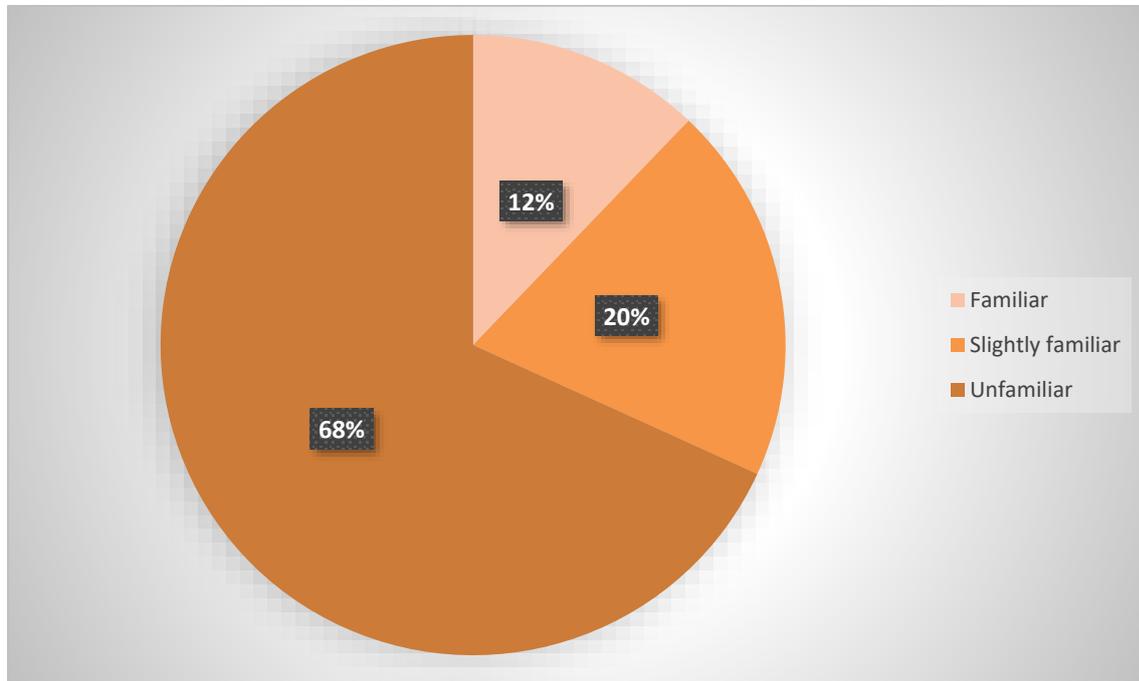
Some Indigenous staff have received coaching for their specific roles, and the Museum has engaged external providers to assist employees with specific needs and mentoring as required

The MAAS Elder-In-Residence Program provides cultural support and counsel for the head of Indigenous engagement and strategy and through that position to all members of the institution.

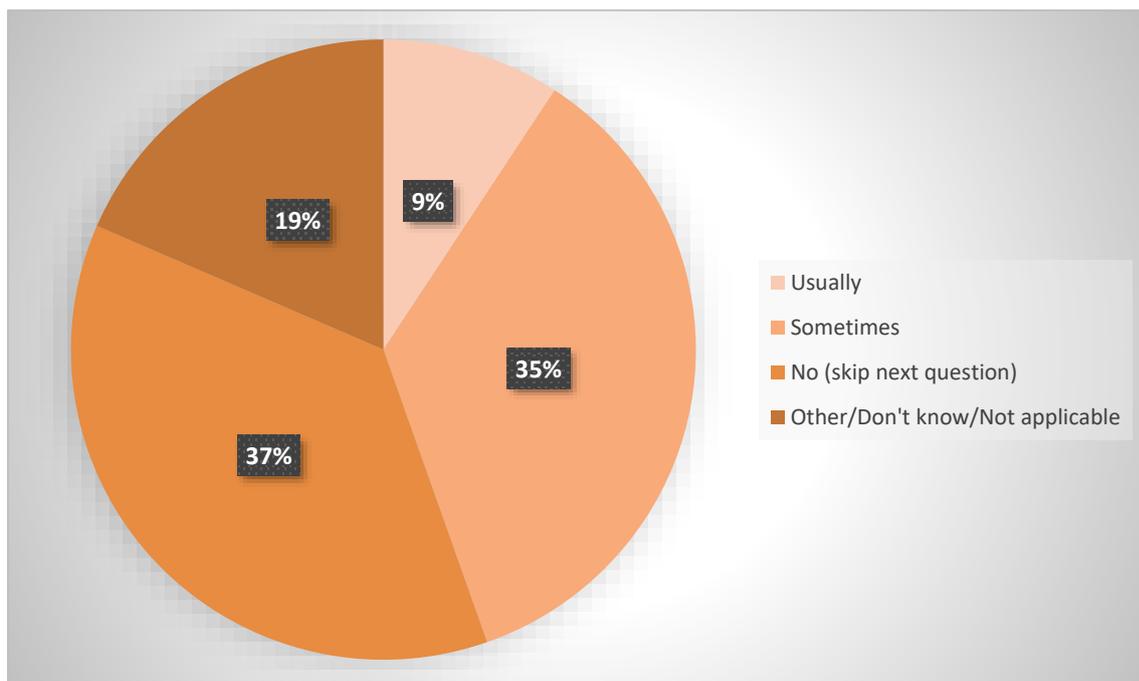


40. Are you familiar with the role and goals of Supply Nation?

www.supplynation.org.au



41. Does your museum/gallery use Indigenous owned businesses for the supply of goods and/or services?





42. If you do engage Indigenous suppliers, in which industry sectors?

Curatorial, cultural advisors & engagement strategists, film direction and production, stationary supplies, retail merchandise suppliers

*Retail suppliers for the gift shop
event management*

jewellery, baskets cards

Catering

*Retail goods
catering, advice on the new SAM project – architectural*

IT, design, legal services

event management

*sometimes: graphic design, retail merchandise, cleaners, professional services eg
contracted curators and artists*

Freight, events, cleaning

retail, café

*Creation of artwork for sale in the gift shop. Working with an artist to develop an
exhibition.*

...merchandise and ...wind sails made by an indigenous supplier

Event supplies, catering, training and business advice

Catering

*Organising with Jaara people for next year's event for Welcome to Country/Smoking
Ceremony/Didgeridoo Performance and Story Telling.*

*... our souvenir supplies are from Alice Springs Indigenous Souvenir wholesalers. We
haven't been able to source any local, or any that are not replicated overseas, which is
very disheartening as we would love to have some local souvenirs that are not made
in China available.*

Building works

*We always use local community organisations as suppliers, ie. Minjerrabah Respite
Centre does our catering.*

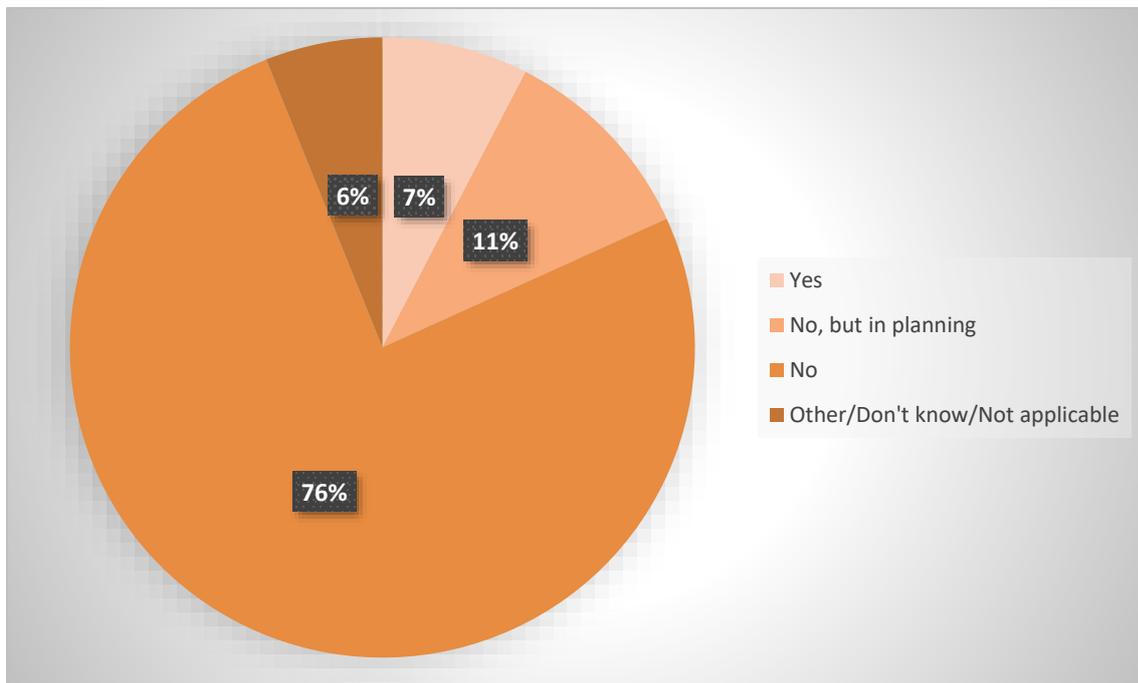
Catering

*Graphic design, Artwork, Transport, Retail, Public Relations, Professional Services,
Entertainment*

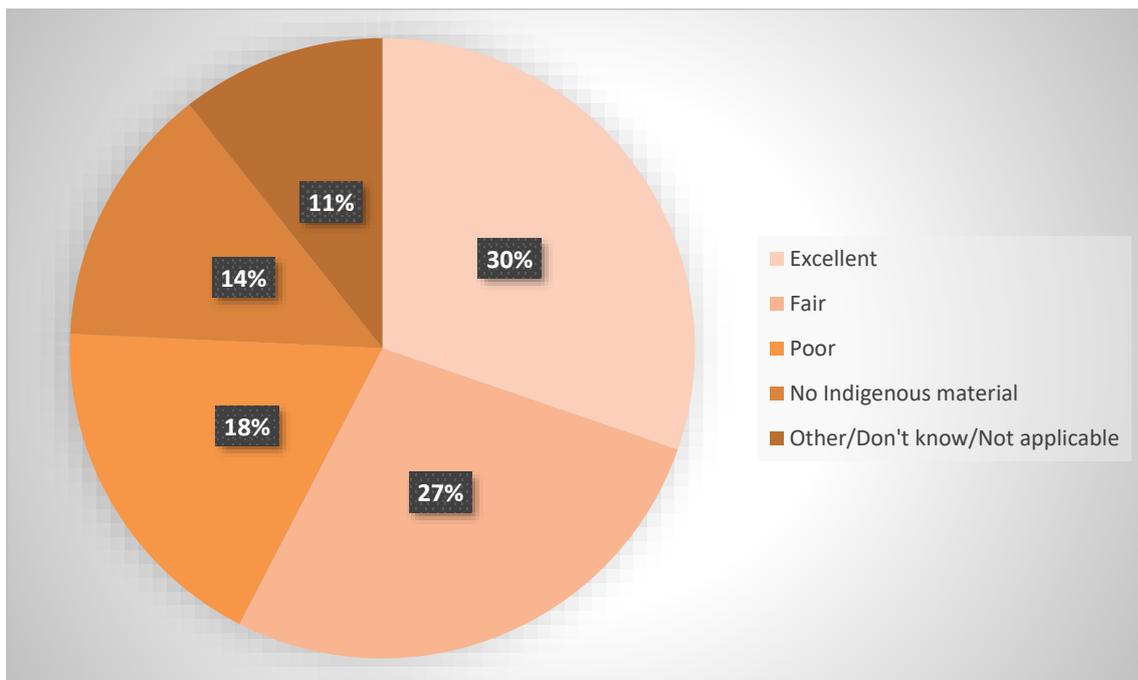
Catering



43. Does your museum/gallery have an Indigenous Procurement Policy?

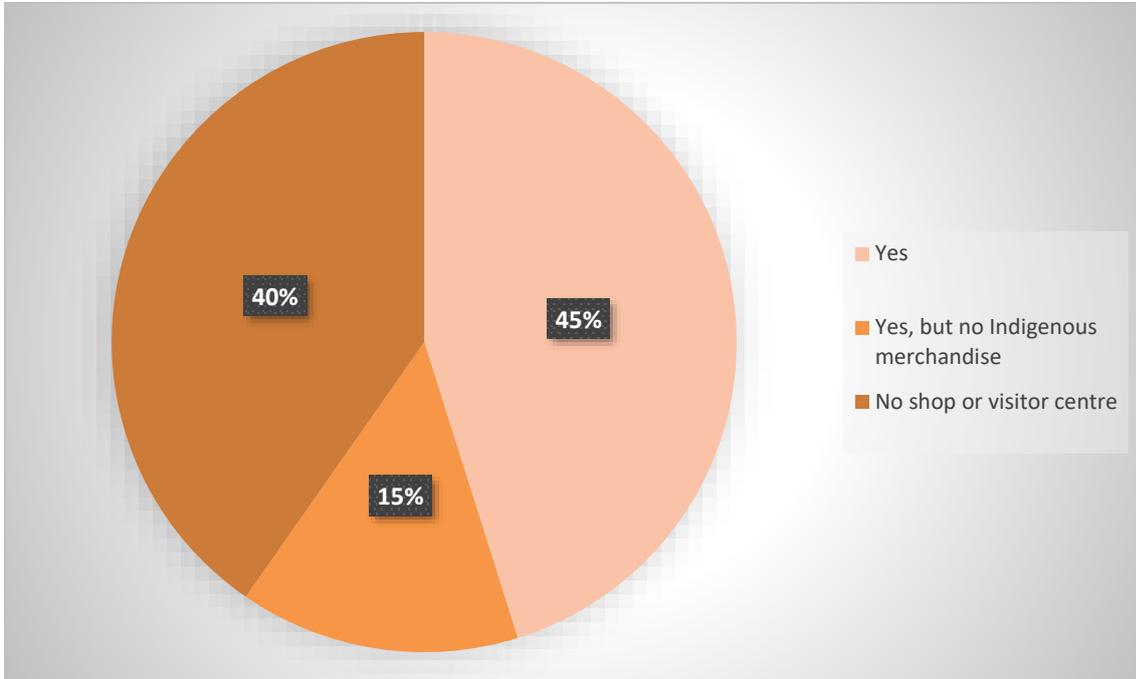


44. How would you rate your museum/gallery at promoting its Indigenous exhibitions & programs and understanding visitor demands?

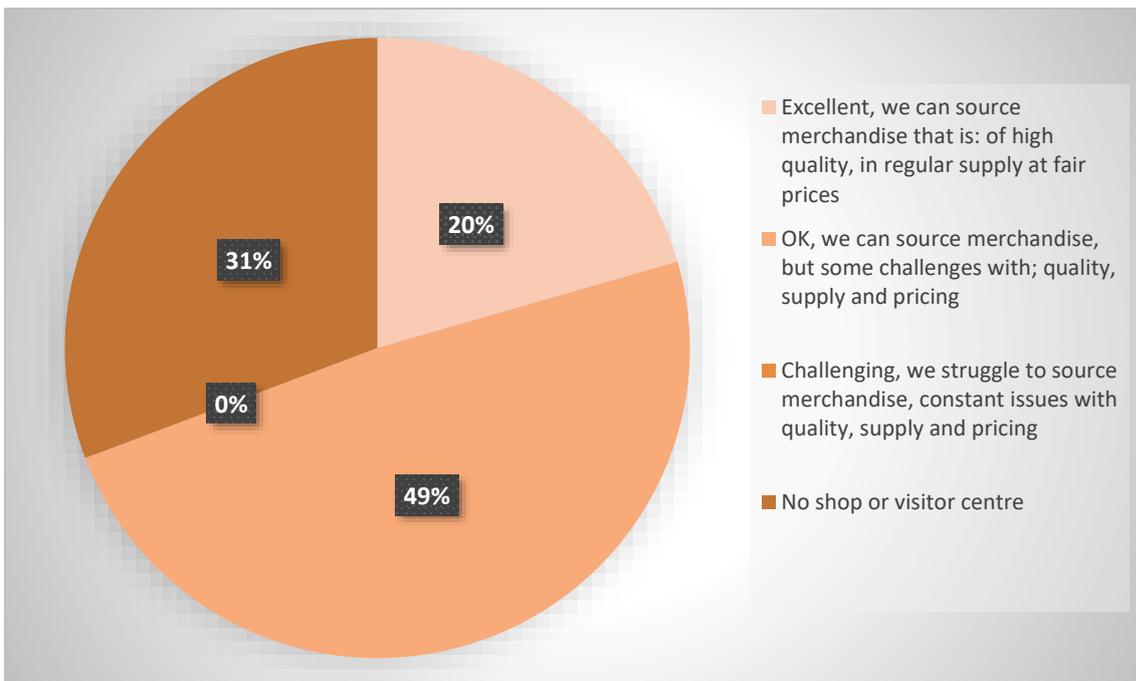




45. Does your museum/gallery have a visitor centre or shop that provides visitor opportunities to purchase Indigenous merchandise? (For example; artwork, books, DVDs, souvenirs, food items & meals, clothing, fabrics).

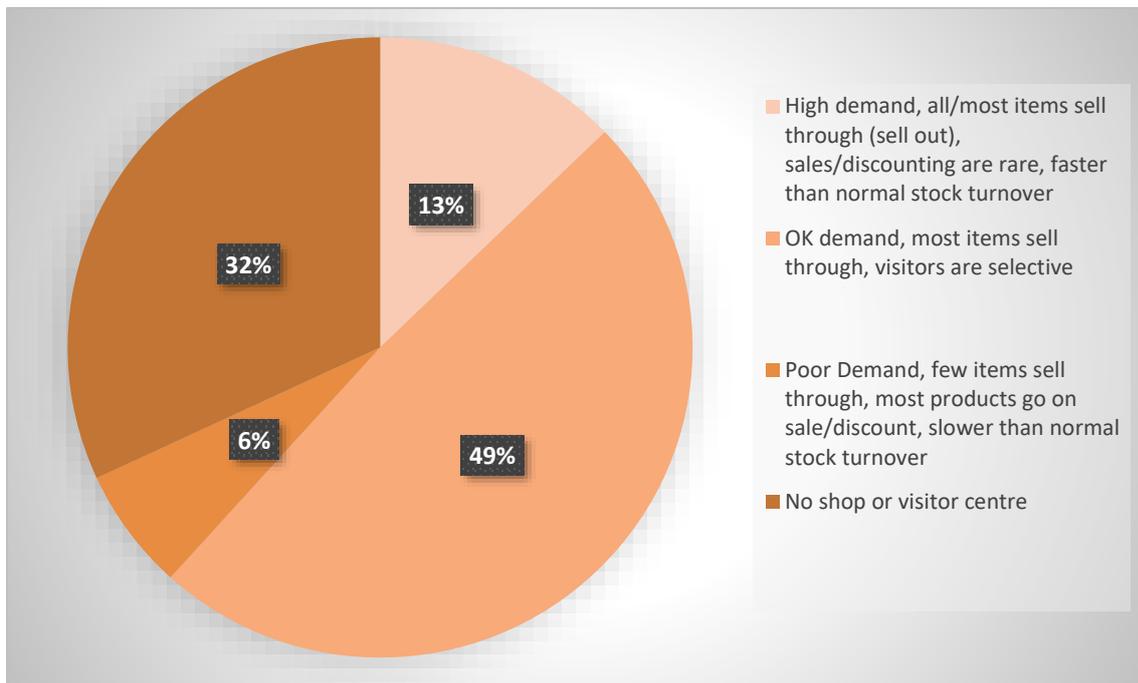


46. What is your experience with Indigenous merchandise suppliers and wholesalers?

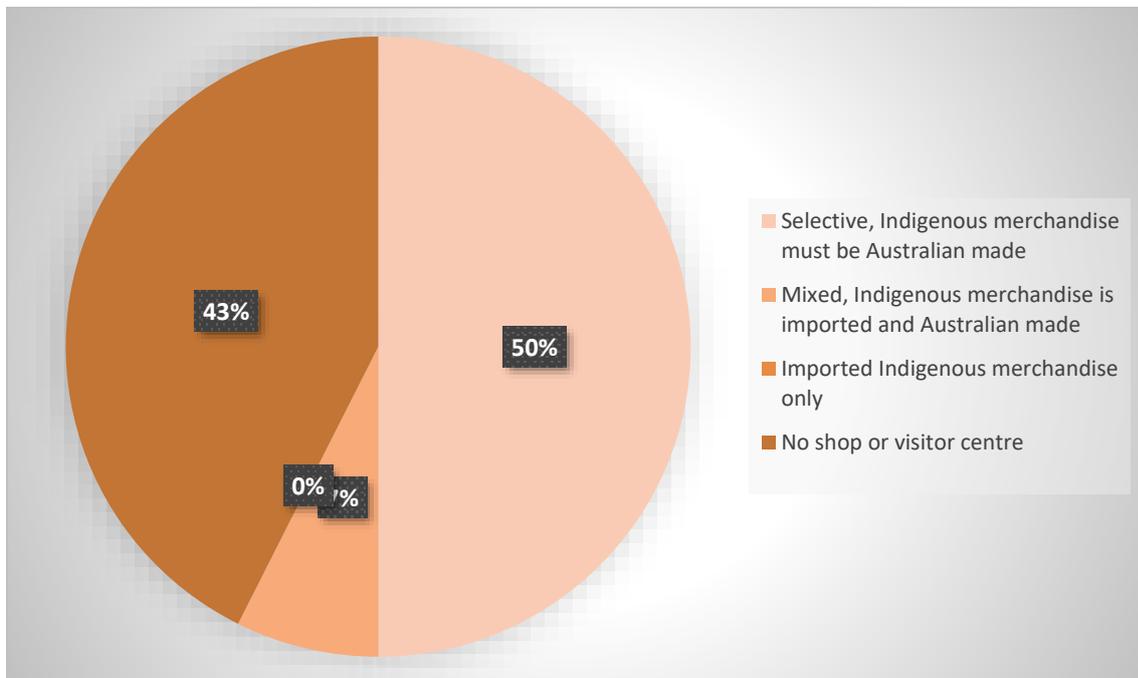




47. Are visitors actively seeking to purchase Indigenous merchandise?



49. How discerning is your shop/visitor centre regarding the provenance of Indigenous merchandise?





**48. What is your experience with imported non-authentic Indigenous merchandise?
(For example, boomerangs made in China).**

Not something we would stock...it is against our approach to retail

We work with ethical suppliers and with Indigenous businesses. We stock work by named artists or makers. We do not stock non-authentic merchandise

...would not do

...the shop is problematic, cater to commercialised ideas of Aboriginal art

We had these in our shop when I arrived in 2016, they have since been removed and a new shop manager is sourcing ethical Aboriginal products. We have also been active in promoting the work of the Indigenous Art Code...

The policy is that only authentic Indigenous merchandise will be stocked in the retail store

I would not acquire or stock such items

...we don't sell them

...we do not access non-authentic merchandise

They don't sell and are an embarrassment, not necessary

We do not purchase items like this. To sell a work in either of our gift shops the artist must either be from within the Bundaberg Regional Council area, or if from outside the area must tie to an exhibition we are showing or have some other link

We don't sell them

We do not have these

Nil experience and would only source authentic merchandise if we were to

...we do not stock it.

...hate having these so-called souvenirs for sale, but we haven't been able to get any local made stuff. We are looking to faze them out, but the cheap stuff sells...

...we only sell locally created items

We're in competition with non-authentic merchandise especially as the authentic product tends to be more expensive than the more mass produced, eg boomerangs

We object to the procurement of these objects from overseas

...don't stock them

The Museum Retail store does not stock non-authentic Indigenous products and is aware of suppliers and products that are not authentic

...not stocked



50. Any comments or suggestions? Regarding your shop/visitor centre and Indigenous merchandise?

It's not Indigenous, if it's not Australian made

...for Kanalaritja we worked to provide sales opportunities for shell-stringers. Relationships have been built over many years

...could be much more professional in dealing with suppliers asking for other items not on the radar...

...we outsourced the shop at our principal facility...

...we are establishing our Online shop

We try to be authentic in this way

The museum shop does not hold any products that are indigenous merchandise items

When related to specific exhibitions, Indigenous merchandise sells well, but not outside of the exhibition period. Moreover, the works from Indigenous Central Australia sell more easily than merchandise outside this area.

...we only sell catalogues relating to (our) exhibitions, and there is a small market for these.

...we do not have any local indigenous suppliers

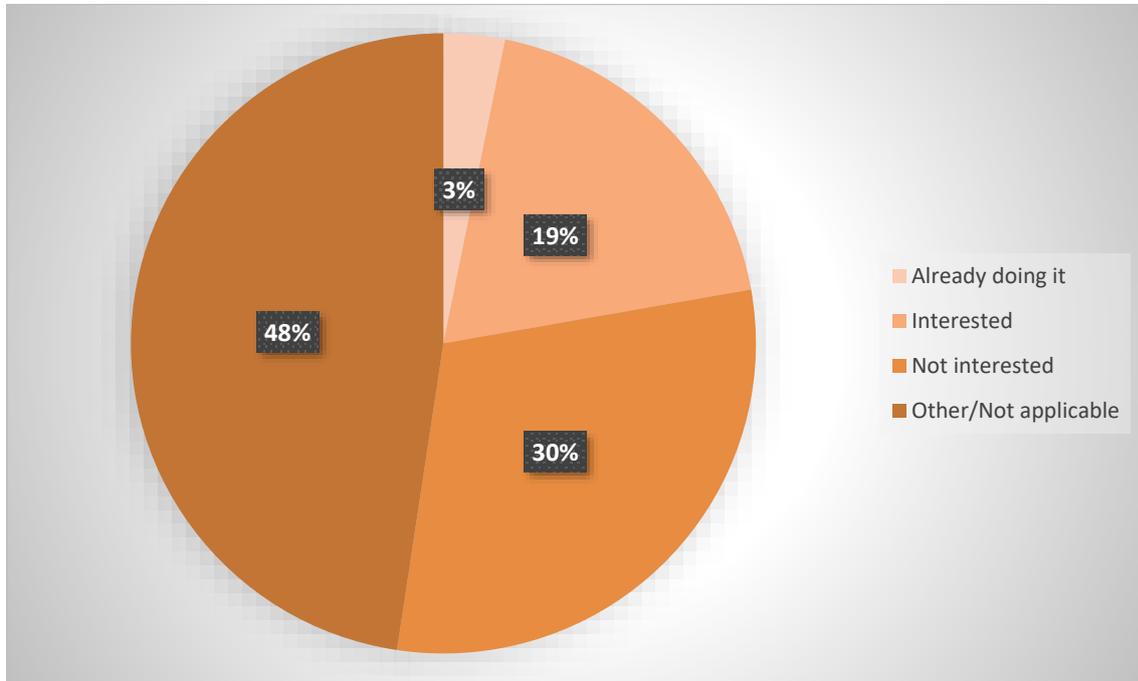
...what do you mean by Indigenous merchandise?

The Museum Shop supports the Arts Law 'Fake Arts Harms' campaign. The Museum has also endorsed the Indigenous Australian Art Charter of Principles for Publicly Funded Collecting Institutions

...Indigenous merchandise must be Australian made



51. Is your museum/gallery interested in supplying "package deals" to your events featuring Indigenous culture? (For example, a fixed price for an entry ticket + meal + show + meet & greet + accommodation + local transfers)





52. What do you suggest would enhance the engagement and collaboration between museums/galleries and Indigenous communities? Do you have Case Studies to share?

Aboriginal Sydney Speaks is a new series of contemporary Aboriginal responses to the 1788 site of first Government House and its complex history. A variety of responses include films, artworks, talks, forums and performances. Government House (was the) seat of British authority for the first 50 years and home to the colony's first nine governors, its most potent and provocative significance is as a symbol of British colonisation of Australia from 1788. This symbolism means different things to different people and thus is our starting point, a powerful frame to explore diverse perspectives on history and how we see ourselves as Australians today. Critical to this approach is acknowledging that the Aboriginal narrative has traditionally been missing or not fully 'heard' as part of the interpretation and telling of this history.

...building genuine community participation; building time into projects for consultation and engagement...

...there needs to be a total city Cultural trail to alert visitors and locals...

BUDGETS for community work!! Every Museum talks about it but nobody builds this crucial part of museum work into their budgets.

...funding and continued digitization of collections for community access online...

Framework of principles applied consistently, supported by procedures, effective leadership in promoting engagement, consultation and diversity of views.

We try to be inclusive and collaborative in any approach with content of Tasmanian Aboriginal nature. We have supported the NE Tasmanian Aboriginal community, local researchers and projects, Tasmanian Aboriginal artists and cultural tours

...small museums ...such as ours, would very much like to support any initiative, but ... are unsure how to initiate opportunities...

...we didn't have trouble with engagement, but I think that confidence... helps

...taking programs out to the community, rather than on site, also increases engagement...

Indigenous Advisory Board

The intention in the future is to honour the Indigenous communities that are connected to the collection areas

Focus on local stories that impact both Indigenous and non-Indigenous community groups, rather than "silo" impact of one exhibition against another

...how (do we) connect with communities/persons who could assist in identifying indigenous children in photographs?



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...museums need to decolonise and become more open to Aboriginal history and contemporary perspectives...

...encouraging skills exchange and development programs for remote and regional cultural workers, such as those who participate in the Museum's Encounters Cultural Workers Scholarship and WA Emerging Curators....

...investigating opportunities for Indigenous and non-Indigenous staff to participate in secondments to Indigenous organisations, such as those offered through the APSC Jawun program....

When our exhibition opened in 2015 we had local elders who did a welcome to country and a stone workshop. We had about 120 people attending this. Usually we have 35 people at our other exhibition openings. People are very interested in Aboriginal culture.

...strong relationships based on principles of meaningful and respectful consultation



53. Has your museum/gallery engaged and/or collaborated on any international projects with Indigenous cultural material? Do you have Case Studies to share?

...one in train with Kluge Ruhe in Virginia

...Asia Pacific Triennial work with many first nations people and includes Australian Indigenous artists

Yidaki is touring to Japan next year.

...repatriation of secret/sacred items to Canada. Ongoing community capacity building projects across the Pacific Region, most recently Vietnam and Solomon Islands.

... a 4 year project with the Australian National Museum and Australian National University to review Wiradjuri objects held in museums across the Riverina

...the Burara Gathering, but this is now quite old and we would like to undertake a new engagement

...must say, I feel this survey was aimed at much larger institutions than ours so did not really allow us to properly represent ourselves...

Lockhart River Exhibition toured overseas

We recently featured a traditional Peru style surfboard

The Encounters project provides a good example of international collaboration. Building on its established program of touring collections abroad, and bringing major collections to this country.

One Road: Aboriginal Art from Australia's Deserts features paintings drawn from the Museum's collection of Western Desert art and includes works by Australia's most renowned Aboriginal artists. The exhibition was on display at four venues in Japan and over the course of the 2016-17 attracted a total of 35,802 visitors.

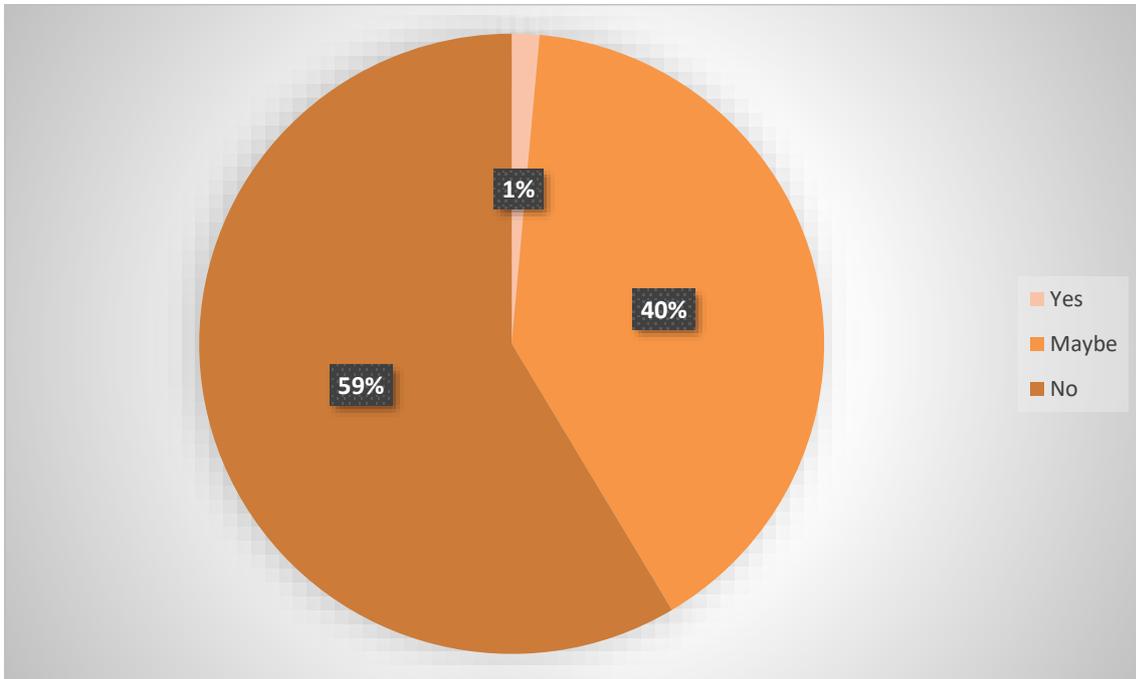
More than 400,000 visitors worldwide have seen Yiwarra Kuju: the Canning Stock Route in 17 countries (Chile, China, Ecuador, Egypt, France, Ghana, India, Indonesia, Japan, Kiribati, Mexico, Philippines, Russia, Serbia, Taiwan, Thailand, and Turkey). Upcoming venues include Belgium, Bulgaria, Romania, Greece, Brazil and Denmark.

Together with SAM, the Museum has developed a touring prospectus, Art Front Gallery, Japan, have expressed interest in hosting the Yidaki exhibition at the Echigo Tsumari Triennale in 2018.

...an exhibition to Greece as part of the 2000 Olympics cultural program...



54. Will you be making a written submission to the MGA Indigenous Roadmap Project?





6. Individual Survey Data

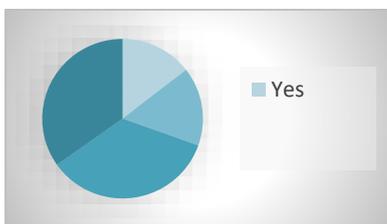
The Individual Survey was one survey, but split into 3 sections, to extract response from three groups. Each survey took 4 minutes as typical time to complete. Questions were of a general nature related to museums and galleries.

The Individual Survey received 164 responses in total. However, 18 responses were substantially incomplete (11% of total, invalid). A total of 141 valid responses.

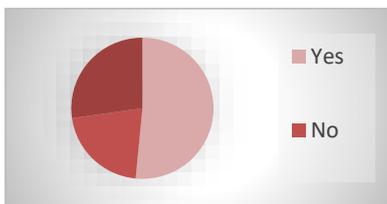
All survey responses from Individuals were anonymous.

The Individual survey was designed to extract responses from three groups;

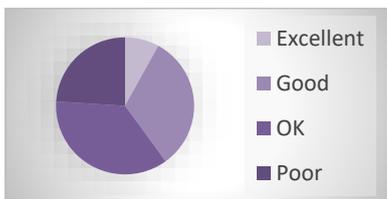
1. **Professionals** working in the museum & gallery sector, (83 valid responses)
Blue coloured Pie Charts represent the results from the Professionals Survey.



2. **Indigenous stakeholders**, non-professional, (33 valid responses)
Brown coloured Pie Charts represent the results from the Indigenous Survey



3. **Visitors**, non-Indigenous, (25 valid responses)
Purple coloured Pie Charts represent the results from the Visitors Survey.



Following are the questions.

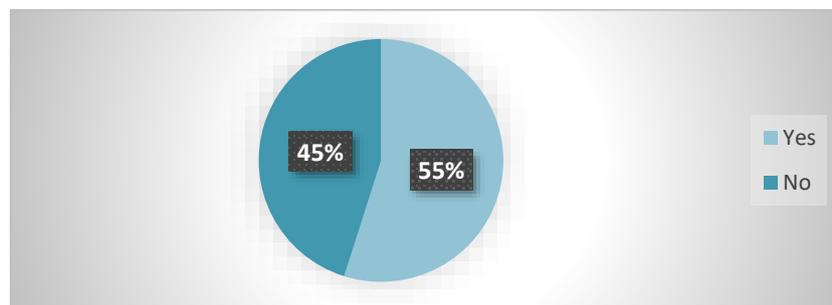


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Q1. When you respond to this survey, your identity will remain anonymous. The survey results will be used to achieve the goals of the Museums Galleries Australia Indigenous Roadmap Project. Do you agree to share your survey response with the Roadmap Project? Full terms and conditions are provided on website www.mgaindigenousroadmap.com.au

(To proceed to next question, respondents were required to answer Yes)

Q2. Do you work or volunteer for a museum, gallery or similar in Australia?



Note

Yes, response – proceed to complete Questions 3 to 31
(Individual Survey 1; Professionals working in the museum & gallery sector)

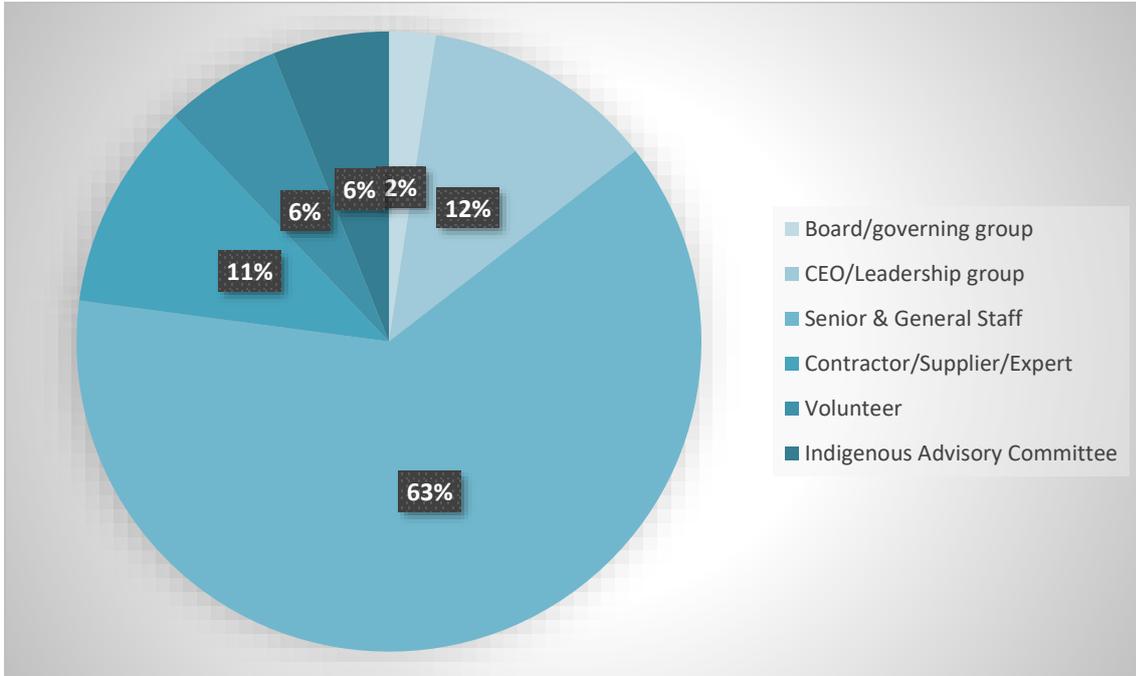
No, response – proceed to complete Questions 32 (non-professionals, which later sub-divides into Indigenous Stakeholders and Visitors)



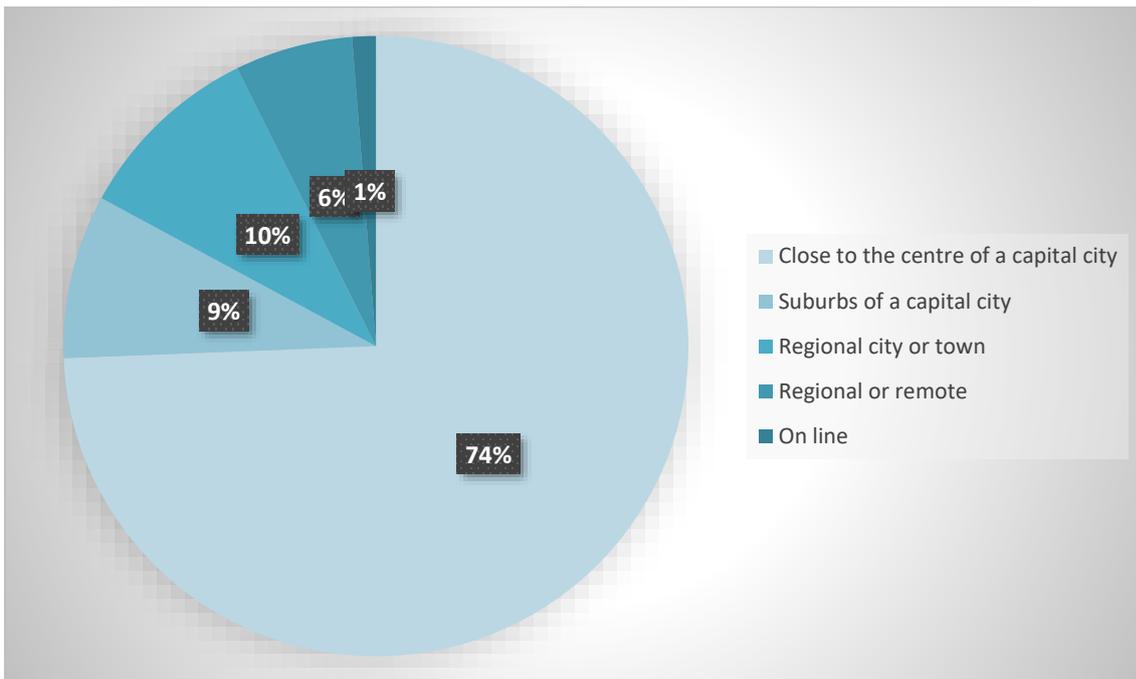
Individual Survey 1; Professionals working in the museum & gallery sector

A total of 83 anonymous people who work in the museum and or gallery sector, provided the following data. This section of the survey has 31 questions (Question 1 to 31).

Q3. Your position at your museum/gallery is best described as?

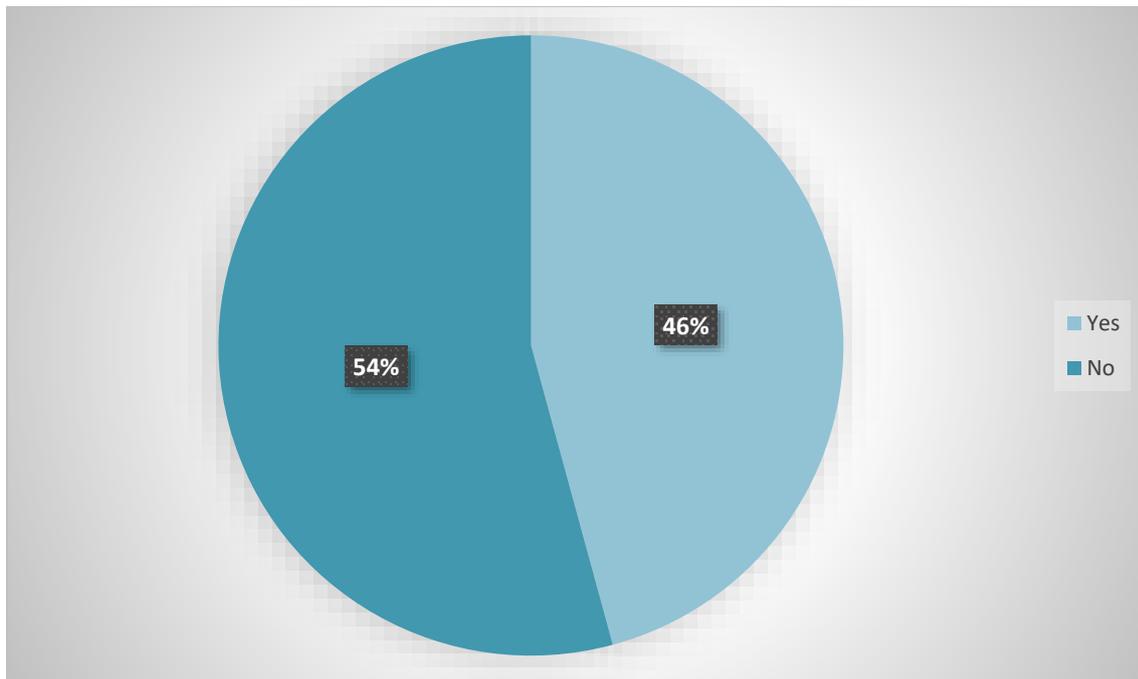


Q4. How would you best describe the location of your museum or gallery?

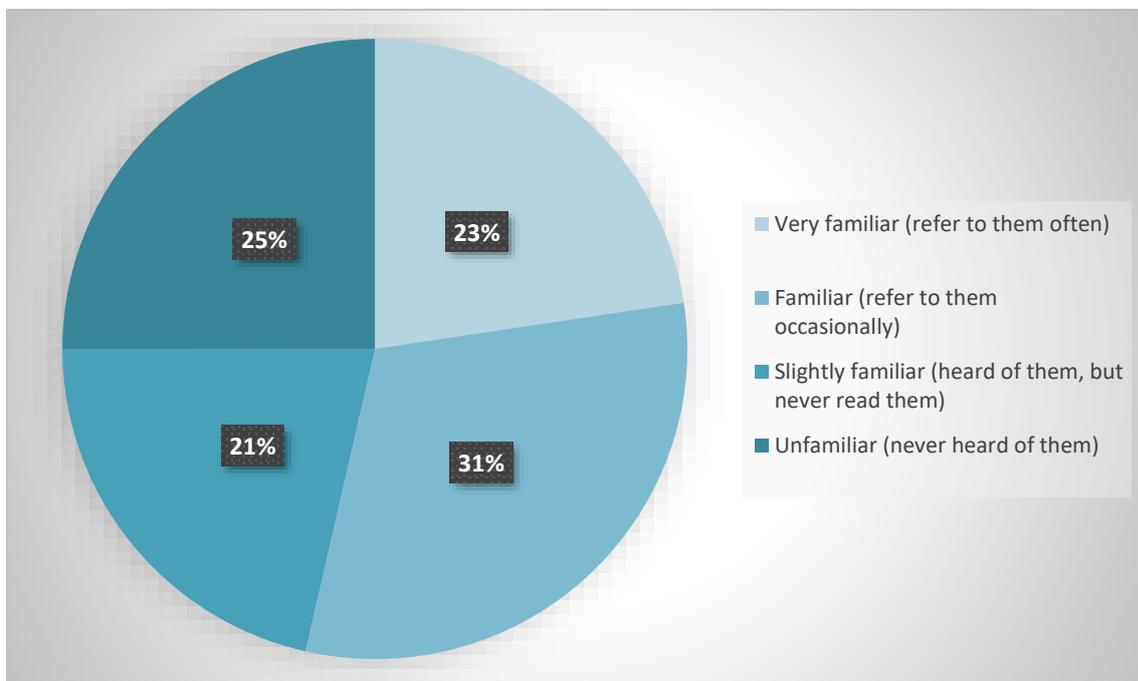




Q5. Are you an Aboriginal and/or Torres Strait Islander?

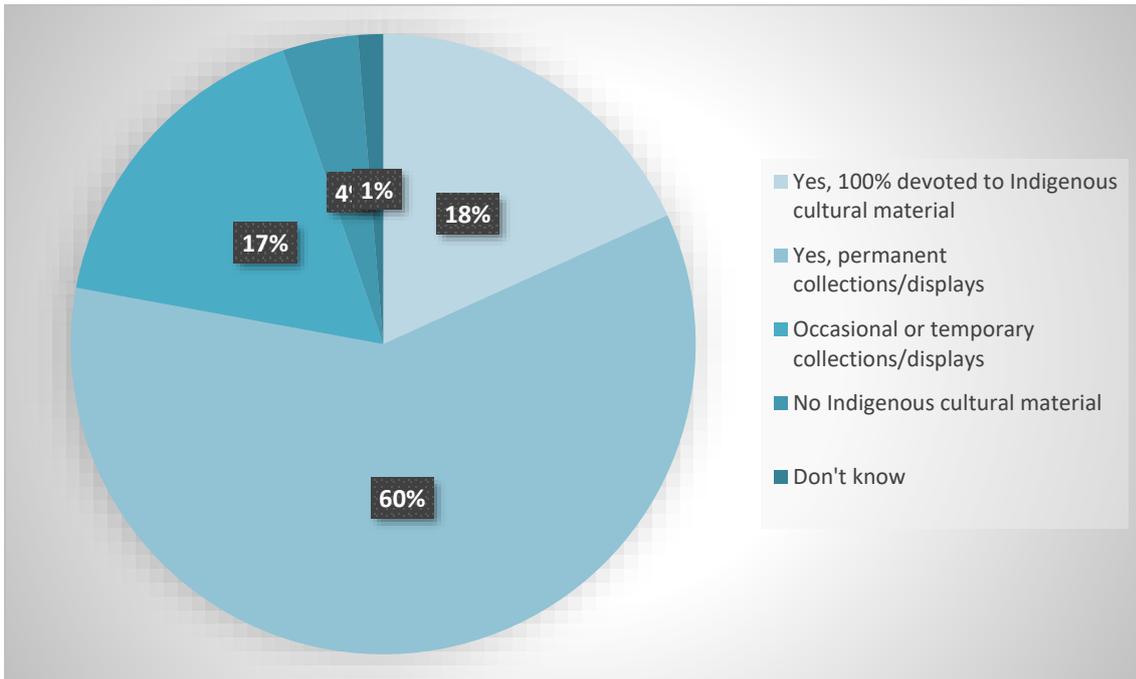


Q6. How familiar are you with the following Museums Galleries Australia Guide, Continuous Cultures, Ongoing Responsibilities?

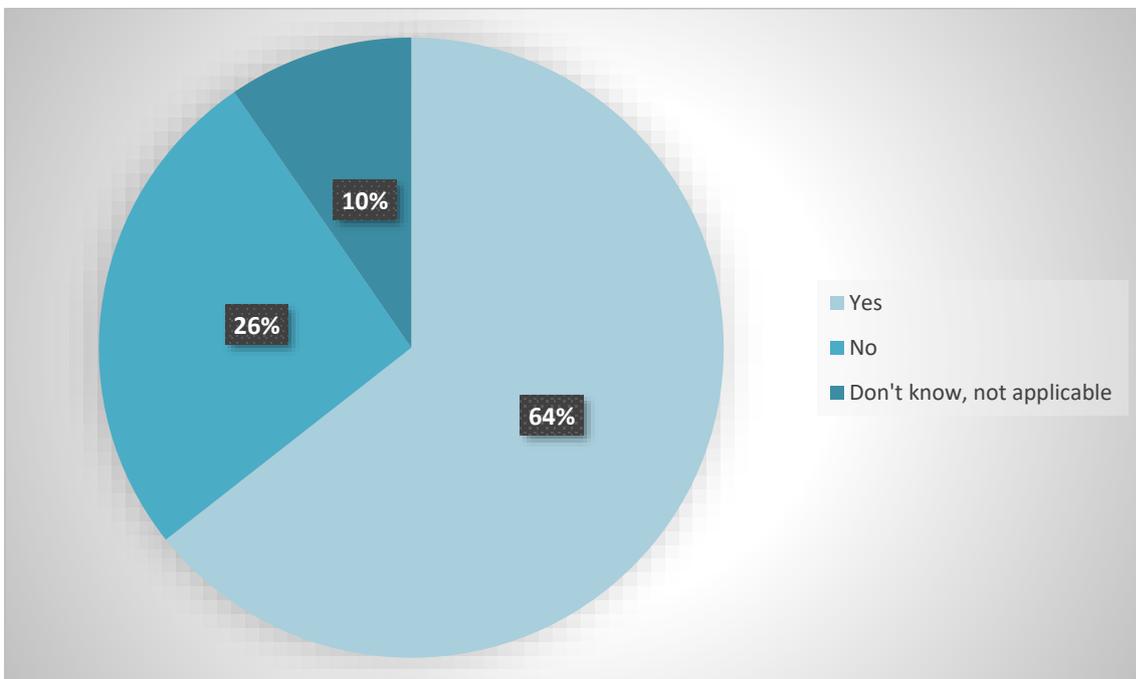




Q7. Does your museum or gallery collect, display or hold Indigenous cultural materials?

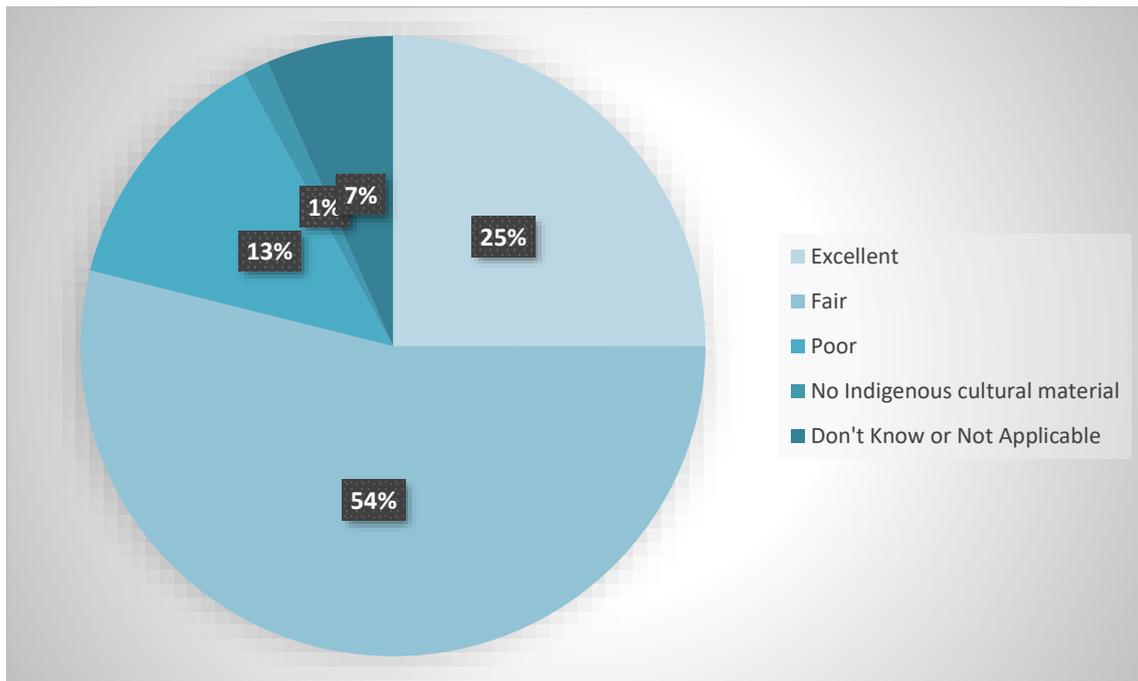


Q8. Does your museum/gallery have a policy regarding its collecting, storage and handling of Indigenous cultural material?

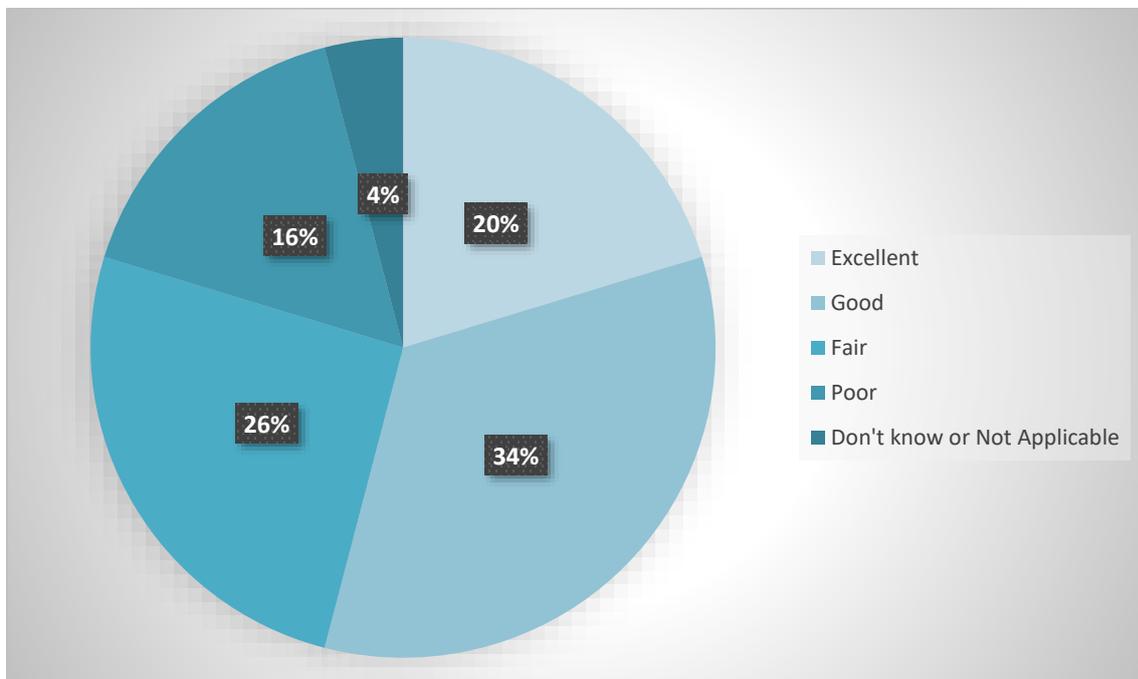




Q9. How would you rate your museum/gallery regarding collecting, holding and displaying Indigenous cultural material?



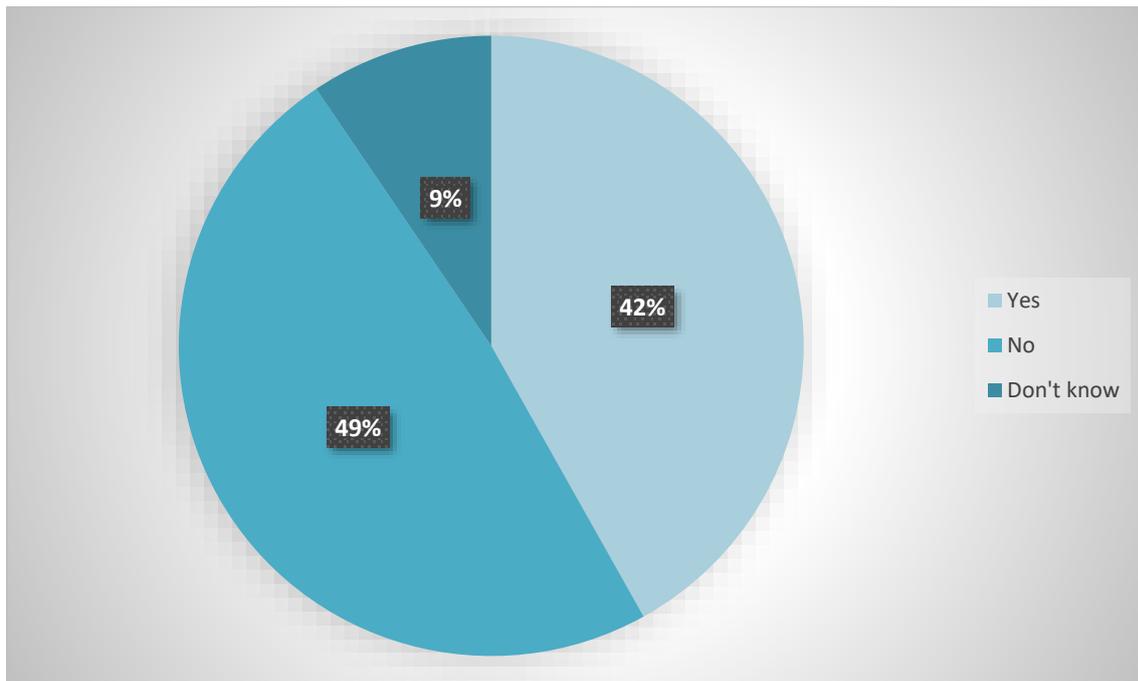
Q10. In general, how would you rate your museum/gallery in including Indigenous perspectives in their interpretation of Indigenous cultural material?



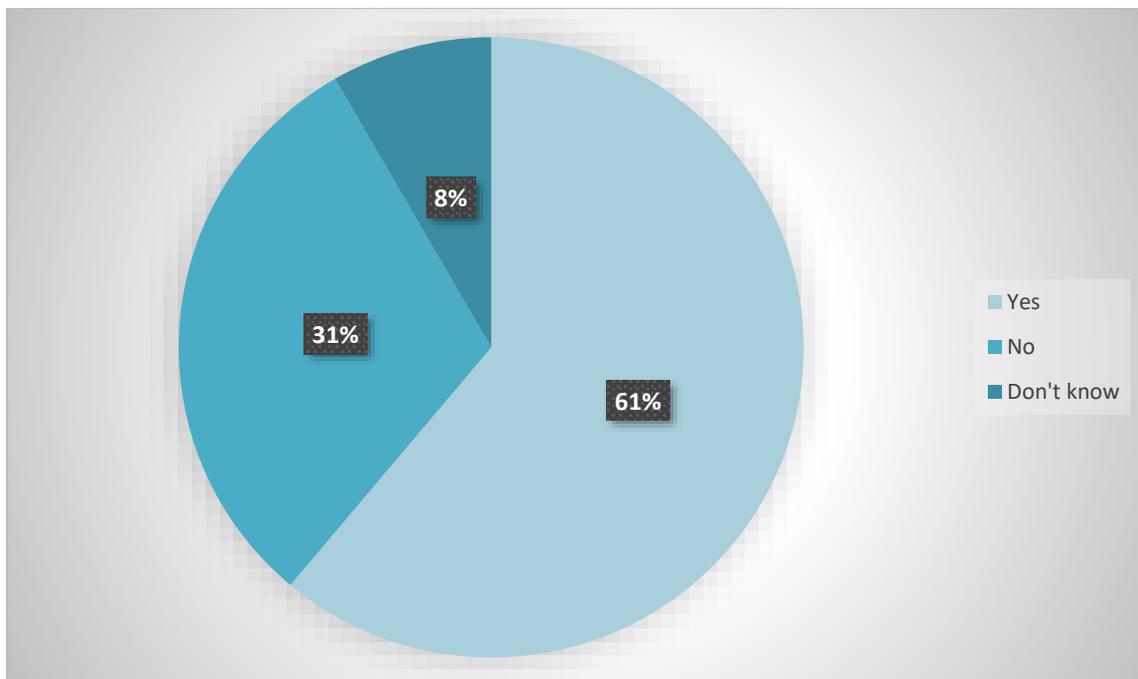


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Q11. Does your museum/gallery hold Indigenous human remains?



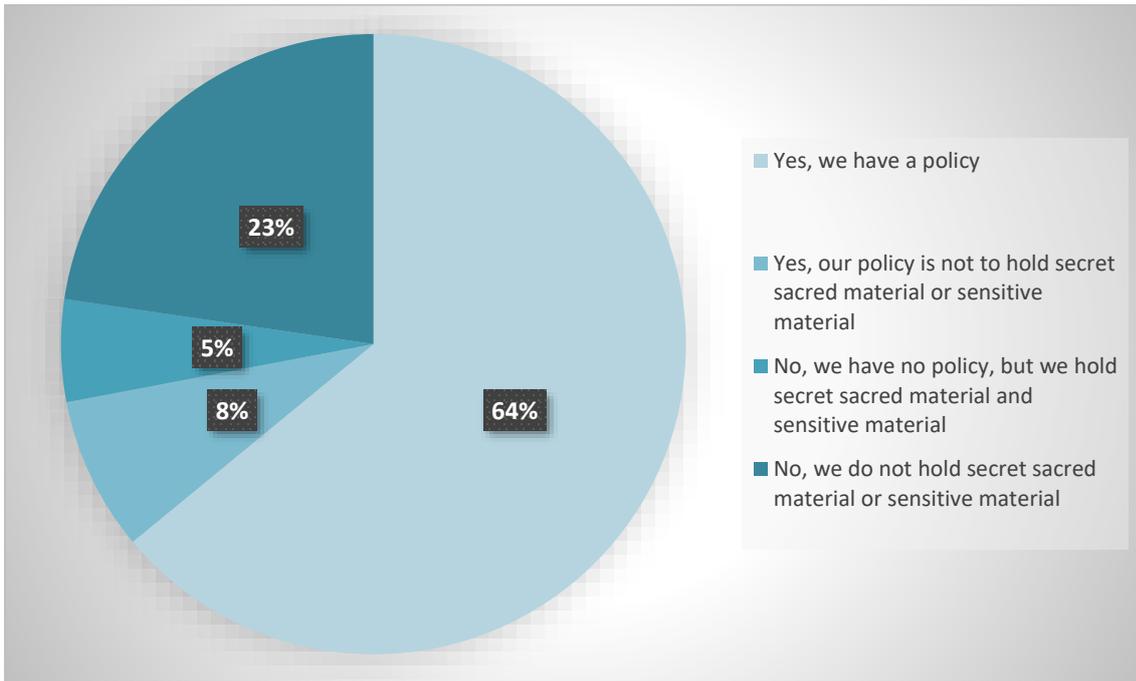
Q12. Does your museum/gallery hold or manage Indigenous sacred/secret material or restricted material?



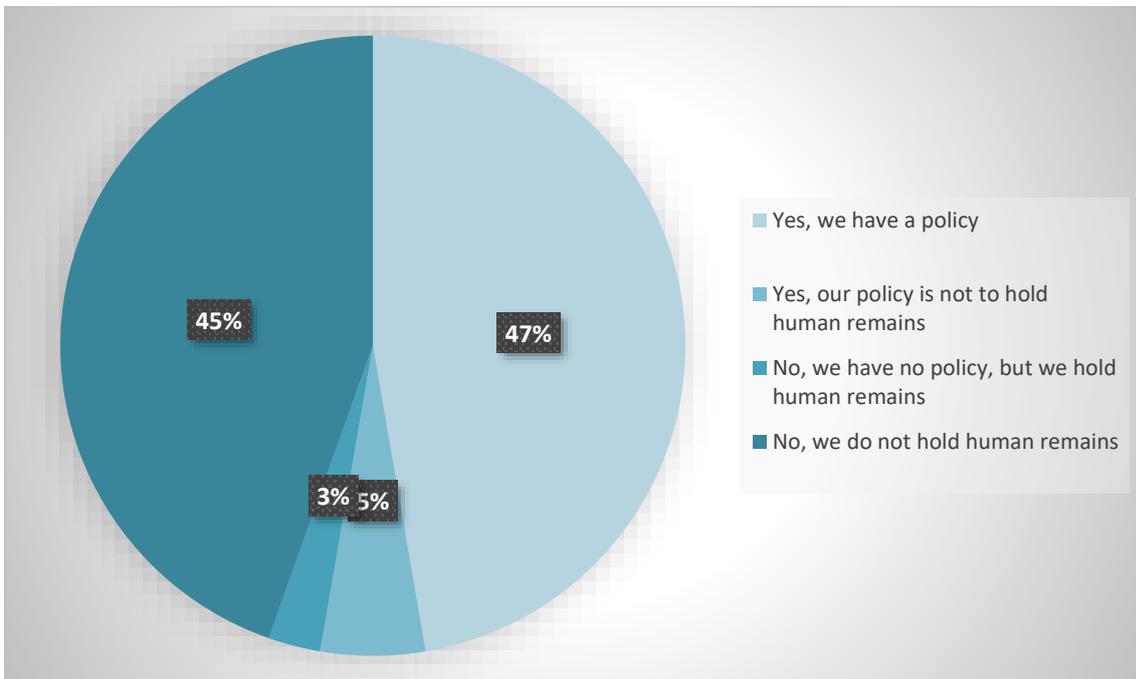


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Q13. Does your museum have a policy on Indigenous secret sacred and other sensitive material?



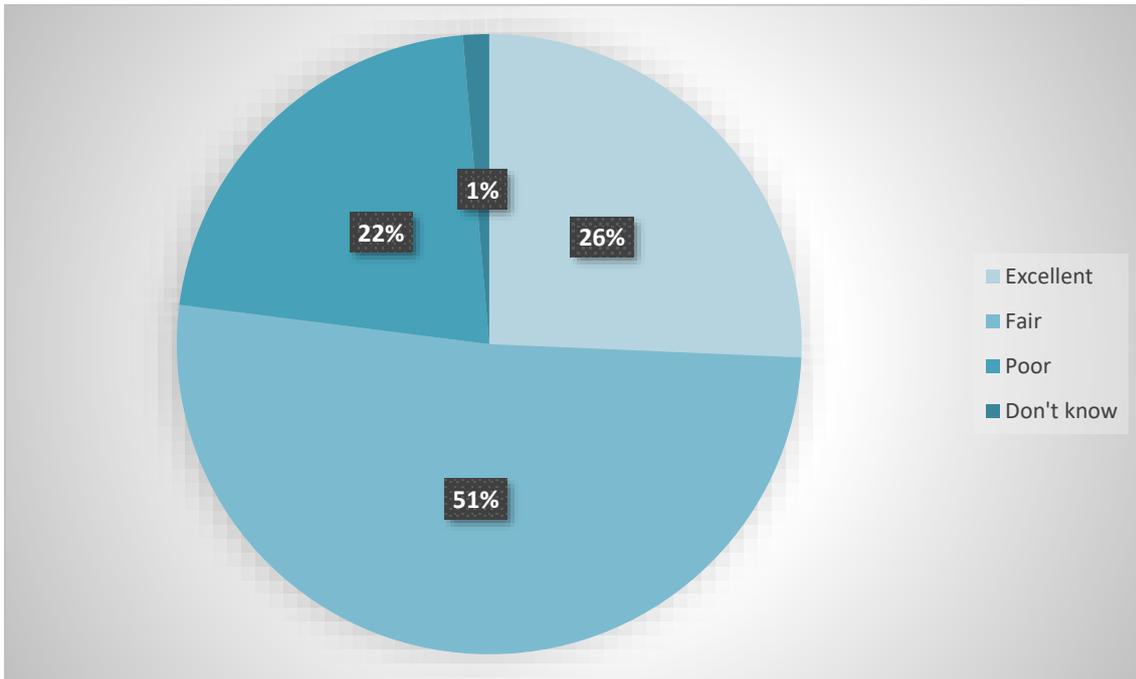
Q14. Does your museum have a policy on Indigenous human remains?



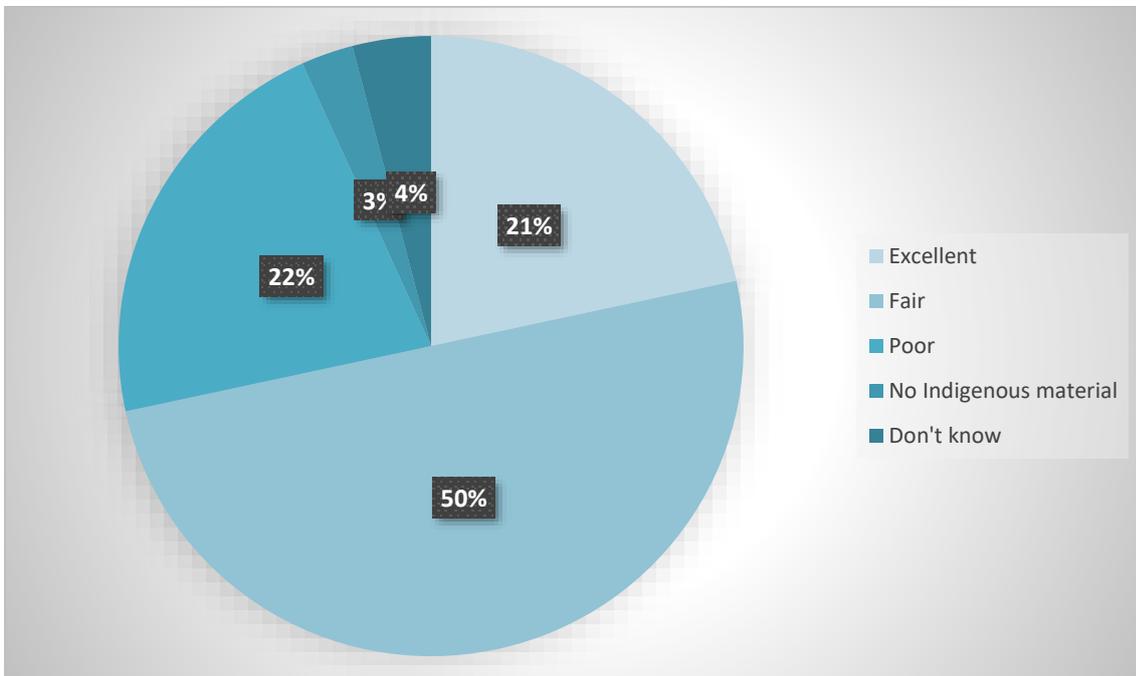


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Q15. How would you rate your museum/gallery regarding its engagement with Indigenous people/communities?



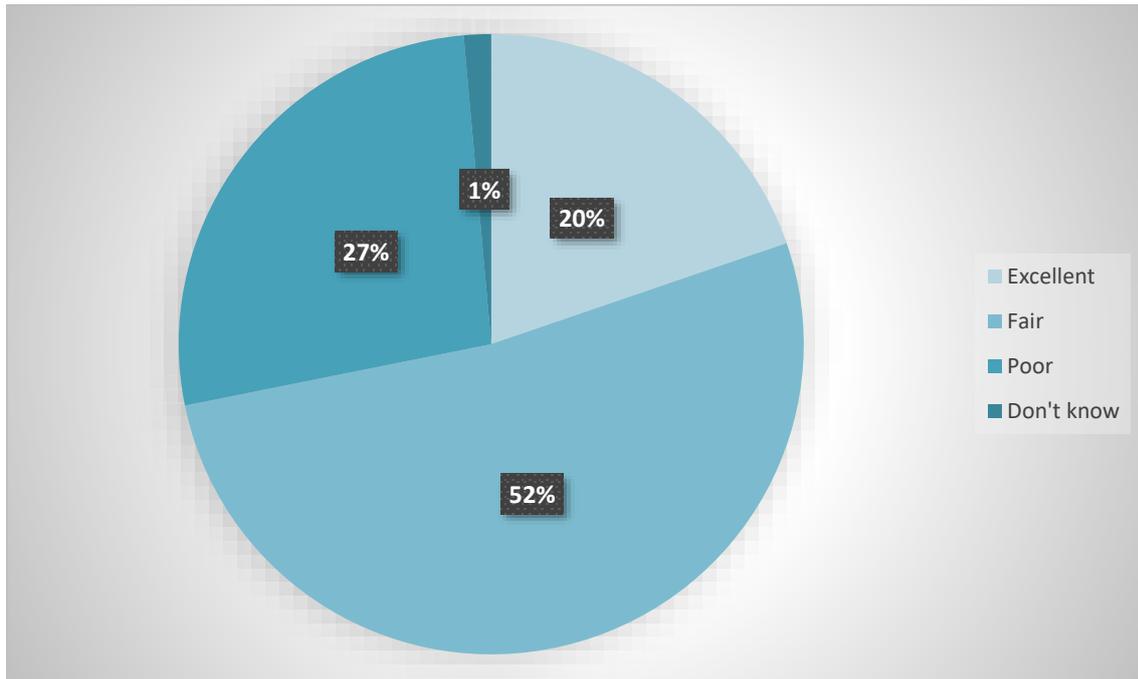
Q16. How would you rate your museum/gallery regarding its use of policies, protocols and guidelines when displaying and/or holding Indigenous cultural material?



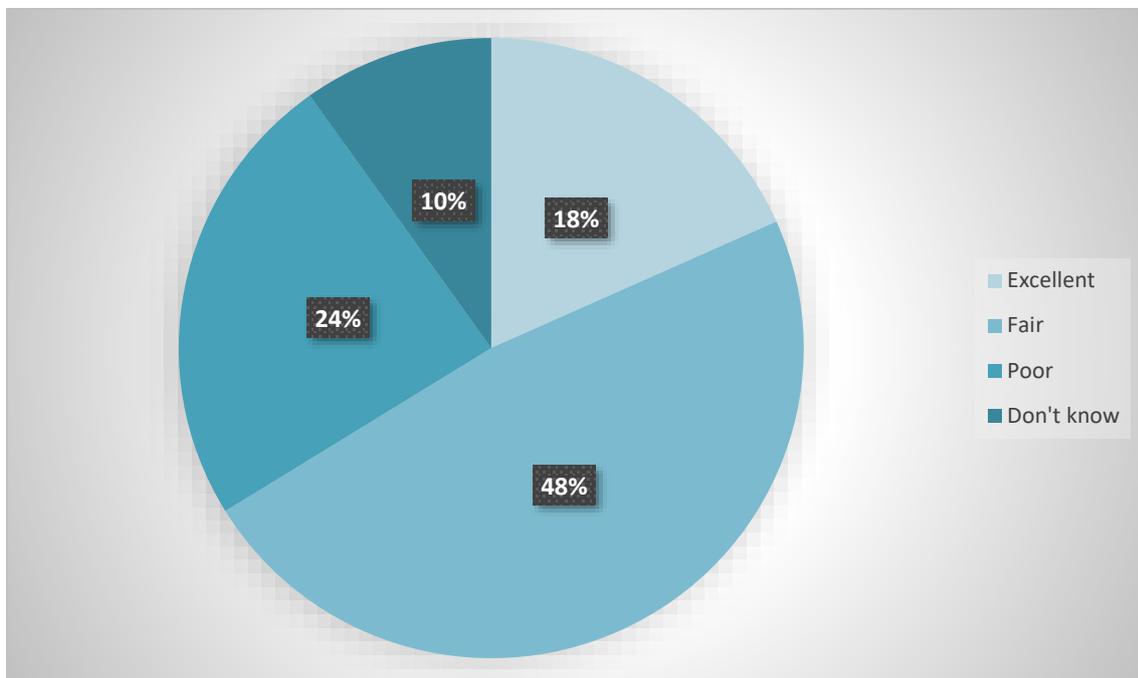


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Q17. How would you rate your museum/gallery regarding its relationship with local Indigenous communities?



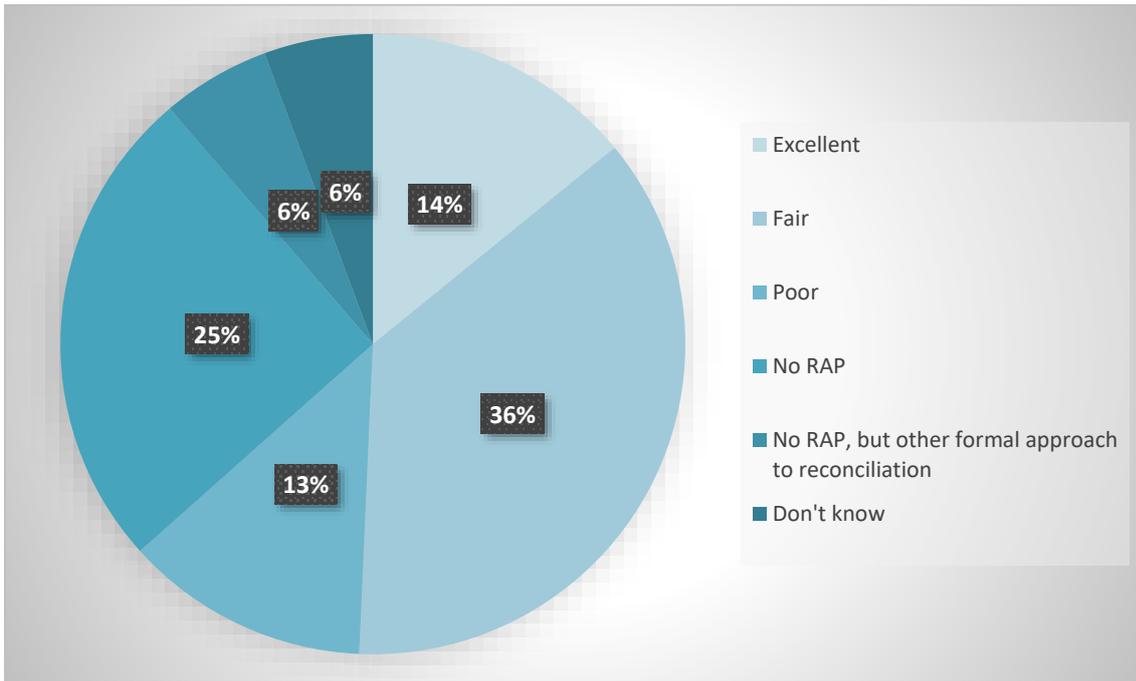
Q18. How would you rate your museum/gallery regarding its approach to Indigenous Self-Determination?



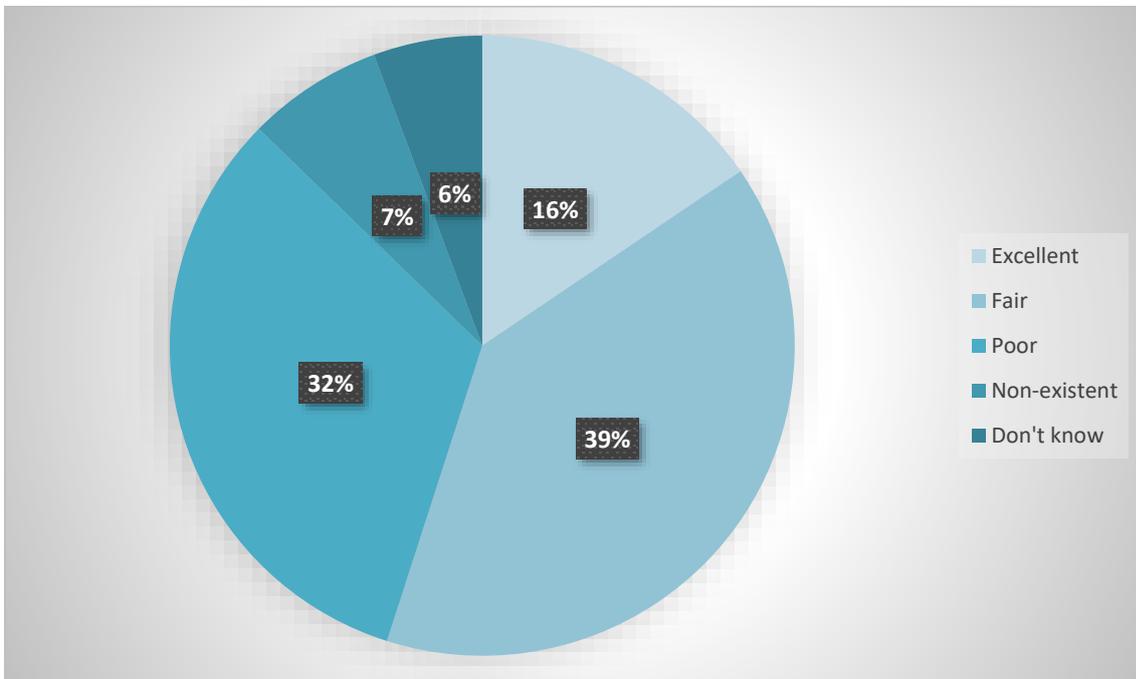


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Q19. How would you rate your museum/gallery regarding its Reconciliation Action Plan (RAP)?



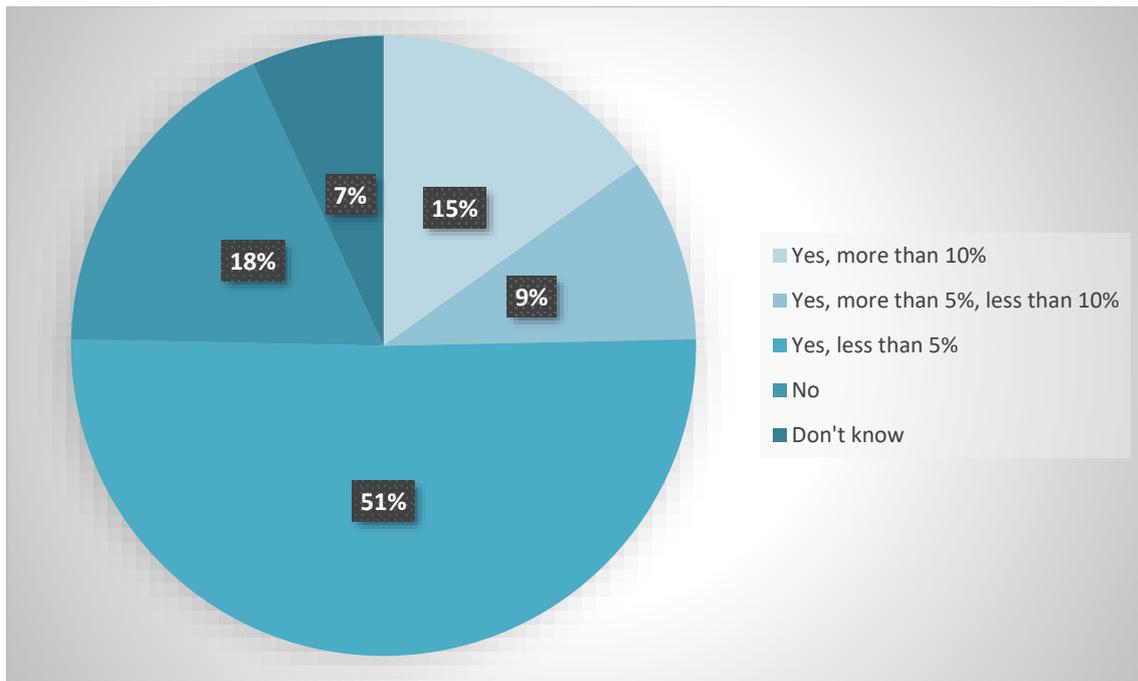
Q20. How would you rate your museum/gallery regarding its Outreach/Inhouse Programs (or similar) with Indigenous communities?



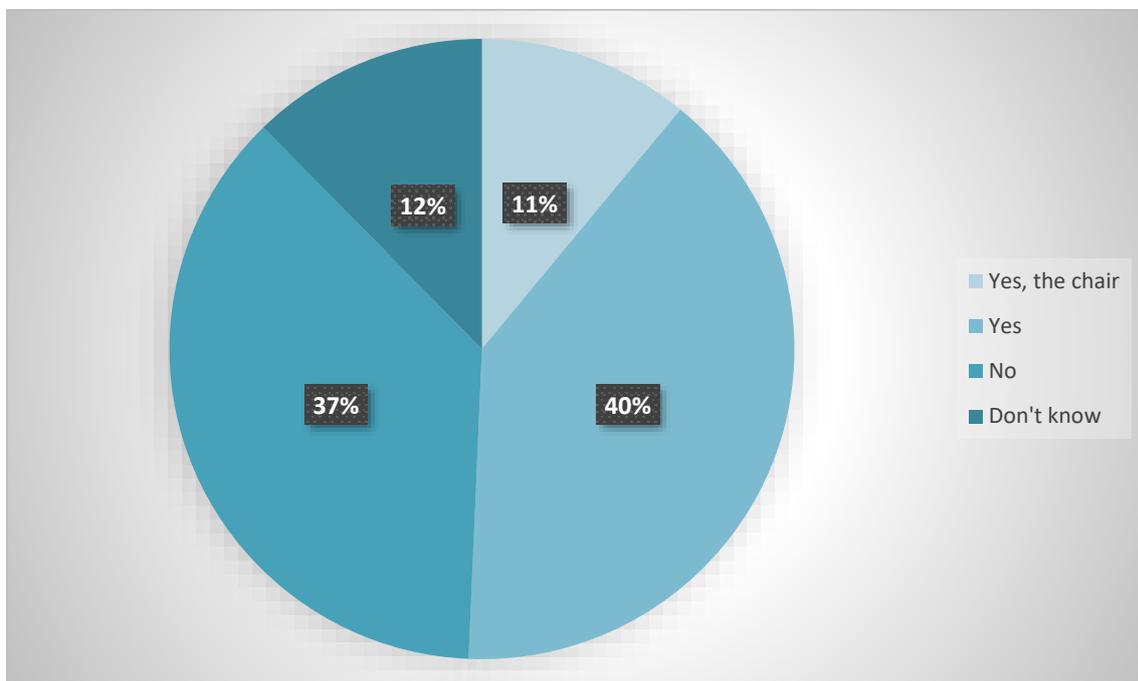


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Q21. Does your museum/gallery have staff members that are Indigenous?

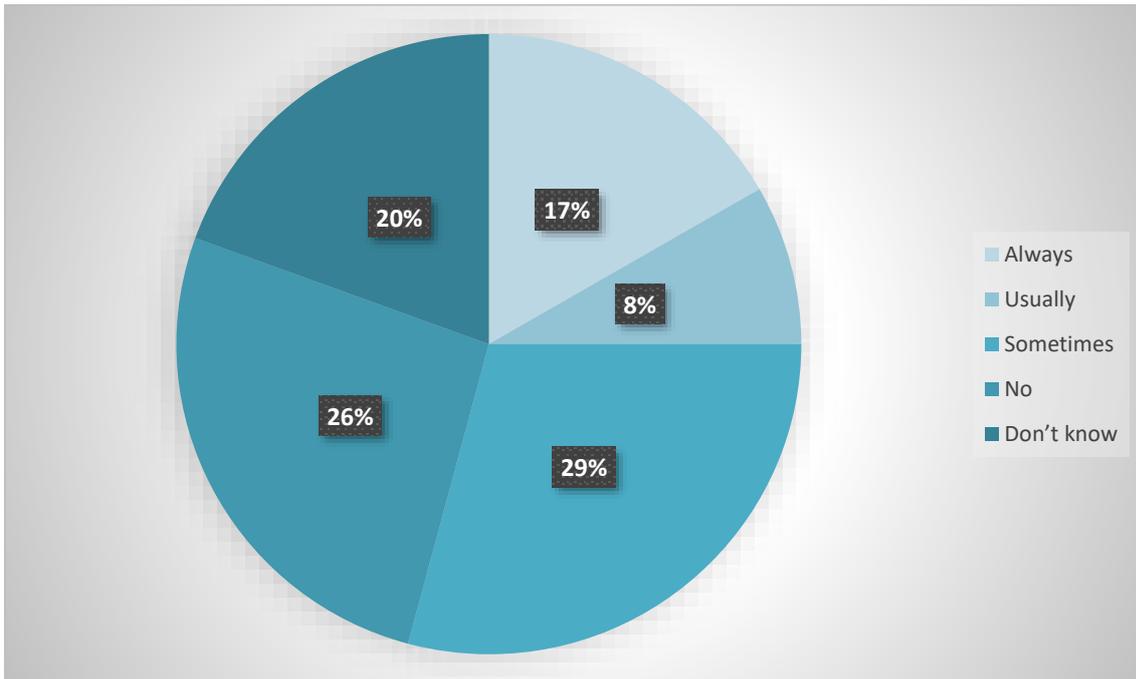


Q22. Does your museum/gallery have board members that are Indigenous?

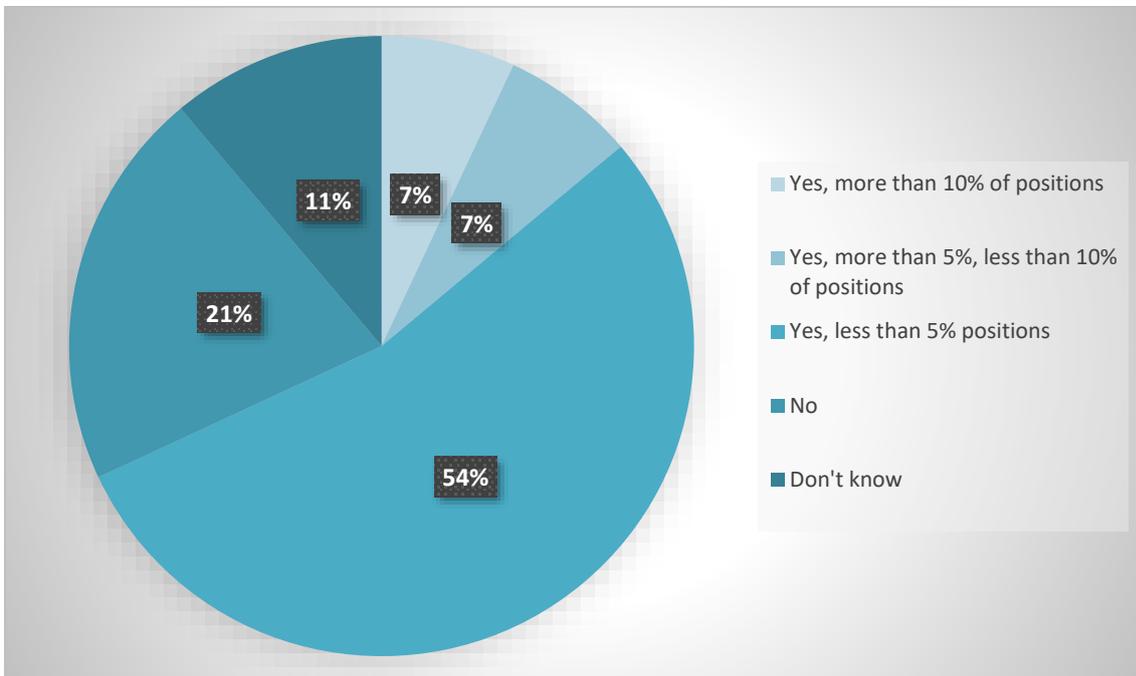




Q23. Does your museum/gallery provide professional support and development for Indigenous employees (eg. mentoring, career advice, buddy system)?



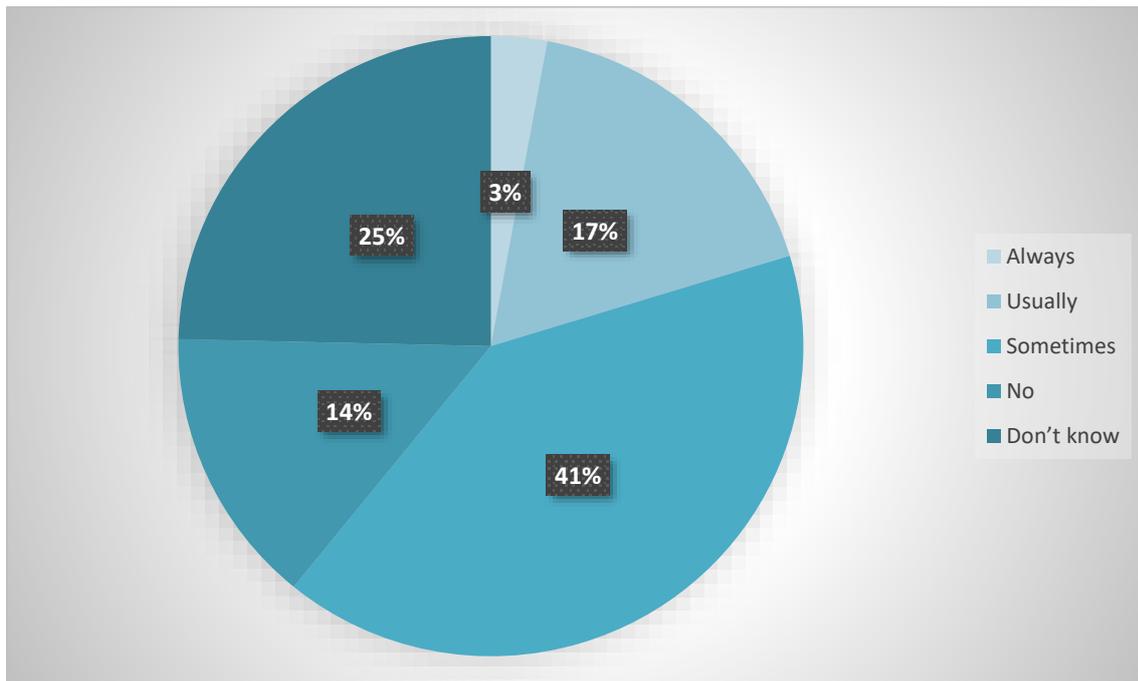
Q24. Does your museum/gallery have Indigenous Identified Positions (jobs reserved for Indigenous staff)?





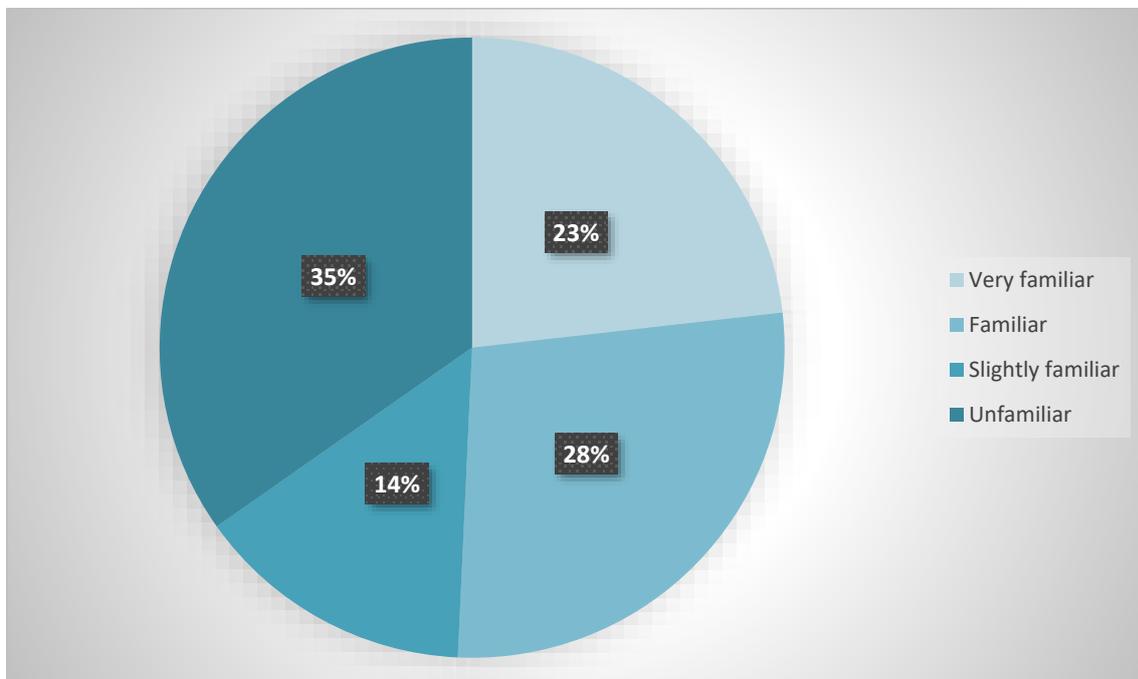
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Q25. Does your museum/gallery use Indigenous owned businesses for the supply of goods and/or services?



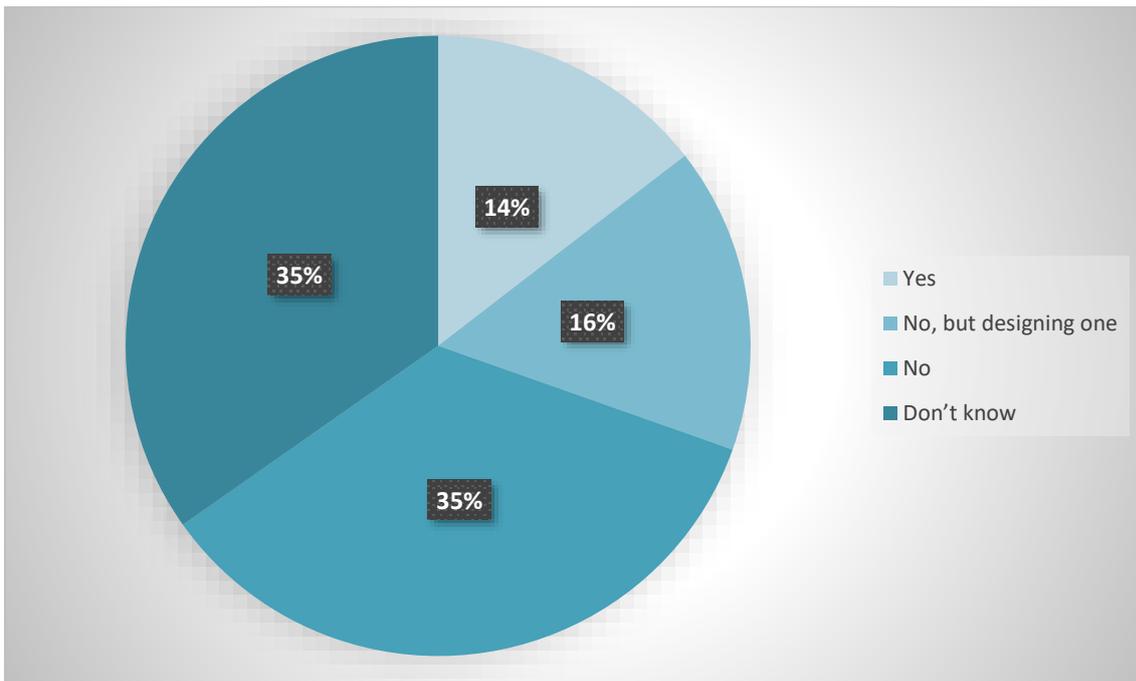
Q26. Are you familiar with the role and goals of Supply Nation?

www.supplynation.org.au

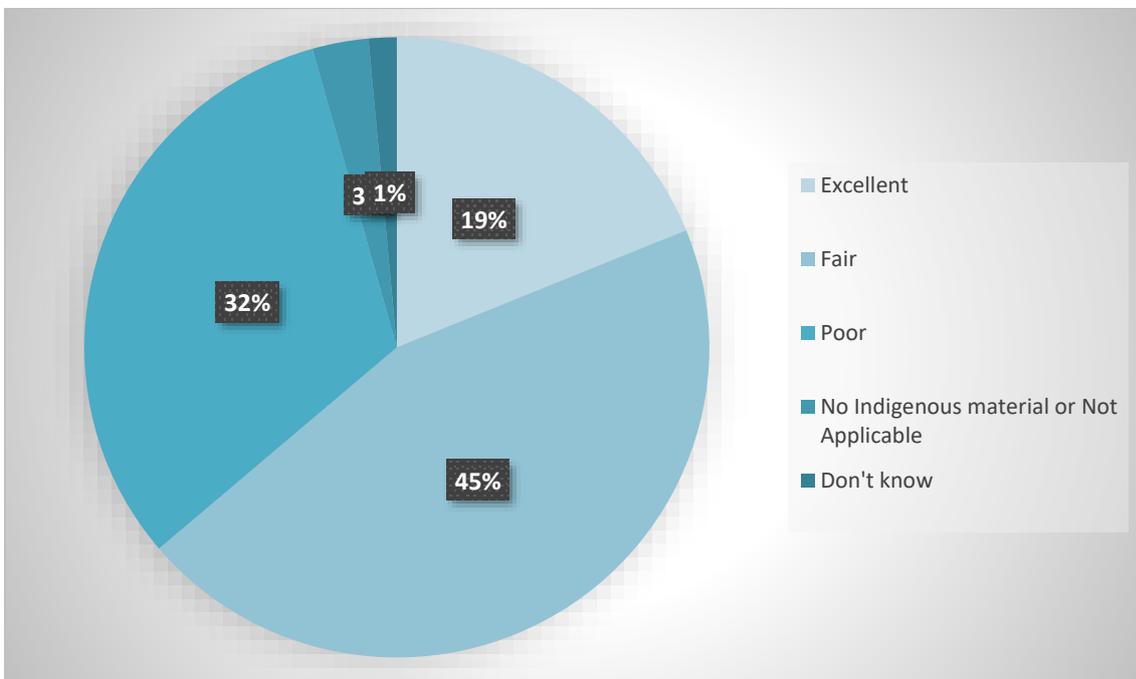




Q27. Does your museum/gallery have an Indigenous Procurement Policy?



Q28. How would you rate your museum/gallery at promoting its Indigenous exhibitions & programs and understanding the audience?





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Q29. Is there a brief comment you wish to add (suggestion, observation, comment, critique or other)?

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

I would like to see a more targeted, nation-wide approach or funding, which would enable key staff in all museums to undertake Cultural Awareness Training, as a first step.

The museum is in a big process of change at the moment. I think that its approach towards ATSI engagement with the museum is rapidly improving.

The subject matter of our museum means that we don't have a lot of these policies/documents in place, as they would be generally regarded as unnecessary.

There has been a concerted effort by the organisation in recent years to extend it's Indigenous programs and appoint Indigenous staff, and it is acknowledged as an area requiring development, but I personally feel we have a long way to go.

People are scared to engage with Aboriginal people and do not see us as visitors. Appearances seem to be considered more than appropriateness. Scared to engage in conversations about our shared history. I don't know how effective our advisory committee is, they are only presented rosy pictures and are not given time to critique current work. What is their point?

The Museum has improved in regards to facilitating Aboriginal stories being told by Aboriginal people. This is shown in Aboriginal led displays and exhibitions as well as Aboriginal led programs. Also, travel budget. Outreach means leaving the building and establishing and maintaining relationships with communities. This is very important, but can be costly

My workplace is rated fair in the past questions due to the commitment of its Indigenous staff. Without the Indigenous staff all of the responses would have been poor. Things get done properly and culturally appropriately because of the hard work and dedication of these staff.

As a new volunteer, I was not previously aware of much of this information but now I feel the need to seek out this information and understand what my museum does for the development of Indigenous peoples and culture within the museum.

I would love to find out how to be more involved in implementing this Roadmap in my museum, and in other museums and galleries I plan on volunteering and working at in the future (as this is a career path I wish to follow)

The Aboriginal and Torres Strait islander staff, permanent and casual, are all engaged in building the capacity of audiences and staff. Yet, shifting cultural 'norms' in a museum dominated by non-Aboriginal people is no mean feat.

It's out of line with our legislated remit, nothing concrete which outlines best practice, even good practice...



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Most of senior management roles have Non-Indigenous employees who limit their efforts to assist Aboriginal communities, but whenever we have any academic community that participate (they are) first (to be) addressed/assisted...

The museum makes no effort or requirement for new staff to undergo inductions into the methodology and ideals which drove the major Indigenous exhibition. Existing staff who showed no interest were not required to undertake or attend presentations to learn about this exhibition or work either.

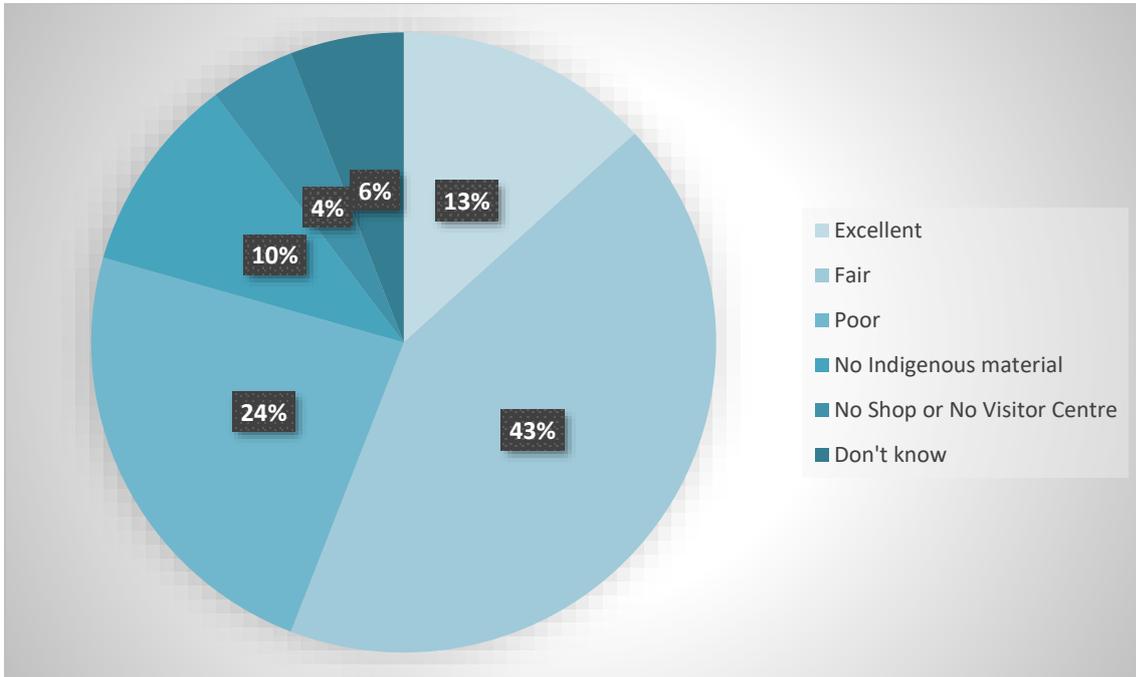
I hope this process truly exposes the dire state of the sector

I welcome this project. My museum could really improve on so many levels when it comes to engaging with local community and representing indigenous perspectives

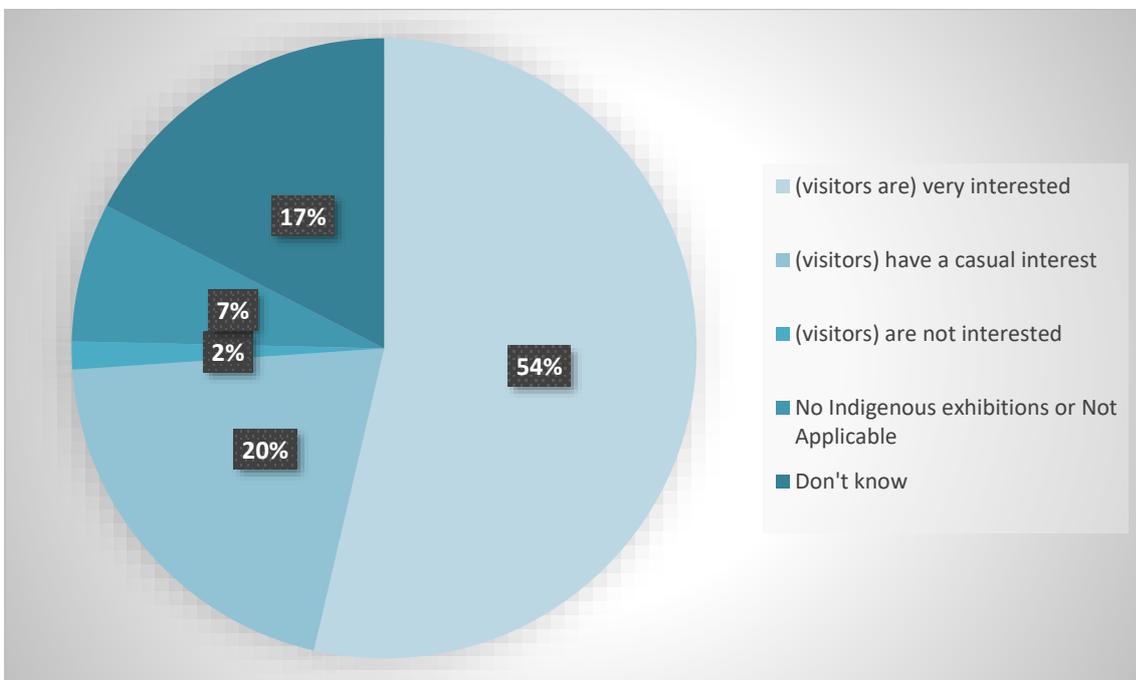


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Q30. At your museum/gallery how would you rate opportunities to purchase Indigenous cultural material? (For example, availability & quality of; artwork, books, DVDs, souvenirs, food items & meals, merchandise etc)?



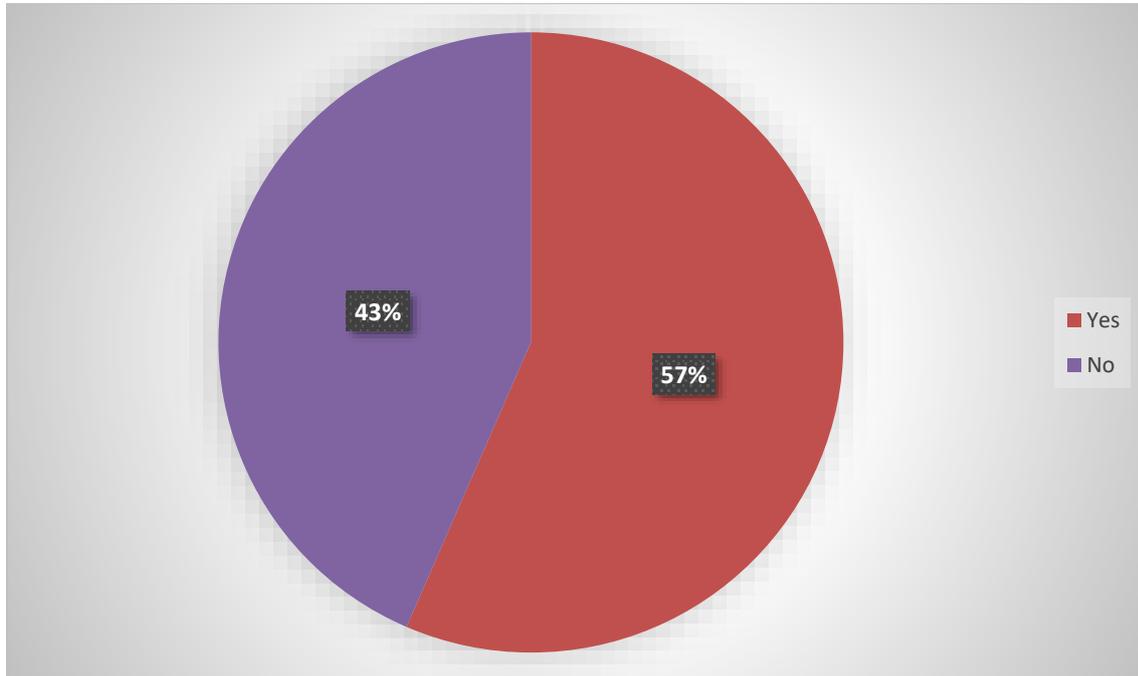
Q31. How would you rate the audience/visitor interest in your museum's/gallery's Indigenous exhibitions & programs?



End of Individual Survey 1; Professionals working in the museum & gallery sector



Q32. Are you Aboriginal and/or Torres Strait Islander, living in Australia?



Note

Yes, response – 33 people proceeded to complete Questions 33 to 53 Individual Survey 2; Indigenous Stakeholders, non-professional, not working in the museum & gallery sector.

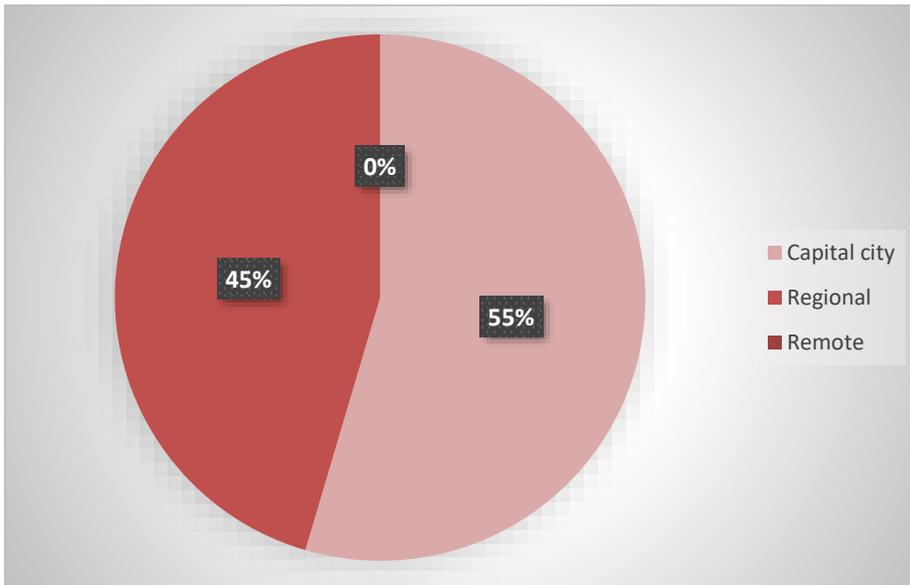
No, response – 25 people proceeded to complete Questions 54 to Q70 Individual Survey 3; Visitors (non-Indigenous, non-museum professionals)



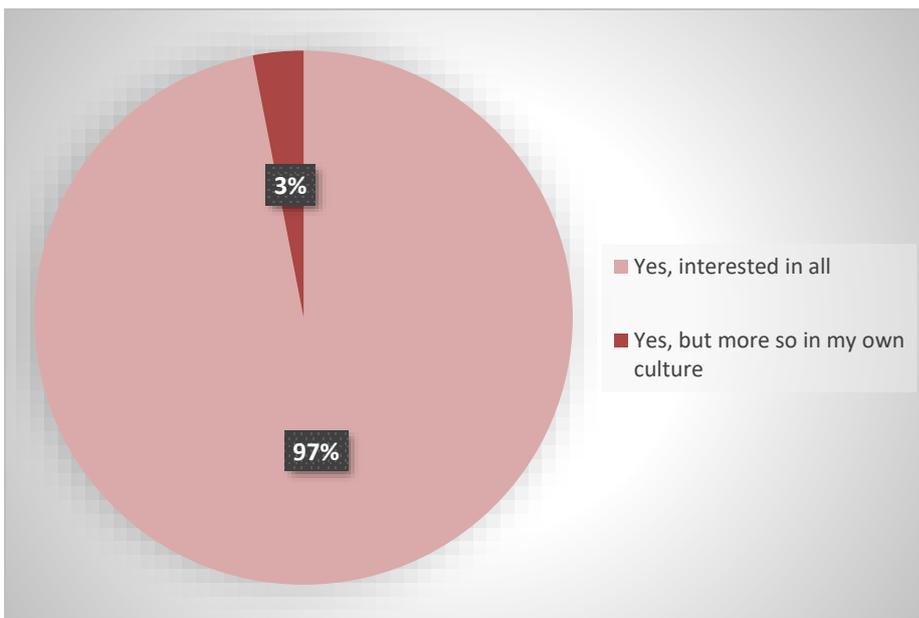
Individual Survey 2: Indigenous stakeholders (non-professional)

This data has been provided by 33 anonymous Indigenous people who have a non-professional interest in the museum/gallery sector (Indigenous Stakeholders), Question 33 to Question 53.

Q33. Where do you live?

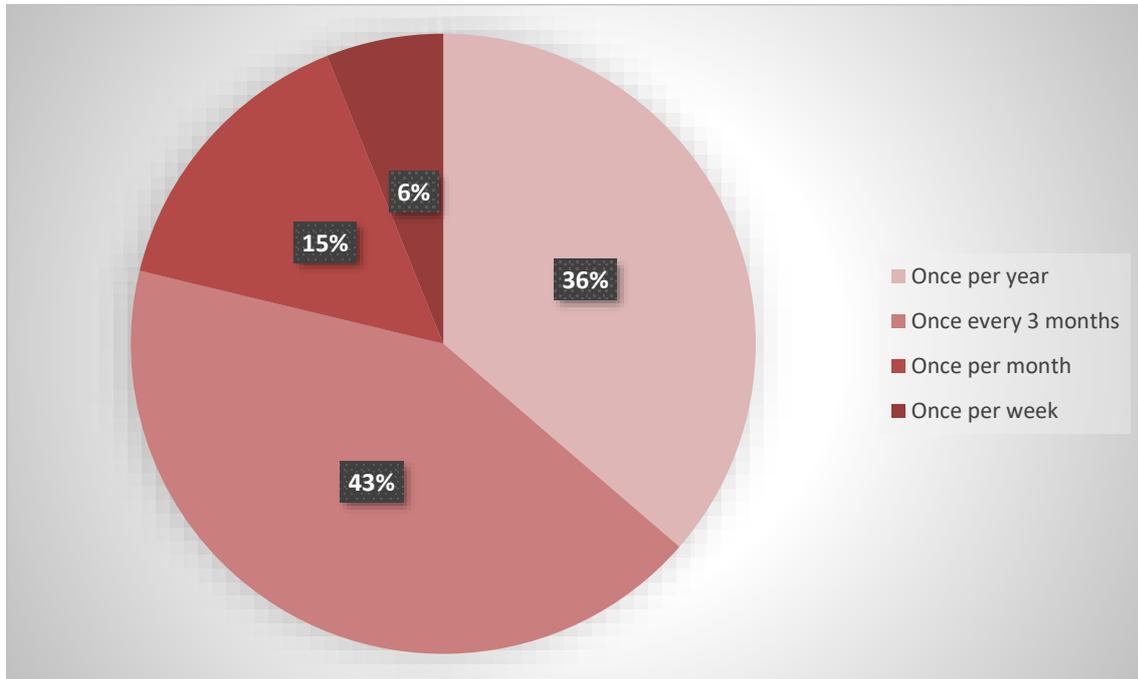


Q34. Are you interested in Aboriginal and Torres Strait Islander cultural items, history and art?

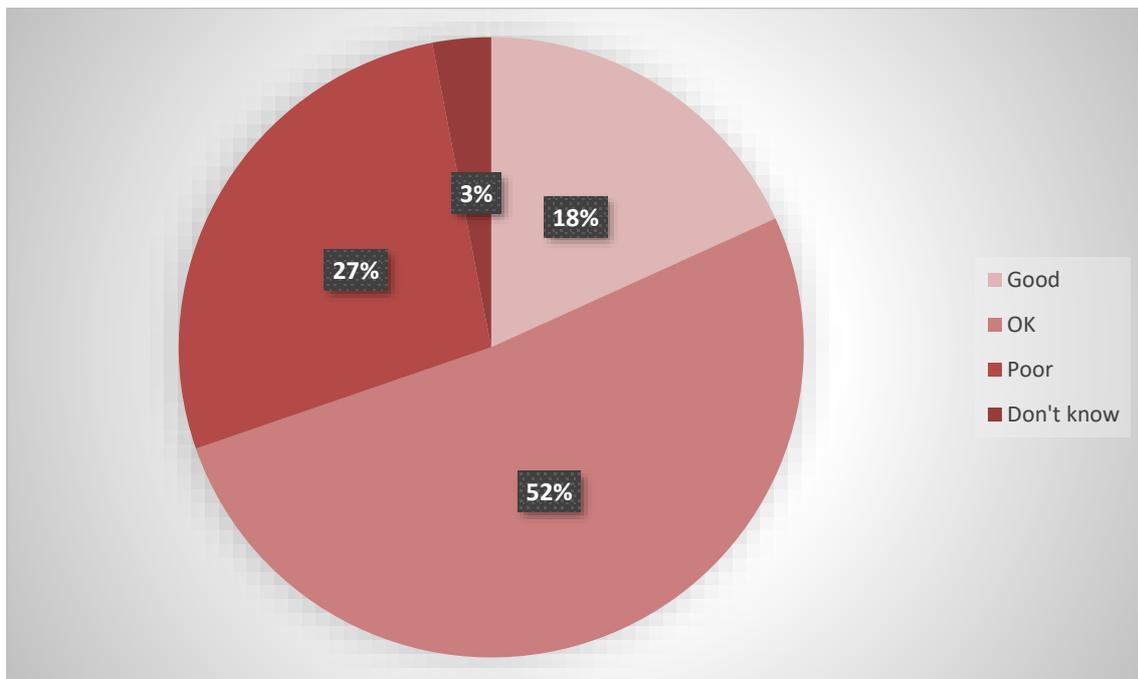




Q35. On average, how often do you visit a museum or gallery to see Indigenous displays, exhibitions, and/or performances?



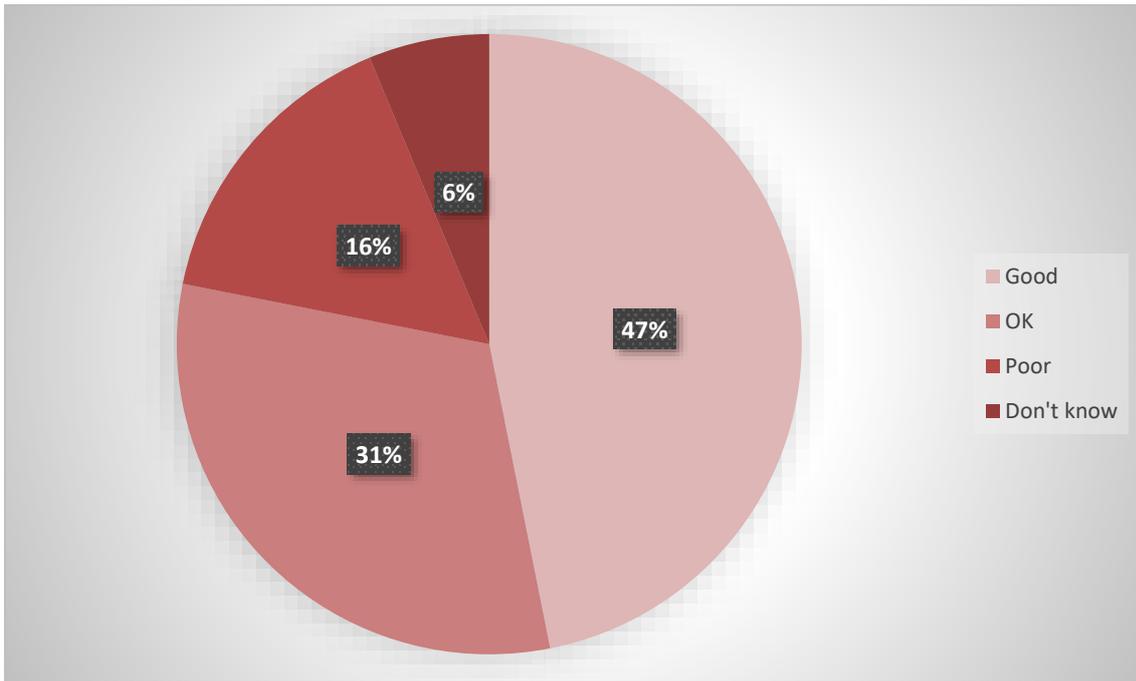
Q36. In general, how do you rate museums and galleries at promoting awareness of Indigenous history and cultural heritage?



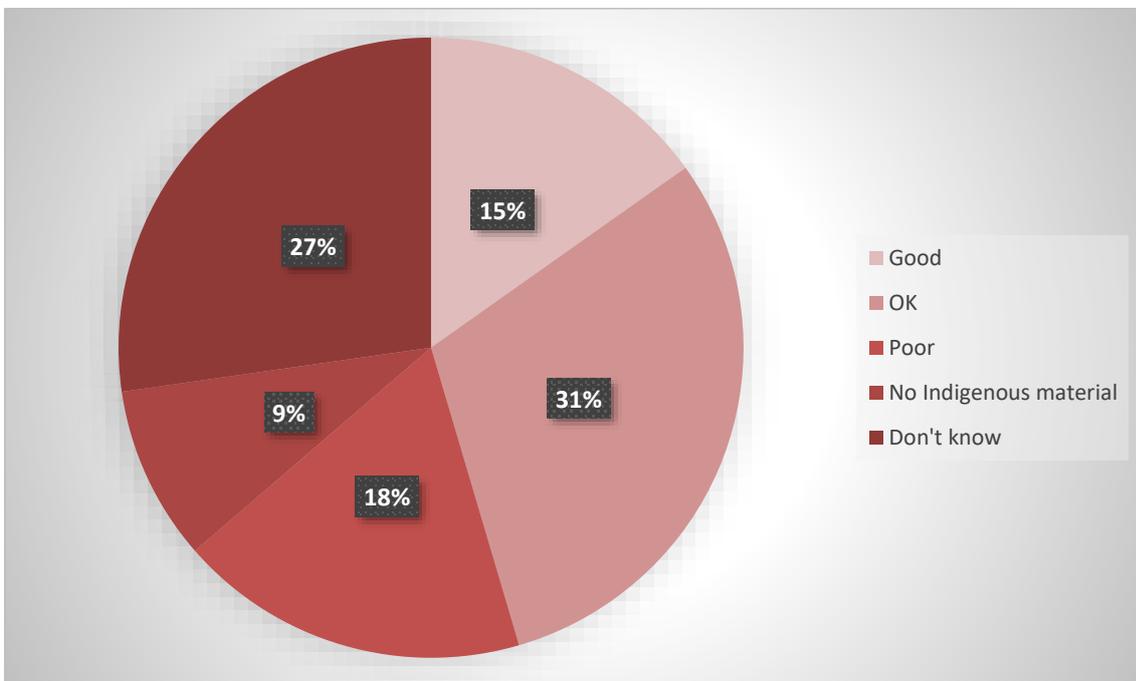


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Q37. How would you rate your local/nearest museum/gallery in the way they display/hold/present Indigenous material (culture, history and art)?



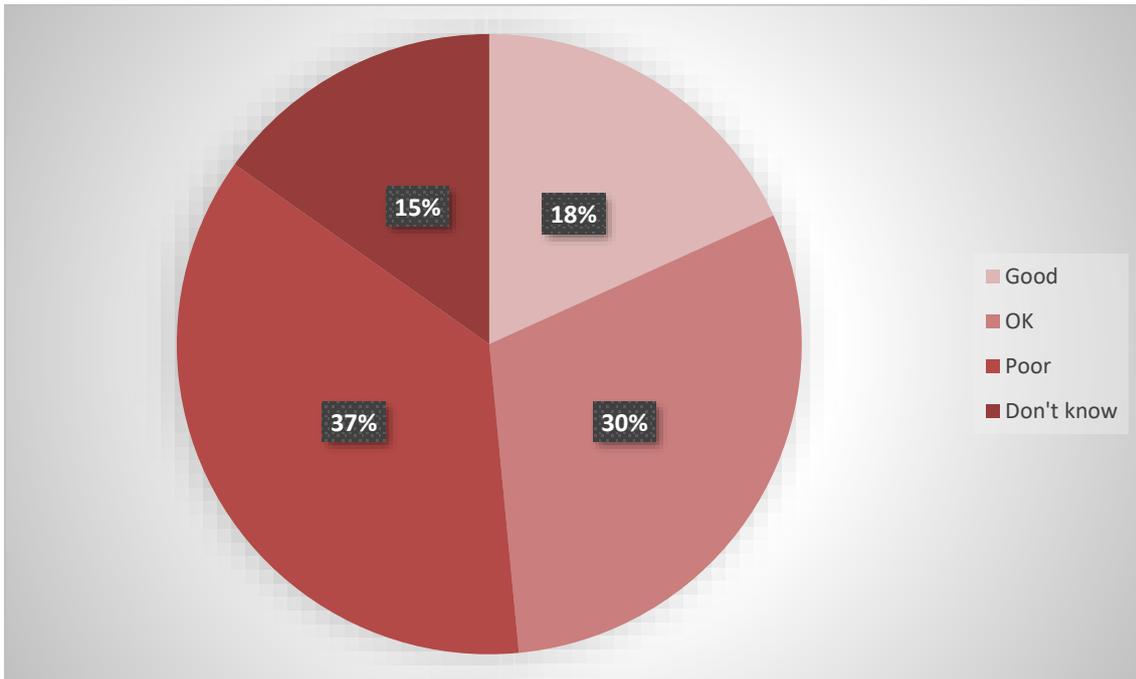
Q38. How would you rate your local/nearest museum/gallery regarding its management of Indigenous human remains and secret/sacred material?



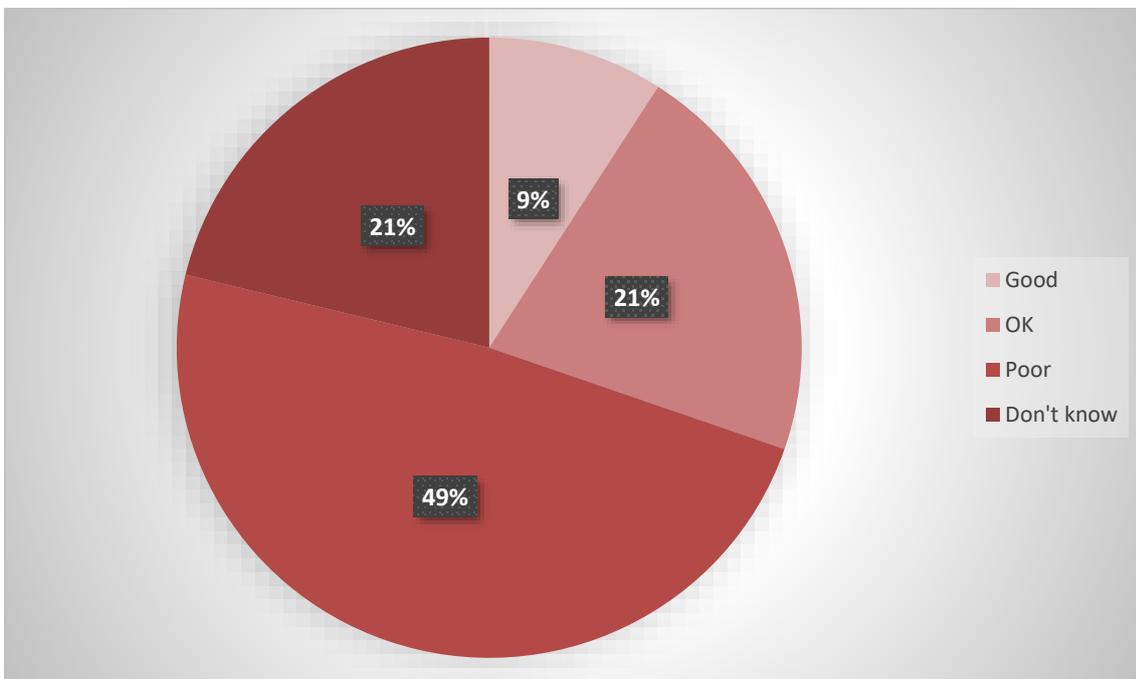


Audit Report, 25 January 2018, MGA Indigenous Roadmap Project

Q39. How would you rate your local museum/gallery regarding its relationship with local Indigenous communities?



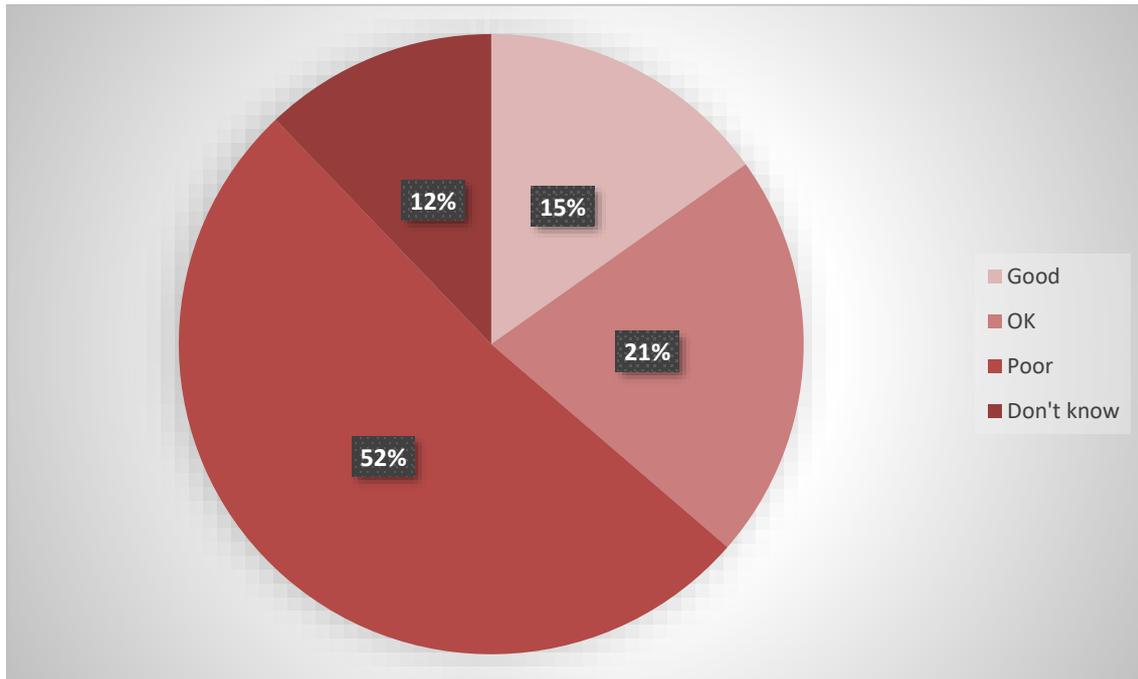
Q40. How would you rate your local museum/gallery regarding its approach and understanding of Indigenous Self-Determination?



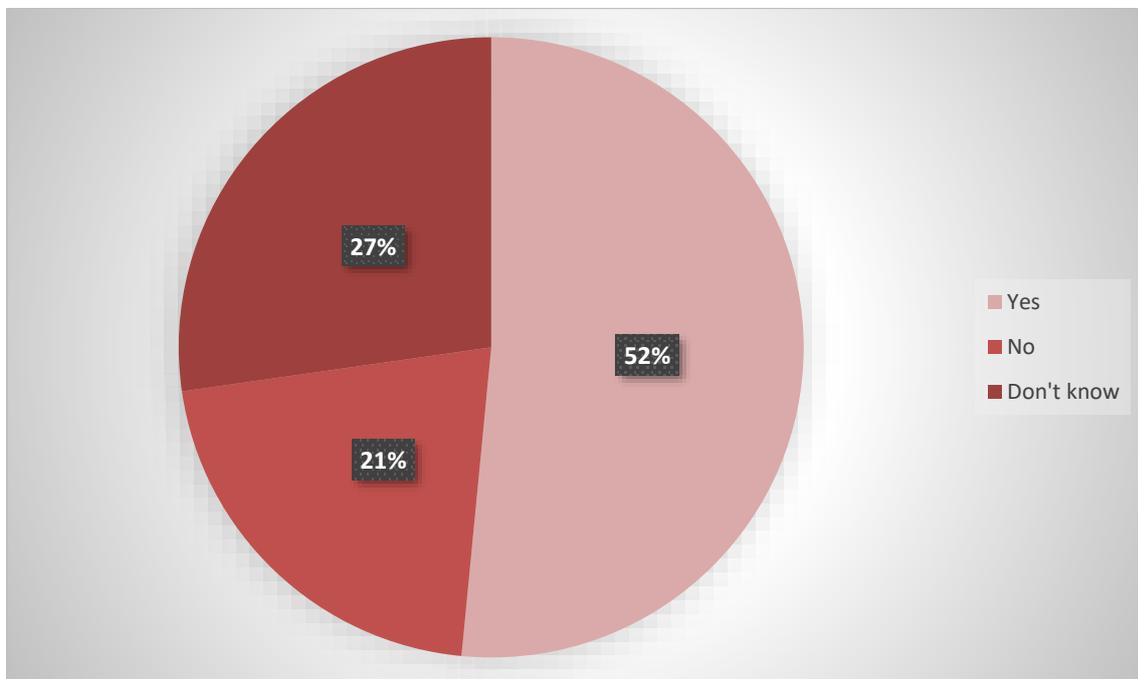


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Q41. How would you rate your local museum/gallery regarding its Outreach/Inhouse Programs with Indigenous communities?

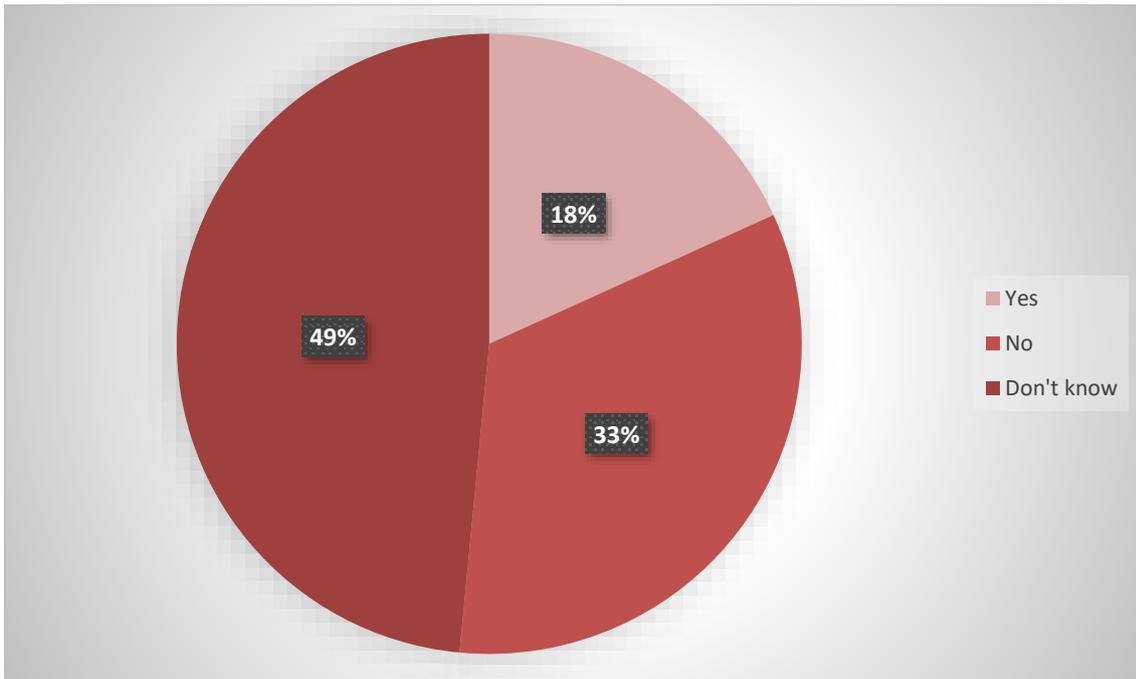


Q42. Does your local museum/gallery have staff members that are Indigenous?

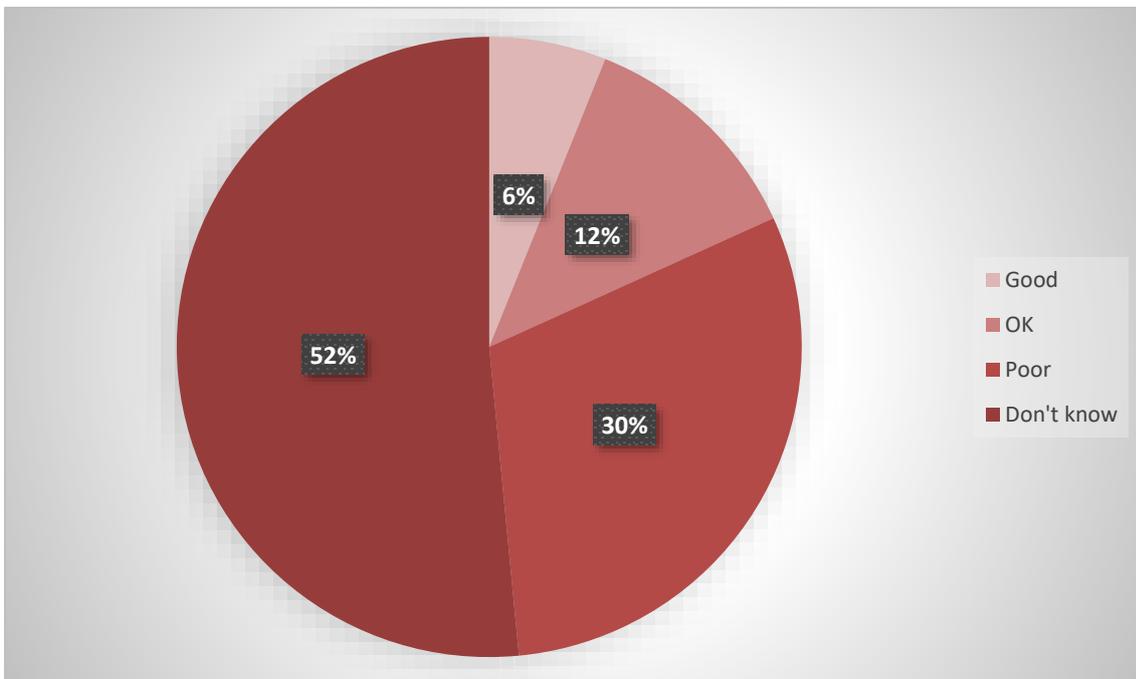




Q43. Does your local museum/gallery have board members that are Indigenous?



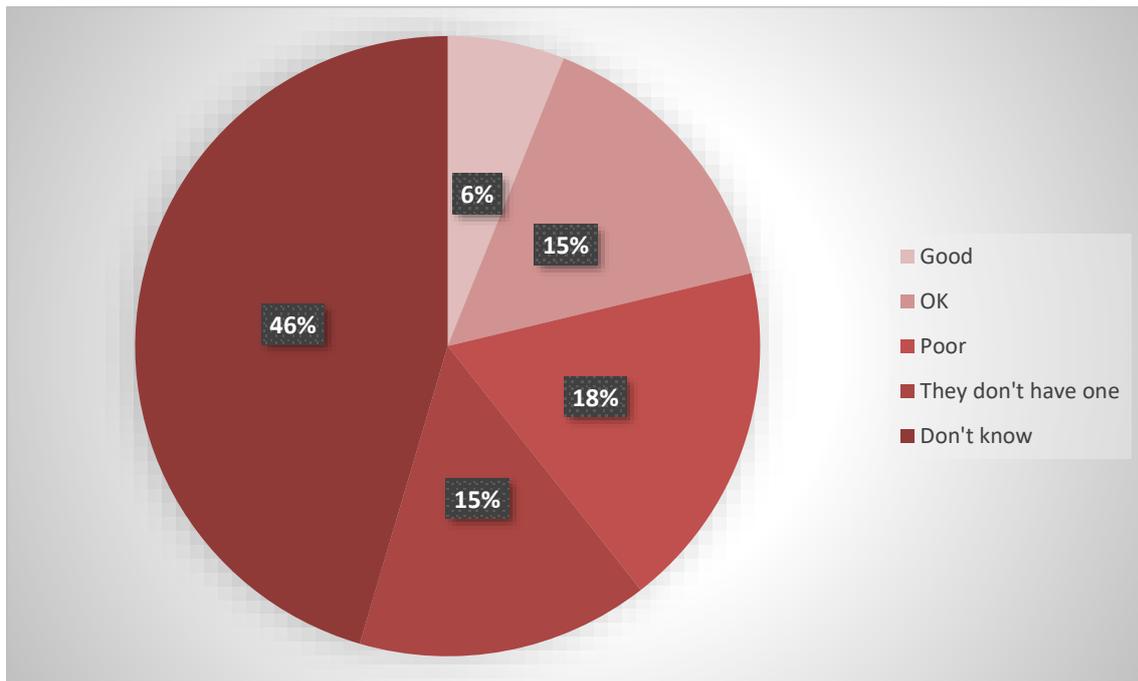
Q44. How would you rate your local museum/gallery connections with Indigenous owned businesses for the supply of goods & services?



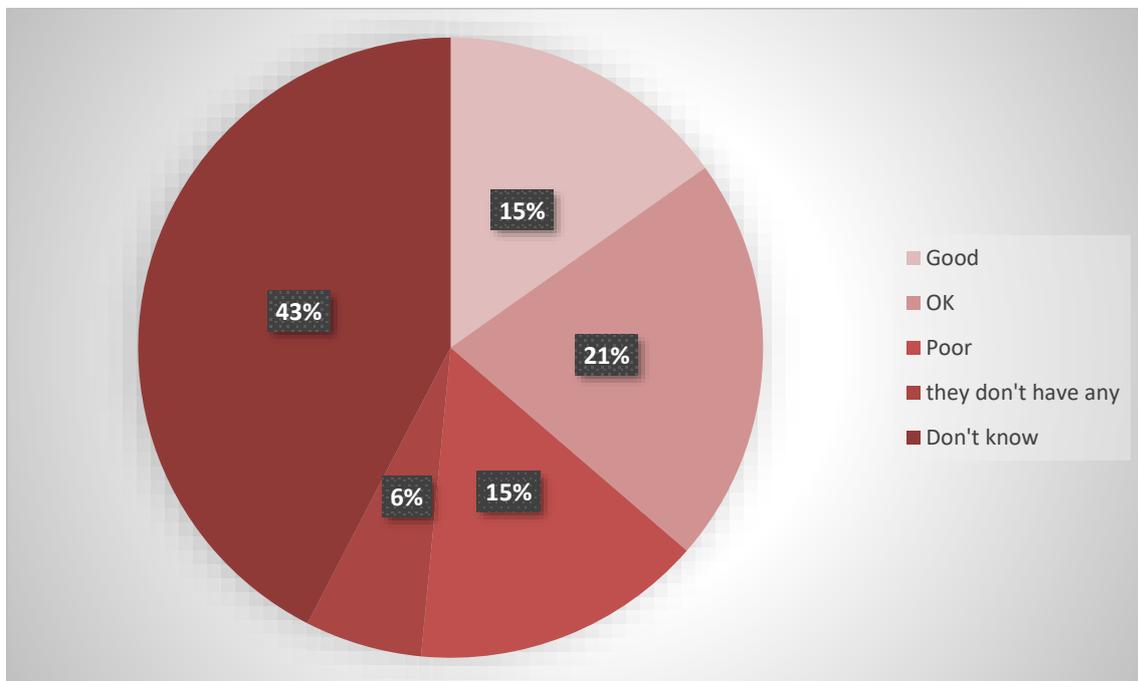


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Q45. How would you rate the RAP (Reconciliation Action Plan) of your local museum/gallery?



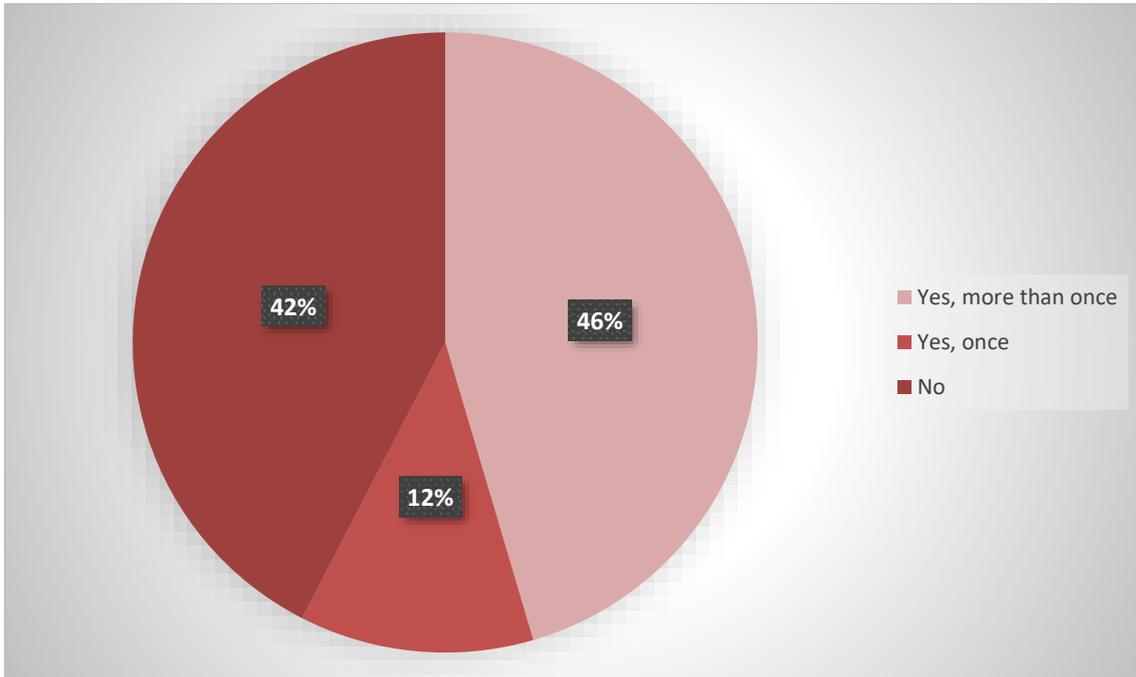
Q46. How would you rate the Indigenous policies & protocols of your local museum/gallery?



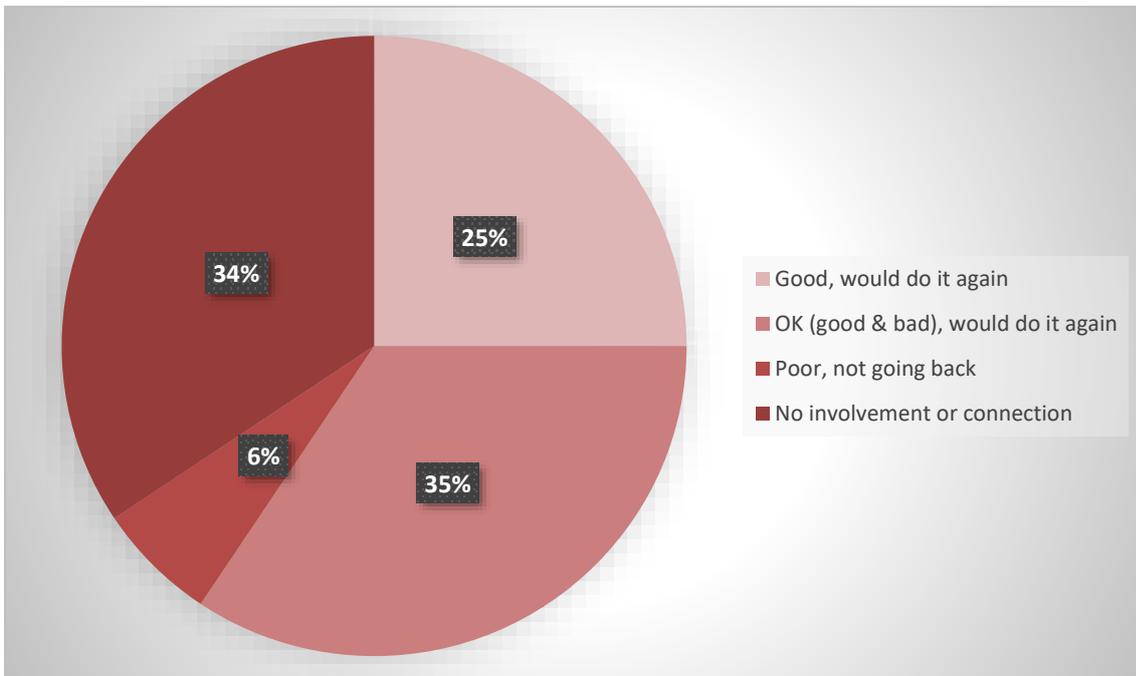


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Q47. Have you ever been involved or connected (as a worker, volunteer or consultant) with ANY museum or gallery for a display or exhibition of Indigenous cultural material, history or art?

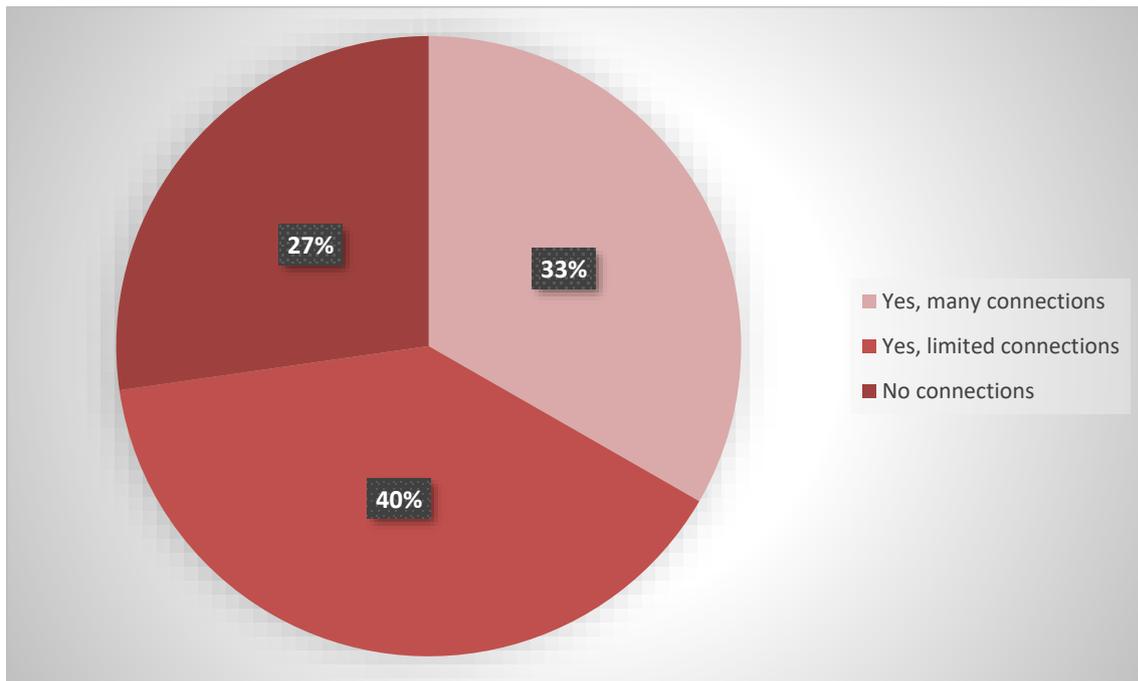


Q48. If you were involved (see previous question) how would you rate the experience(s)?

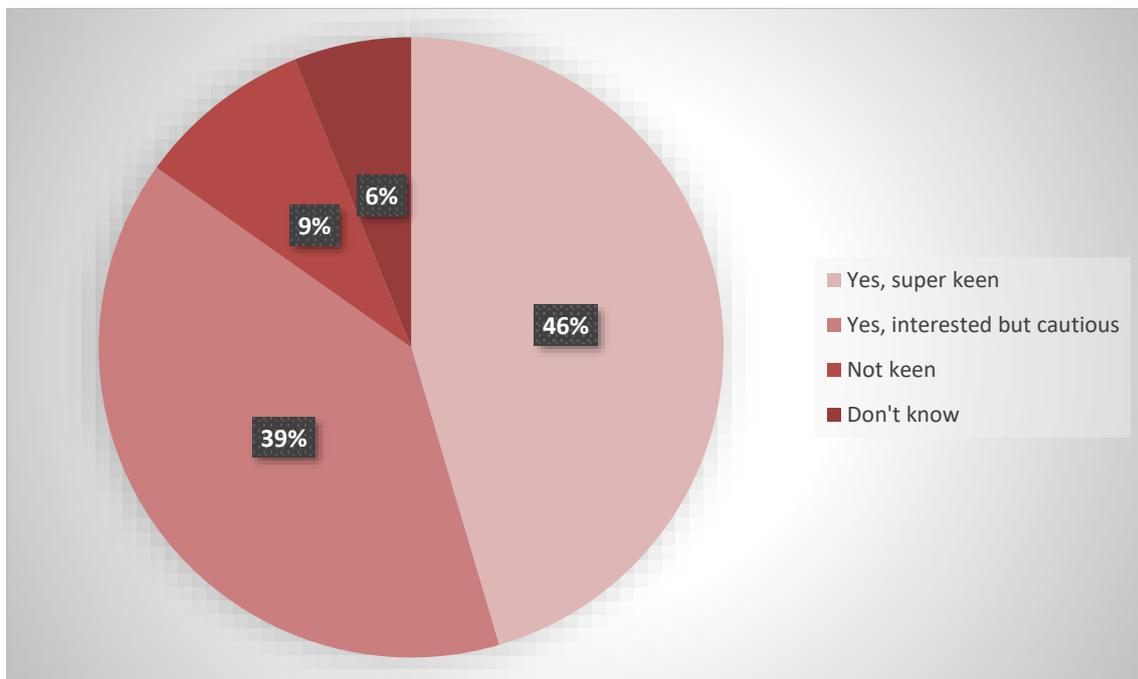




Q49. Do you know anybody (friends, family, colleagues) that works or volunteers for a museum or gallery?



Q50. How keen are you to have a closer connection with a museum or gallery?





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Q51. Is there a brief comment you wish to add (suggestion, observation, comment, critique or other)?

...the museum needs to employ more Aboriginal people, do more to engage local indigenous business, engage with communities if origin represented in their collection

good relationship with museum

My work takes me to rural and remote regions and have noticed a lack of acknowledgement to Aboriginal history and misinformation eg. white washed history where they believe Aboriginal people massacred themselves out of existence.

... last time my family visited, (the museum) had a recording of a woman talking the made up language...

...(my local museum) could have better consultation with the Aboriginal communities state-wide, more authenticity needed

the local museum and gallery do not engage with the local Indigenous community on a consistent basis, only when they feel the need.

I have had positive and negative experiences working with art and social history museums and left both because of dissatisfaction with existing policies and poor implementation. Senior management left a great deal to be desired, with racism among certain staff being ignored or unchecked, despite concerns being raised. I would only work with cultural institutions as a paid consultant, based on my skill set, not a contracted staff member.

good idea for indigenous road map

When travelling I always visit the museum or art gallery as part of my travels and would like to see one section of the museum and galley display with two parts 1) historical and 2) contemporary to support new artist.

The (museum) has no sound approach with native title claimants in the (area), instead they deal with a group that does not speak for country, this is disgusting and shows that this museum has no real understanding as to who speaks for the objects that have been taken from our country.

Museums are mainstream institutions, which in my experience have inherent racism and often have long standing in house culture that isn't conducive to change and adaptation or embracing of Aboriginal ways of being and doing

I would like to receive information about these topics to keep up to date with how methods are improving

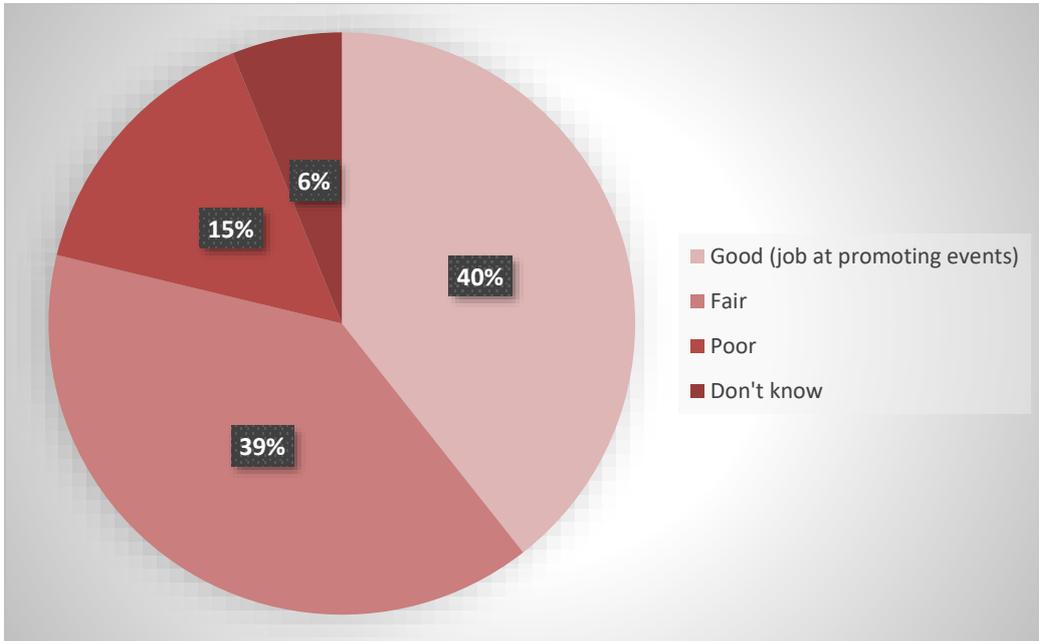
I find that many Indigenous curators in museums and galleries are very traumatised by working in these institutions and need more support for their work and to create a culturally safe work place

Cultural competency is not easy to achieve in museums, especially white art market run galleries who are less interested in south east Indigenous art. I worked in (a museum) in 1990s and bullying of Indigenous staff (was) accepted and not much long-term employment (was) really offered.

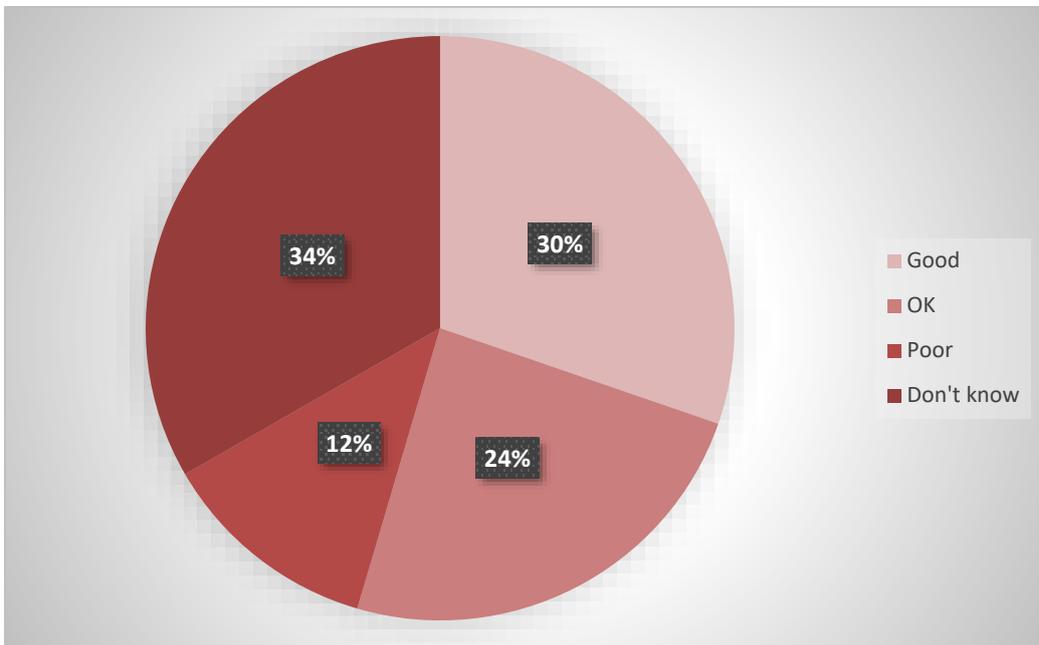


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Q52. In general, how would you rate museums & galleries regarding hearing about what's on (when & where) for displays and/or exhibitions of Indigenous cultural material?



Q53. In general, how would you rate Indigenous controlled Keeping Places?



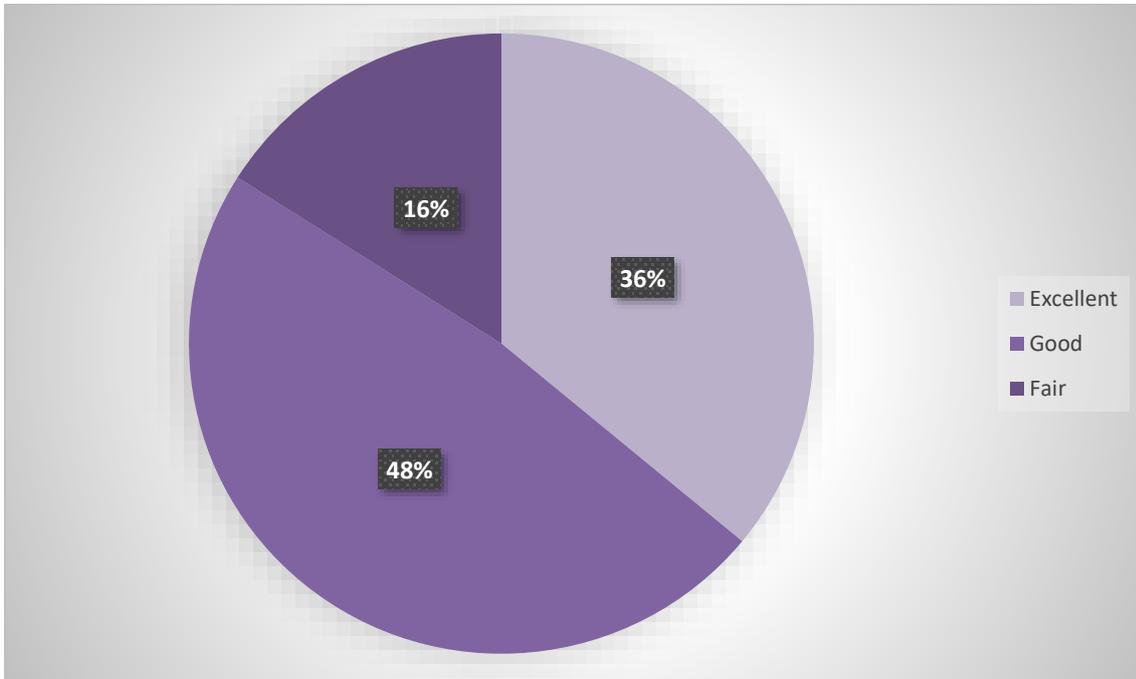
End of Individual Survey 2; Indigenous Stakeholders (Indigenous, not working in the museum & gallery sector).



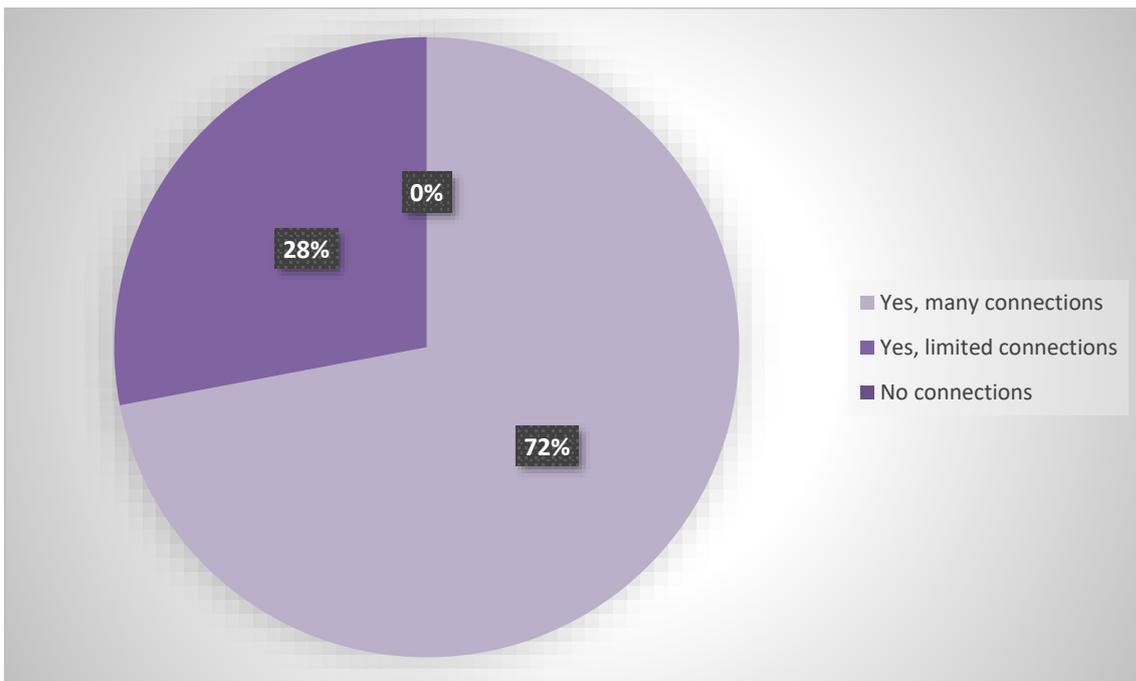
Audit Report, 25 January 2018, MGA Indigenous Roadmap Project
Individual Survey 3: Visitors (non-Indigenous & non-professional)

A total of 25 people responded to the survey for visitors (non-Indigenous and non-professional)

Q54. In general, how do you rate museums/galleries exhibitions, activities and events to actively encourage lifelong learning?

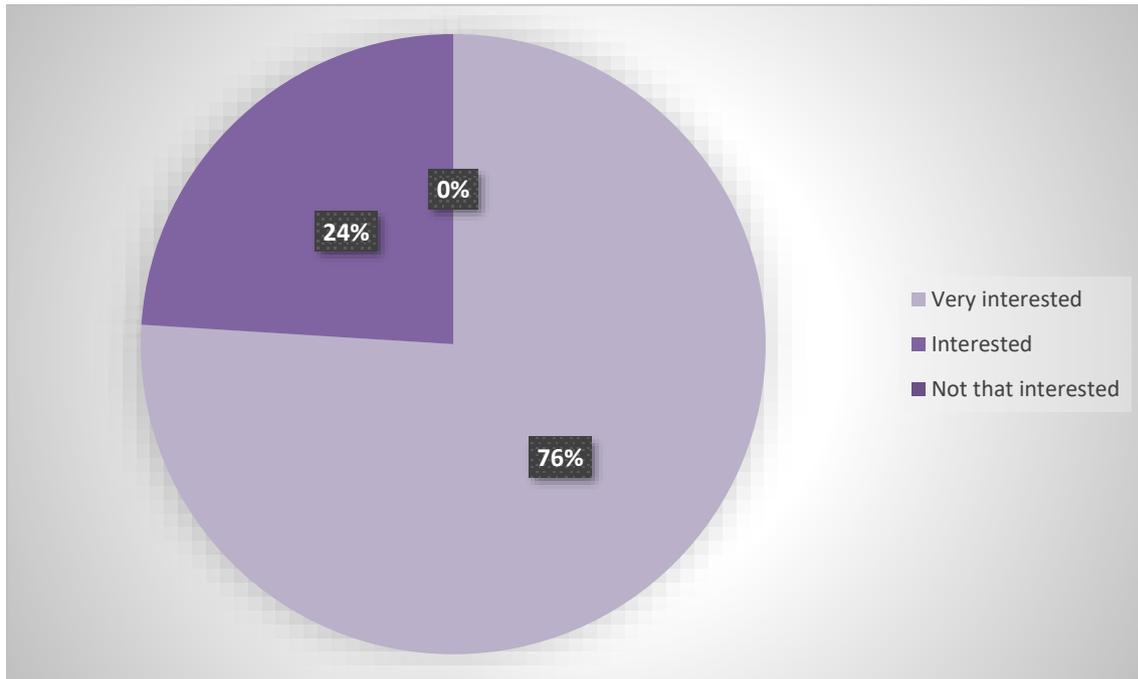


Q55. Do you have Indigenous connections (friends, family, colleagues)?

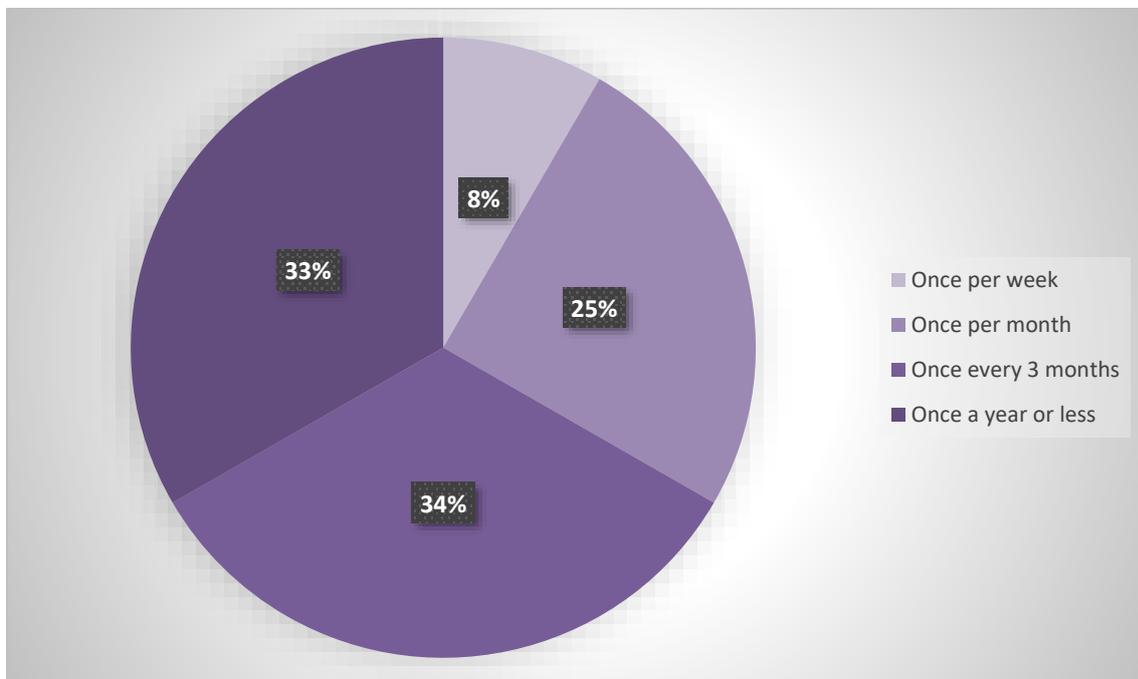




Q56. Are you interested in Aboriginal and Torres Strait Islander cultural items, history and art?



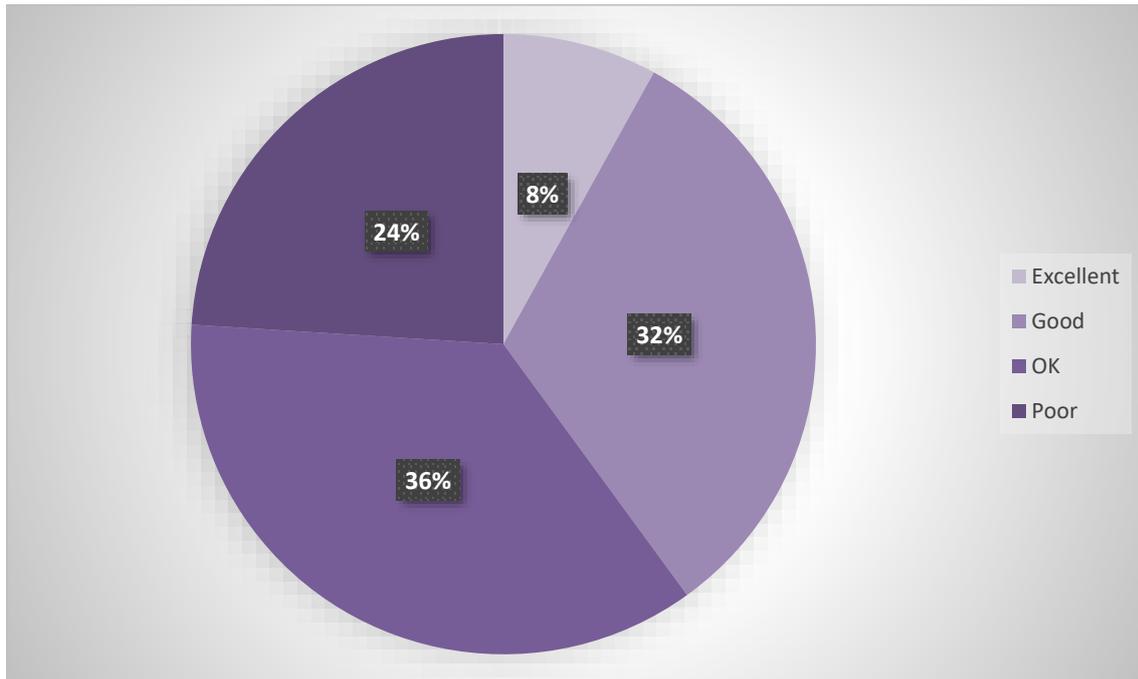
Q57. On average, how often do you visit a museum or gallery to see Indigenous displays, exhibitions, and/or performances?



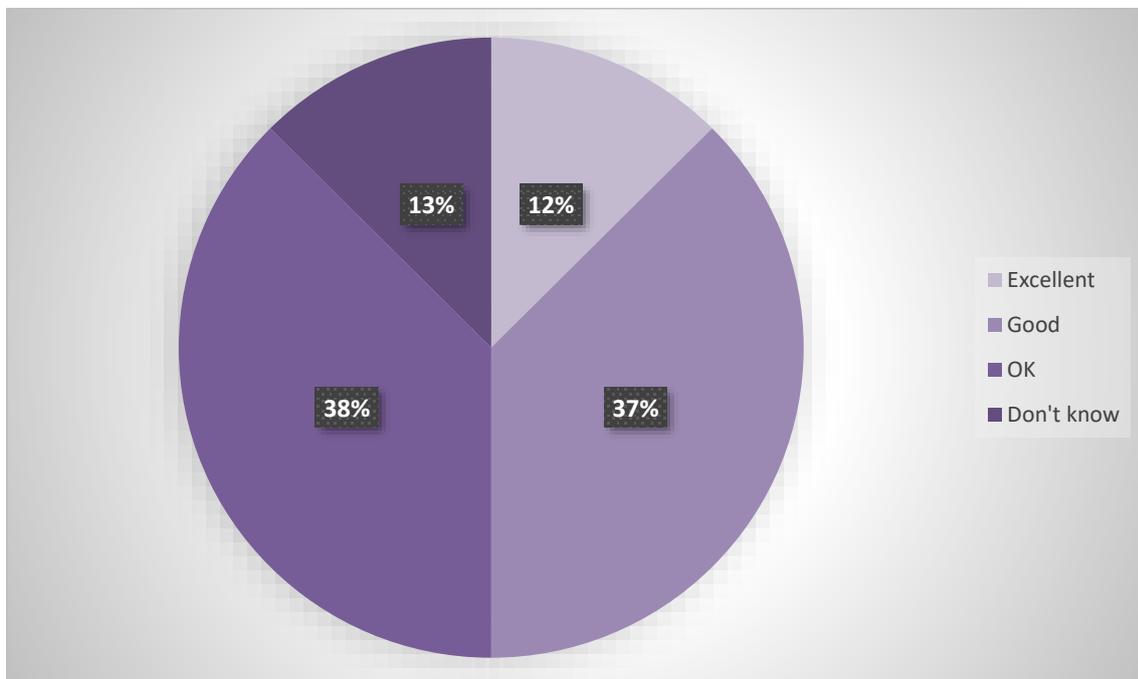


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Q58. In general, how would you rate Australian museums and galleries in the way they display/hold/present Indigenous material (culture, history and art)?



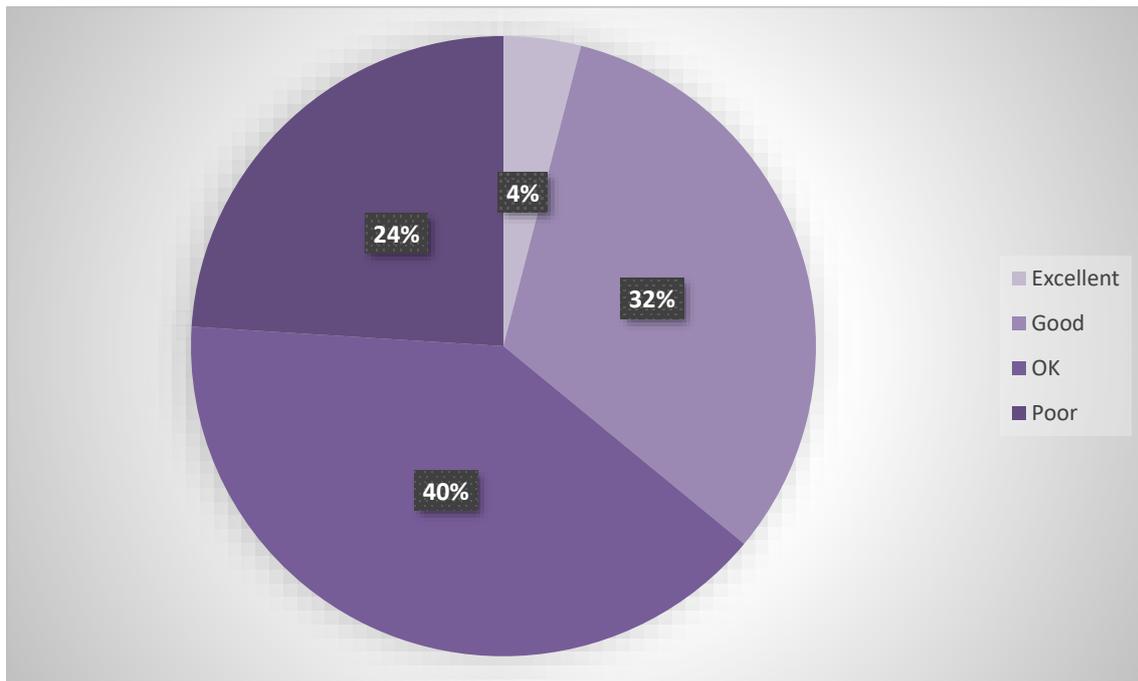
Q59. In general, how would you rate the authenticity of Indigenous material at Australian museums and galleries?



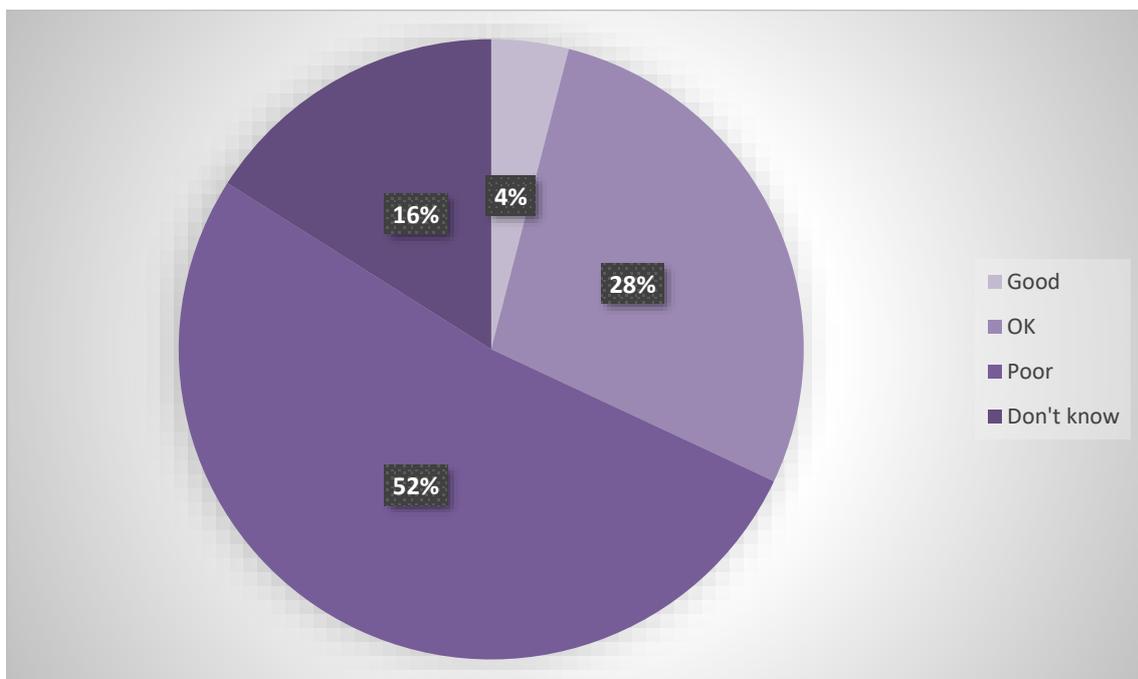


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Q60. In general, how do you rate museums and galleries at promoting awareness of Indigenous history and cultural heritage?

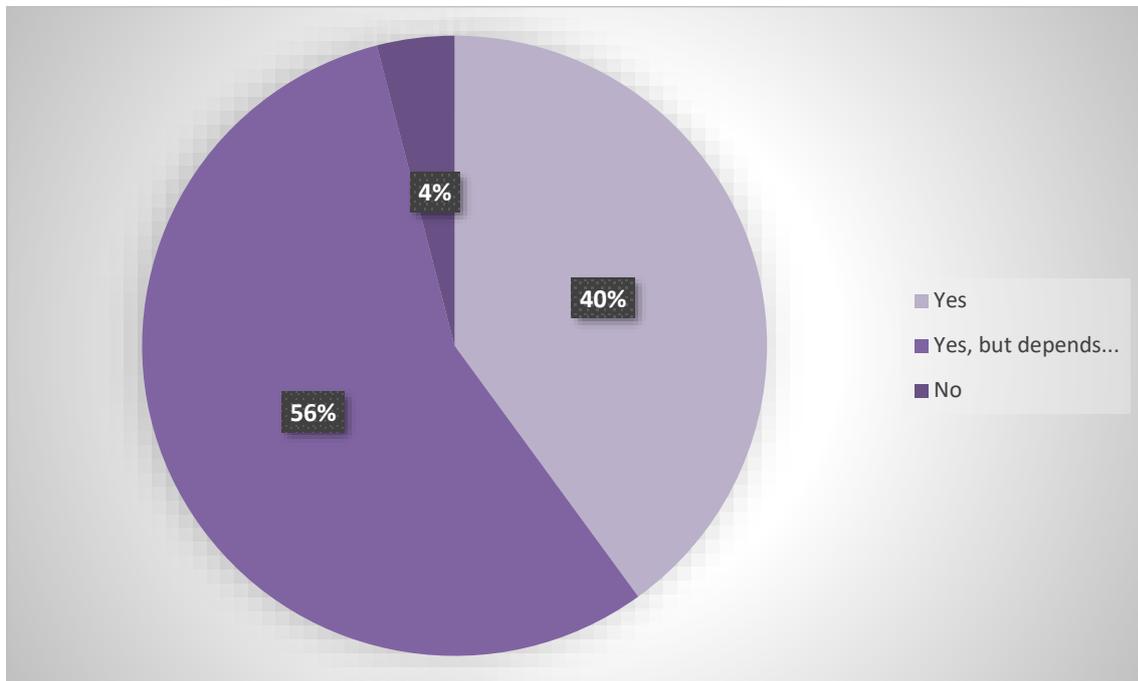


Q61. From your perspective, how would you rate the connections between Indigenous communities and Australian museums and galleries?

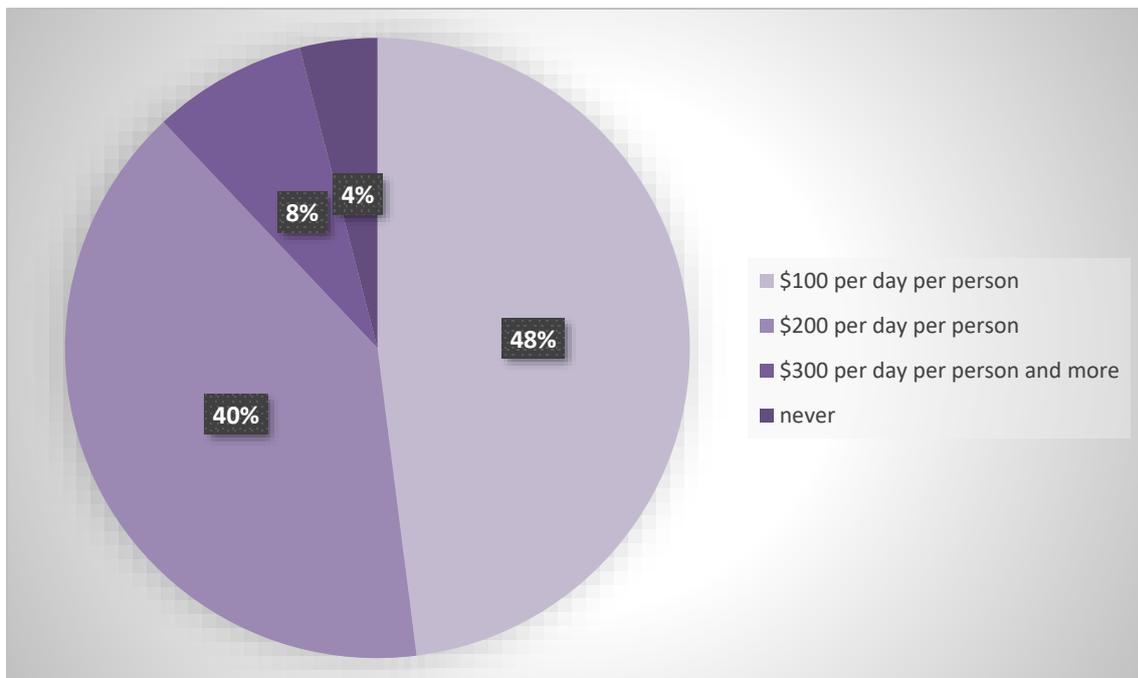




Q62. Would you travel and overnight to view Indigenous cultural material at a regional museum or gallery?



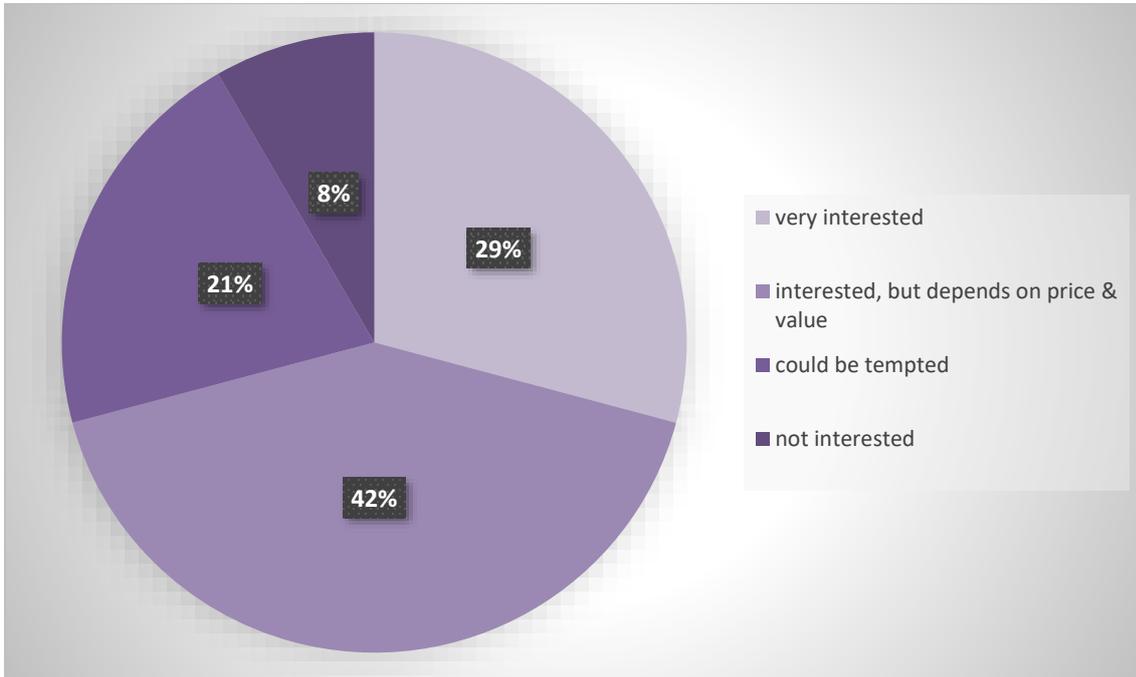
Q63. On average, how much do you spend per day per person, when you travel to regional areas to view Indigenous material or culture at a regional museum or gallery? (entry ticket, accommodation, meals, local travel costs)



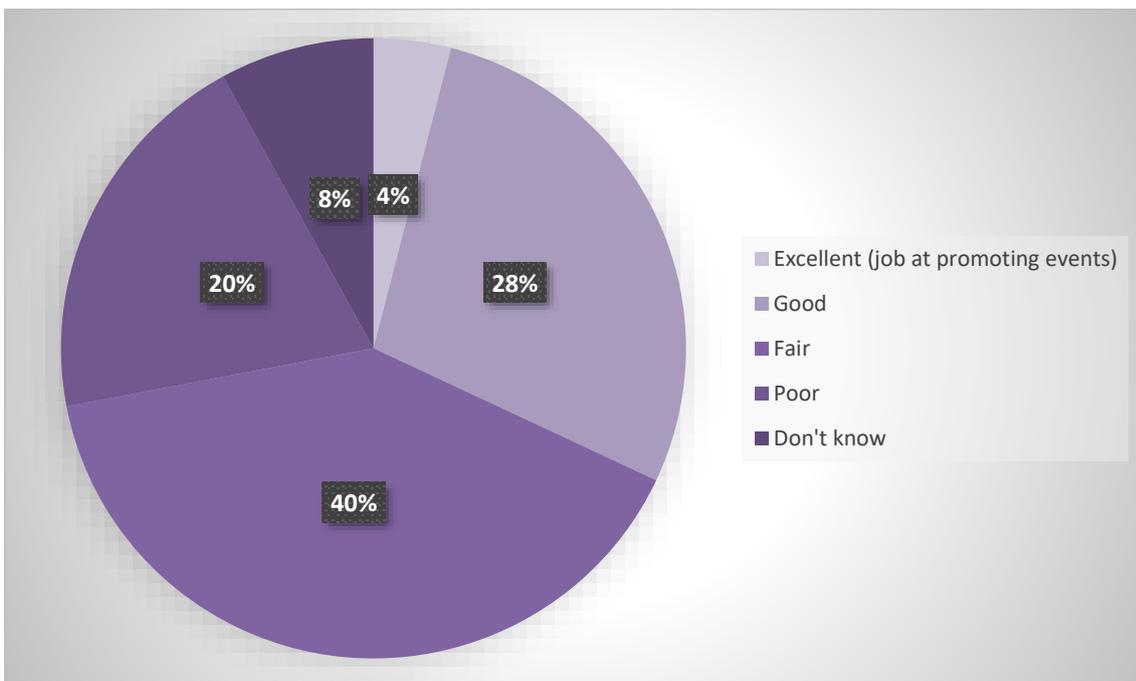


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Q64. How would you rate your interest in purchasing a "package deal" to a regional museum or gallery featuring Indigenous culture? (For example, a fixed price for an entry ticket + meal + show + meet & greet + accommodation + local transfers)



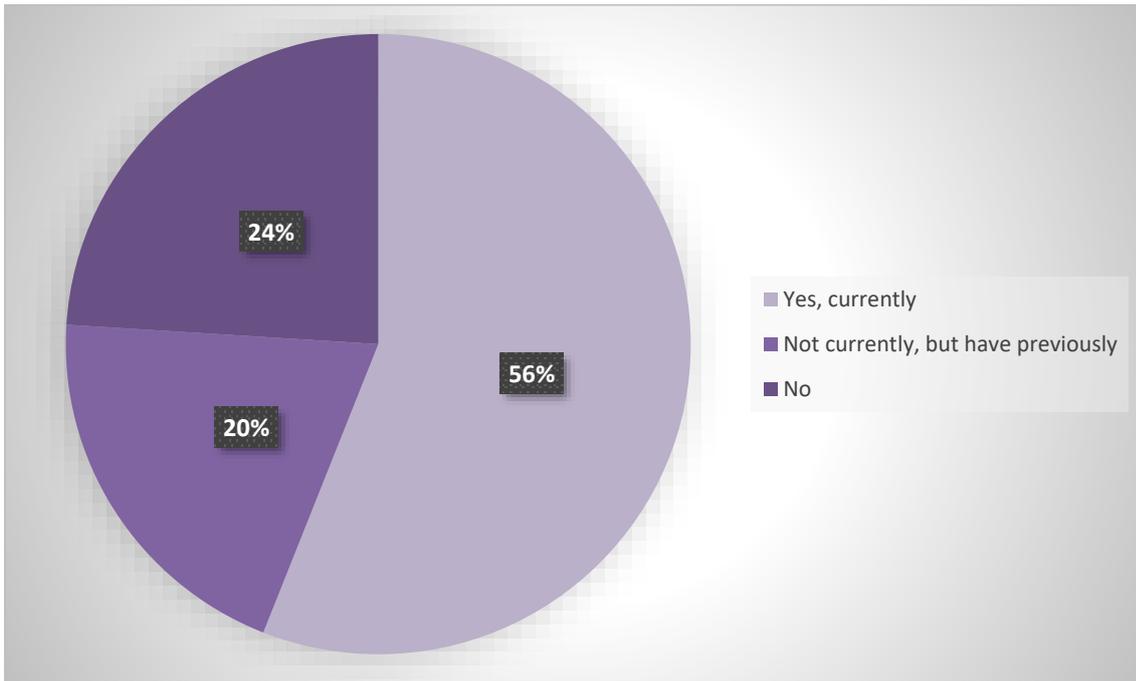
Q65. In general, how would you rate museums & galleries regarding hearing about what's on (when & where) for displays and/or exhibitions of Indigenous cultural material?



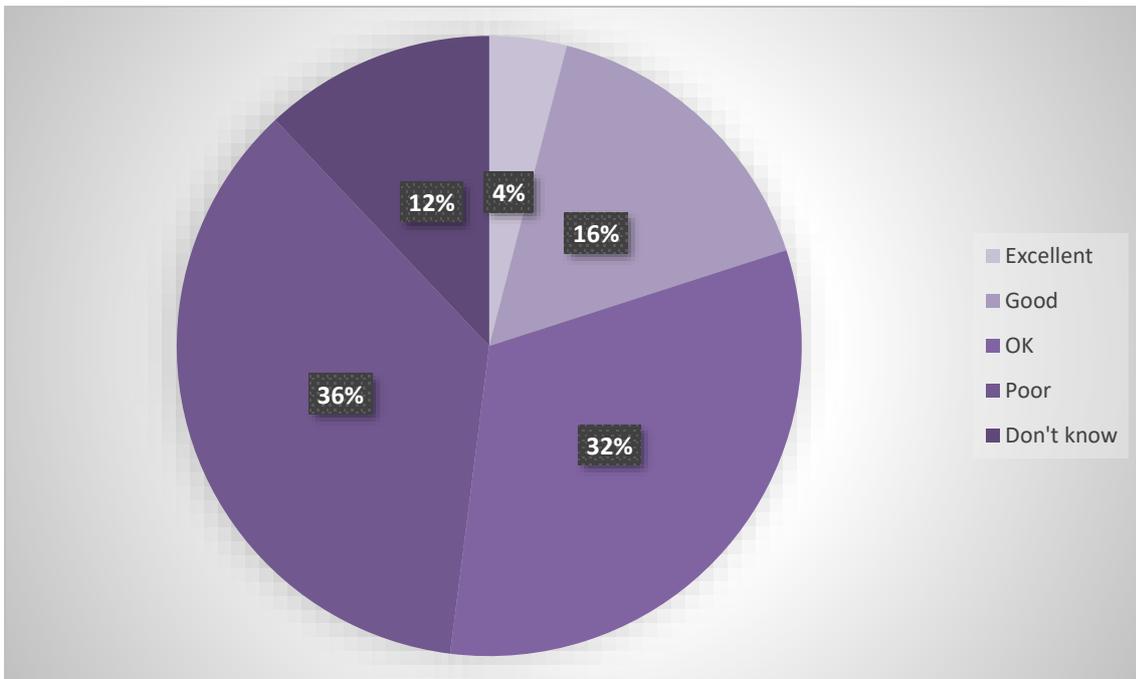


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Q66. Do you subscribe to any e-newsletters to find out what's on (in regards to a museum/gallery displays/exhibitions of Indigenous cultural material?)



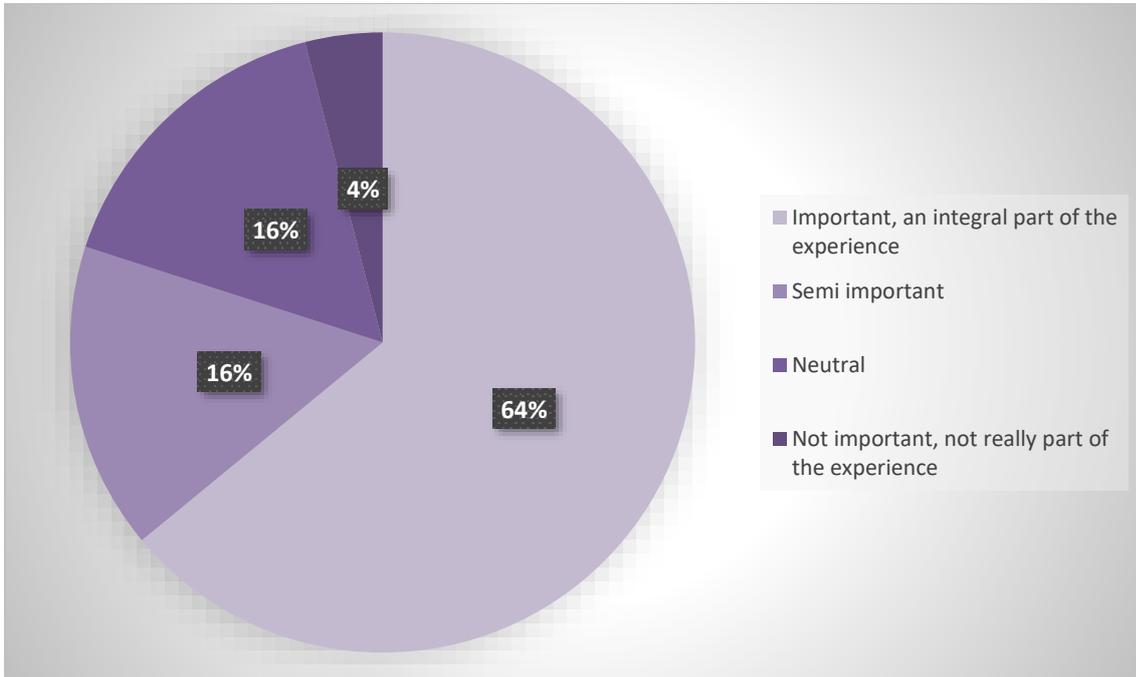
Q67. In general, how would you rate opportunities to purchase Indigenous cultural material at regional museums and galleries? (For example, availability & quality of; artwork, books, souvenirs, food items & meals, merchandise etc)



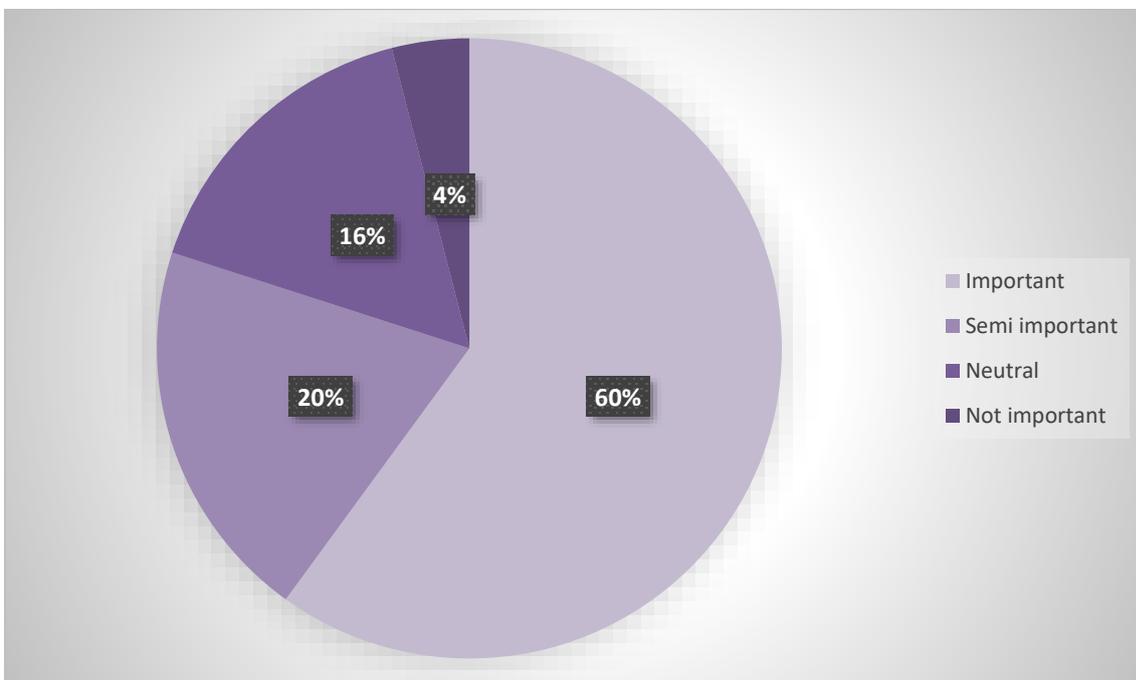


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Q68. How important is it for you to be greeted by an Indigenous face at the entrance/ticketing to a museum or gallery featuring Indigenous material? (Staffing by Aboriginal and/or Torres Strait Islanders)



Q69. Is it important for an Indigenous exhibition or display, be lead and implemented by an Indigenous curator and staff? (Self Determination)





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Q70. Is there a brief comment you wish to add (suggestion, observation, comment, critique or other)?

<p><i>Indigenous people need to better represented on boards and management of both large and regional museums</i></p>
<p><i>I think if there are to be people greeting visitors. Maybe have young and mature individuals plus Indigenous and Non Indigenous to encourage "unity" - closing the gap</i></p>
<p><i>'The best people for the jobs', that is, merit should determine who meets, greets, leads exhibition development and develops visitor experiences. As we are talking about museums, academic rigor needs to be up front and we all should be reminded that museums are for audiences. They should not be short-changed by decisions museums make about exhibition content and who is involved in their development.</i></p>
<p><i>Would be great to have better quality, local made items for sale rather than overseas imports that look "Aboriginal"</i></p>
<p><i>... the contrast across M&G sector for presentation of Indigenous art/culture is significant. On the basis of my visits to major M&G, it's very hit and miss, to down right embarrassing in rural/regional centres. A visit to NZ 2 years ago was striking for me. From Te Papa to small towns, use of bi lingual info with works was fantastic</i></p>
<p><i>As a non Indigenous person, I value the authorisation provided by an active Indigenous presence in the museum/ gallery/venue.</i></p>
<p><i>I could not really answer the authenticity question as I think it is poorly conceived. It depends on how one defines authenticity. I think everything is authentic in one sense or another.</i></p> <p><i>I would like to see more exhibitions actually curated by Indigenous people from the communities/areas/country from where the artefacts and/or natural specimens were collected. It would be good if the staff curator is Indigenous, but I don't think this is essential.</i></p>
<p><i>More regular exhibitions rather than large, once every couple of years, events. Would be good to see Australian indigenous communities (art history and culture) in the context of their Indigenous neighbours - similarities and differences</i></p>
<p><i>Te Papa Tongarewa - The Museum of New Zealand is a great example of how bi-culturalism can work in a Museum. Indigenous interpretation in Australia too often comes across as 'past' and the vibrancy and diversity of Culture is missing.</i></p> <p><i>More Indigenous staff/contractors are needed in Museums and Galleries, and more Indigenous perspectives heard.</i></p>

End of Individual Survey 3; Visitors (not Indigenous, not working in the museum & gallery sector)



4. Conclusion

Museums Galleries Australia (MGA) is a peak advocacy body committed to protecting and promoting Australia's arts, culture and heritage. At a national, state, regional and community level, MGA represents a wide and diverse range of; museums, galleries, historic sites, research organisations, art and cultural centres across Australia.

Museums Galleries Australia (MGA) is developing a 10-year Roadmap for museums and galleries working with Indigenous peoples. The goal of the project is to develop a roadmap for better Indigenous participation and representation in museums and galleries.

The Roadmap has several stages, including;

- a Literature Review;
- an Issues Paper;
- Community Consultation and Workshops with a national reach;
- Surveys (Individuals and Organisations);
- an Audit Report;
- an Analytical Report; and
- updates of Principles and Guidelines.

Supporting this process are; consultants Terri Janke and Company, a Steering Committee, an Indigenous Advisory Group and hundreds of passionate individuals. Combined, these elements contribute to the 10 Year Roadmap.

Information relating to the Roadmap is concentrated on a new website which acts as a repository for the; Issues Paper, reports, guidelines and the website also as a noticeboard, see www.mgaindigenousroadmap.com.au

This Audit Report presents the results from online surveys conducted in July/August/September 2017. The resulting survey data was presented in Pie-Charts, to make for quicker interpretation. Each survey also provided open questions that allow for written comment, with the exception of minor editing, all comments have been reproduced.

This report presents the results from more than 120 survey questions spread across 4 surveys. A total of 214 responses were received.

A summary of the surveys;

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 results are exhaustive, yet some survey questions are more pertinent than others.

We identified five Key Performance Indicators (KPI's). In the KPI selection process we were guided by: the project goals, consultation meetings with Indigenous Stakeholders and museum professionals, and responding to the visitor survey ("the audience").



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The five Key Performance Indicators for the Indigenous Roadmap are;

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

The data presented in this Audit Report will be dissected further and reviewed at greater detail in the Analytical Report (drafting by Terri Janke and Company and released in early 2018).

We thank all organisations and individuals that completed the online surveys. Your candid contributions have helped advance the Indigenous Roadmap Project.



5. Appendix

a. List of Organisations that responded to survey monkey

Thank you to the following Organisations that responded to the Organisation Survey.
(We also thank the anonymous individuals that responded to the Individual Surveys.)

National Museum of Australia
Gurranyin Arts
Sydney Living Museum
ACMI
South Australian Museum
Questacon National Science and Technology Centre
Western Australian Museum
Art Gallery of NSW
The Sovereign Hill Museums Association
Art Gallery of South Australia
Bay Discovery Centre
Queensland Art Gallery
Museum and Art Gallery of the Northern Territory
Tasmanian Museum and Art Gallery
Centre of Democracy
Royal Western Australian Historical Society Museum
Queen Victoria Museum and Art Gallery
Kaldor Public Art Projects
Bundaberg Regional Galleries
Museum and Art Gallery of the Northern Territory
Tali Gallery
Sorrento Museum
North Stradbroke Island Historical Museum
Yangu Pawaw Ngurpay Mudh
Maldon Museum & Archives Association
Koorie Heritage Trust
UMI Arts
Museums Victoria
Nowra Museum
Stanthorpe Regional Art Gallery
Yarra Ranges Regional Museum
Dunkeld Museum Inc
Maitland Rail Museum Incorporated
Yilgarn History Museum
Yamba Museum



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Mulgrave Settlers Museum
Wheatlands Warracknabeal Agricultural Machinery Museum
South Australian Museum
Brandi Projects, designers and producers
Australian Museum
Shepparton Art Museum
Hale School Heritage Centre
Bega Pioneers' Museum
Museum of the Riverina
Australian War Memorial
UQ Art Museum
St Helens History Room
Margaret River & Districts Museum
Yankalilla District Historical Museum Inc.
Migration Museum
Bundanon Trust
Bowraville Folk Museum Inc.
Burnie Regional Art Gallery
National Sports Museum
Kiewa Valley Historical Society Museum
Glen Eira Historical Society
South Australian Maritime Museum
Creswick Museum
Unley Museum
Jewish Holocaust Centre
Mary Mackillop Place Museum
Lake Macquarie City Art Gallery
Australian National Surfing museum
Maitland Regional Art Gallery
Maclean Bicentennial Museum and Stone Cottage
Newcastle Museum
John Flynn Place Museum and Art Gallery
Prince Henry Hospital Nursing and Medical Museum
New England Regional Art Museum
Sisters of Australia Congregational Archives
University Collections, The University of Adelaide
Museum of Applied Arts & Sciences (MAAS)

End.