



# Boonating Ngargee Yulenj:

Place Action Knowledge

Aboriginal and Torres Strait  
Islander Arts Strategy  
2014/2017



**Yalukit Wilum Country**

# Acknowledgements

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

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

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

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

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

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



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

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



A HEALTHY, CREATIVE & INCLUSIVE CITY

City of Port Phillip Council Plan 2013 - 17

# City of Port Phillip



Photo: James Henry 2010

# Contents

Acknowledgements	1
Executive Summary	5
Womin Jeka - Welcome Message	6
Definitions	8
Key Objectives, Actions, Recommendations	9
Focus Area - Arts	9
Focus Area - Festivals and events	12
Focus Area - Economic development	15
Focus Area - Communications	18
Focus Area - Advocacy	19
Focus Area - Protocols	19
Focus Area - Heritages	21
Historical perspectives	23
Founding the Colonies	25
Referendum	26
The Cultural Renaissance	27
Local Government	28
The City of Port Phillip	30
Aboriginal and Torres Strait Islander Art and Culture related policy	32
Social Justice Charter	34
Community Plan	35
Council Plan	37
Methodology	39
Research methods	40
Ethics	41
References	42
Appendix	43
Abbreviations	46

# Executive Summary

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

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

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

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

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

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

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

## Womin Jeka - Welcome Message

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

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

Euro Yuroke more commonly known as St Kilda and its surrounds are special places which continue to carry forward the spirit of our tradition.

This land will always be protected by the creator Bunjil, who travels as an eagle, and by Waarn, who protects the waterways and travels as a crow.

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

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

Boon Wurrung Arweet - Elder Carolyn Briggs



“Given the high tourist traffic areas of St Kilda, there are huge opportunities for local artists to showcase work and build a higher profile in the area”

### Survey Response



\* All photos on this page by Steven Rhall 2013



# Definitions

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

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

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

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

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

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

# Key Objectives, Actions, Recommendations

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

## Focus Area - Arts

Objectives	Action	Recommendations and Targets	Timeline	Council Plan Aligned	Measures
1.1 – Develop a 3 year Aboriginal and Torres Strait Islander Arts and Cultural Strategy / Action Plan and Policy	To provide adequate Council support over an agreed period of time with and for Aboriginal and Torres Strait Islander artists who live, visit or practice within the City of Port Phillip.	The strategy has been developed in consultation with Aboriginal and Torres Strait Islander stakeholders from the area over a 6 month period.	Long term	Healthy 2.1	A 3 year Aboriginal and Torres Strait Islander Arts Strategy developed.
	Looking towards 2017 with a focus on maintenance, and growth on current strengths to influence Council's future ten year Community Plan 2017 – 2027.	Informing Council's future community plans.	Long term	Healthy 2.1	Inclusion of Aboriginal and Torres Strait Islander Arts and cultural programs.
1.2 – Promote public arts opportunities	Use of public art opportunities to create and maintain Aboriginal and Torres Strait Islander visibility within Council boundaries.	Use the profile of Yalukit Wilum Ngargee Festival to enable art practices with public outcomes throughout the year.	Long term	Healthy 2.5	Commission one Aboriginal and Torres Strait Islander public art work per financial year.
	Continually identify public art opportunities.	Maintain a partnership with Public Art Officer and community to identify prospective public art opportunities.	Long term	Healthy 2.5	Partnership and ongoing communication with Public Art Officer developed.
	Scope public art opportunities outside of festival program and as part of, or outside of, Aboriginal and Torres Strait Islander civic occasions.	Increase visibility of Aboriginal and Torres Strait Islander art outside of Aboriginal and Torres Strait Islander specific civic occasions.	Medium term	Healthy 2.5	10% increase of Aboriginal art in Council boundaries.

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

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

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

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

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

### Focus Area - Arts

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

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

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

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



Photo: James Henry 2010

## Focus Area - Economic Development

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

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



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

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

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

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

## Focus Area - Communications

Objectives	Action	Recommendations and Targets	Timeline	Council Plan Aligned	Measures
4.1 – Streamline Aboriginal and Torres Strait Islander Arts, Culture and Heritage web-pages	Indigenous Arts Officer to work with communications, heritage and suitable roles to review and redesign content for best online presence.	Work with related Council departments to update and maintain Aboriginal and Torres Strait Islander arts, culture and heritage related web pages.	Medium term	Healthy 2.5	Web presence updated by the end of 2015.
4.2 – Dual naming	Encourage dual naming where possible for exhibitions and place, naming should be encouraged as part of the area's uniqueness and identity.	Indigenous Arts Officer to work with primary stakeholders for consultation on dual naming of places and intangible practices.  Work with RAP internal working group.	Medium term	Vibrant 4.1	Develop a place naming program.  Publish a small language resource in partnership with Boon Wurrung Foundation.  Distribute language resource publication to libraries, childcare centres, schools and residents.
4.3 – Education packs	Fill the demonstrated demand within and outside of Council for localised educational resources.	Develop and distribute educational packages relevant to age and interest groups within the City as defined by the Yalukit Wilum Elders group with an emphasis on libraries, Home Based Child Care, primary schools, after school care, adventure playgrounds, school holiday activities, high schools and resident families.	Long term	Healthy 2.5	Develop and distribute education packages relevant to interest groups.

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

## Focus Area - Advocacy

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

## Focus Area - Protocols

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

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

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

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

## Focus Area - Heritage

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

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



Photo: Anthoula Ververis 2012

# Historical Perspectives

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

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

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

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

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

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

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



Elder Carolyn concludes by referring to how

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

The Boon Wurrung people are estimated to be one of the first Aboriginal language groupings of the South East Australian or Victorian region to be in contact with the British colonial settlers.

Although whalers and sealers had been present in the area, it was the first 1801 landing in Sorrento that signifies those early relationships, which is recognised by most Aboriginal and Torres Strait Islander people as an invasion.

# Founding the Colonies

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

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

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


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

# Referendum

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

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

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



City of Port Phillip respects  
the special contribution of  
Aboriginal and Torres Strait  
Islander people to our  
community and are committed  
to working towards  
reconciliation.

2013 - 17  
Council Plan

## The cultural renaissance

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

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

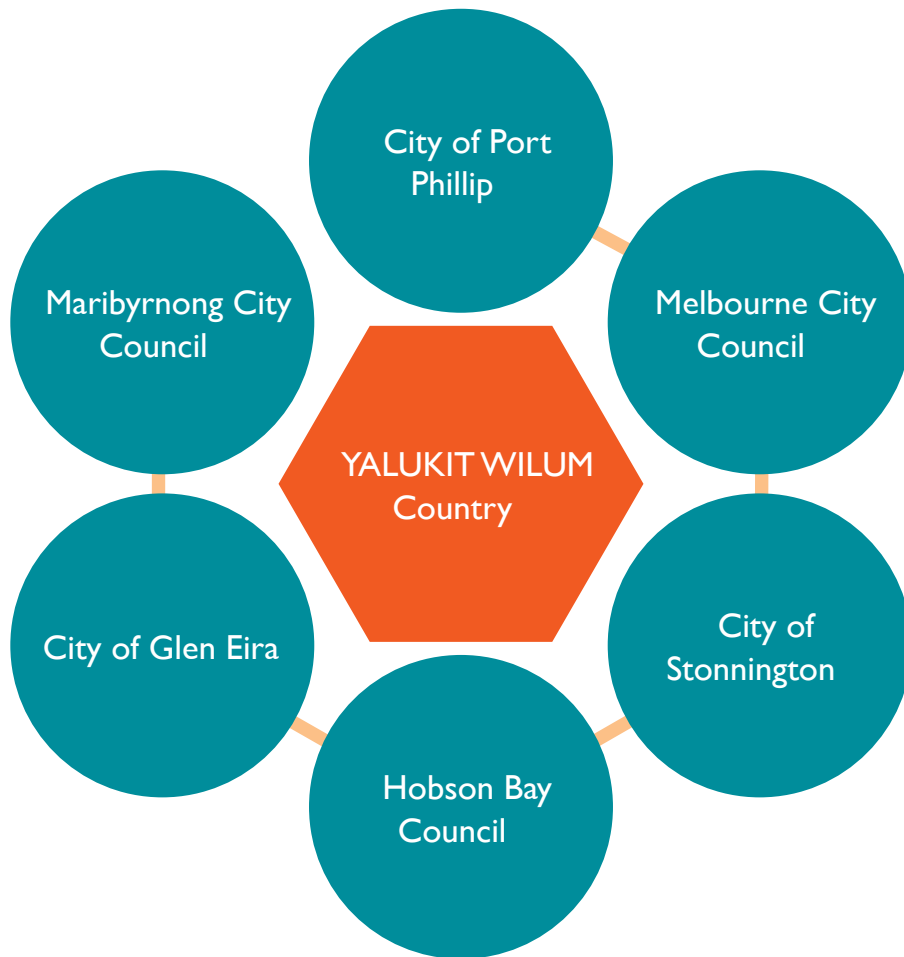
Artists that practice outside of the language of traditional art practices due to the complexities of past government policy are often referred to as urban or rural artists. The description of urban or rural artists can be useful terms to signify not a particular style of art but rather a social setting.



Destiny Deacon, Sheep Dip, 2006  
pp2006.6.491, Port Phillip Collection  
© Destiny Deacon/licensed Viscopy 2014

# Local Government

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



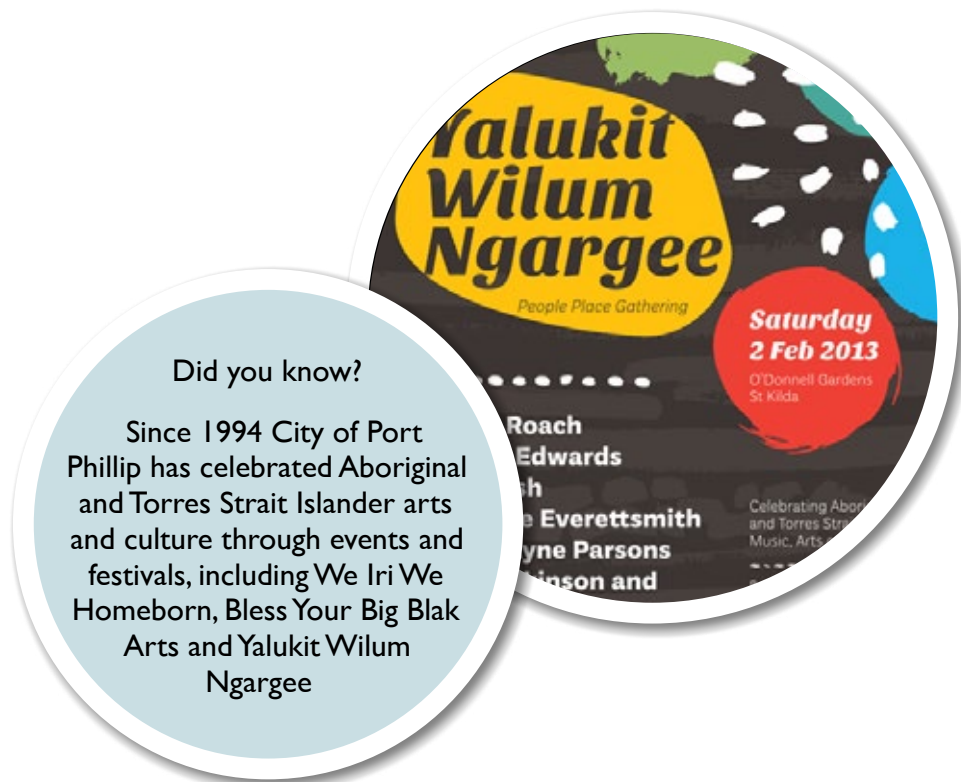
Each council varies in their approaches to Yalukit Wilum heritage and broader Aboriginal and Torres Strait Islander cultural practices within their respective municipal areas.

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

Some councils have a dedicated Indigenous arts unit, or employ Indigenous liaison roles relating to arts, culture and heritage that are specified as identified Indigenous or non-identified positions. In other Councils Indigenous arts and cultural programs or projects may be considered a part of a Council officer's portfolio. Meanwhile there are councils who do not offer any Indigenous related Council officer roles or programs.

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

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



# The City of Port Phillip

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

The 2011 City of Port Phillip demographics or estimated residential population (ERP) was 97,854. There are currently 283 residents who identify as Aboriginal and/or Torres Strait Islander, making up 0.3% of the total population, a significant increase of 47 residents from the 2006 - 2001 census reporting.

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

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

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

These earlier celebrations have laid the foundations for what have become other celebratory festivals and events within the City of Port Phillip such as the Bless Your (Big) Blak Arts Festivals 2001/2003 and the Yalukit Wilum Ngargee festival that has run annually from 2006 til present.

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

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

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

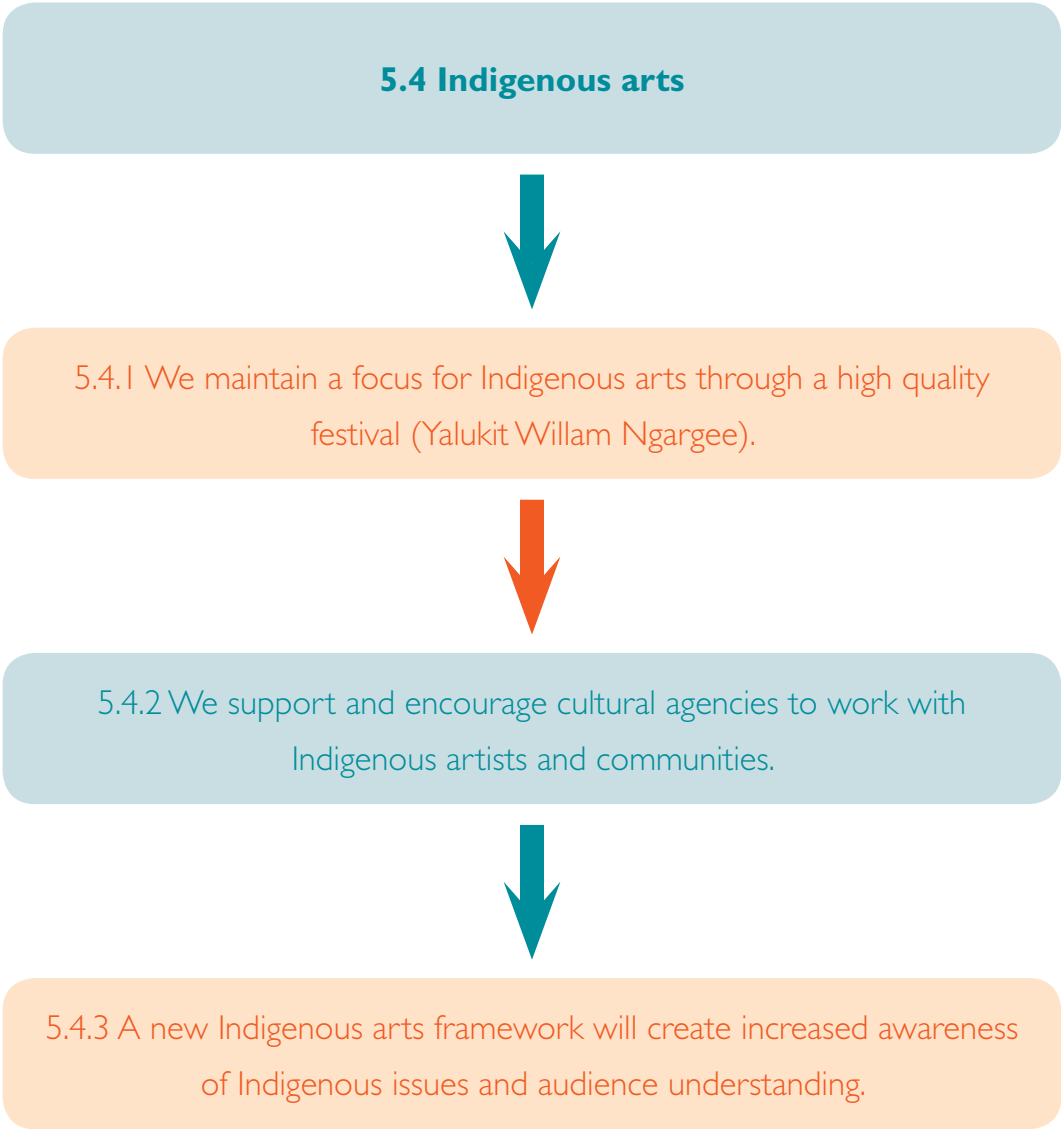
Considered a specialist cultural role, the Indigenous Arts Officer role encompasses multiple tasks and responsibilities that cross over diverse fields of artistic, community and cultural engagement, operation and delivery.

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



# Aboriginal and Torres Strait Islander Art and Culture related Policy

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



## 5.10 Cultural Heritage

```
graph TD; A[5.10 Cultural Heritage] --> B[5.10.1 We encourage, by example, the formal acknowledgment of the traditional custodians of the land at the beginning of all events.]; B --> C[5.10.2 We acknowledge and value Indigenous heritage as an integral part of the cultural heritage of the Municipality.]; C --> D[5.10.3 We seek out opportunities to illustrate the Indigenous and cultural significance of places and their stories.]; D --> E[5.10.4 We document and collect the tangible and intangible heritage of Port Phillip and its communities in a variety of formats (documents, visual records, audio visual, oral histories, multimedia etc.) and work with the community to secure this heritage for future generations.];
```

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

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

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

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

# Social Justice Charter

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



# Community Plan

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

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

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

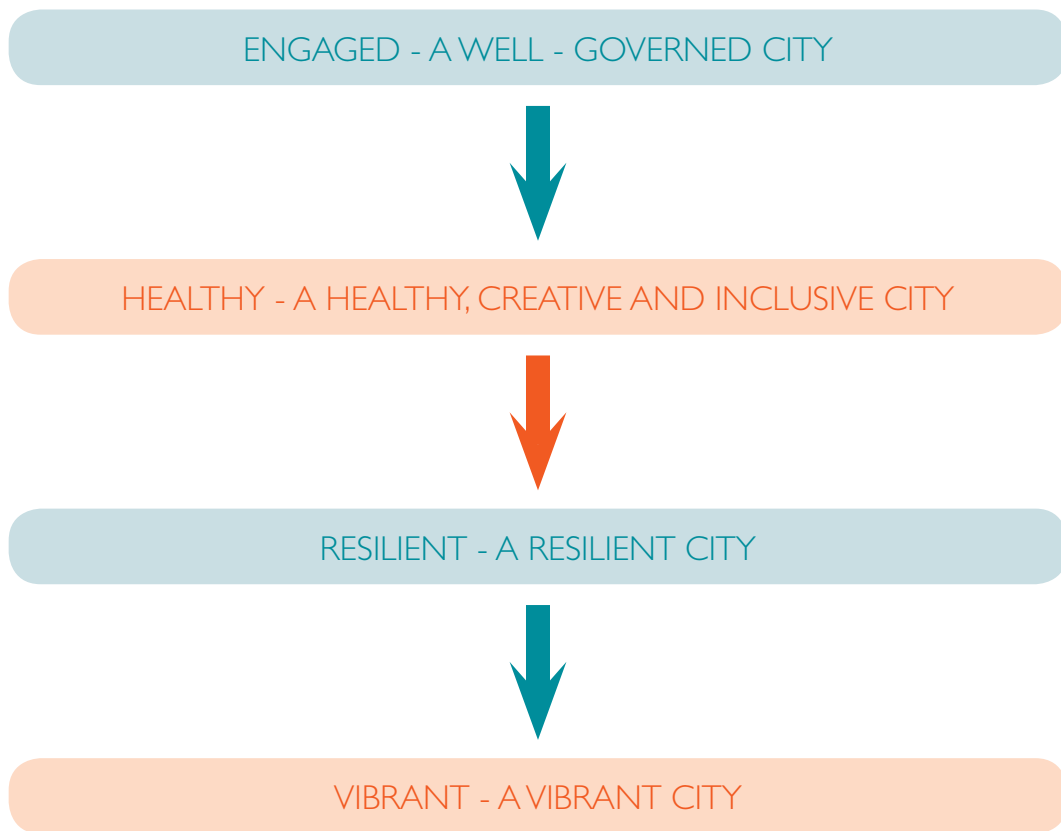
Bringing people together to break down isolation through shared interests and projects was identified as critical to building community, particularly through neighbourhood activities - street parties, arts activities or "green projects" to conserve water or create shared gardens.

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

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

# Council Plan

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



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

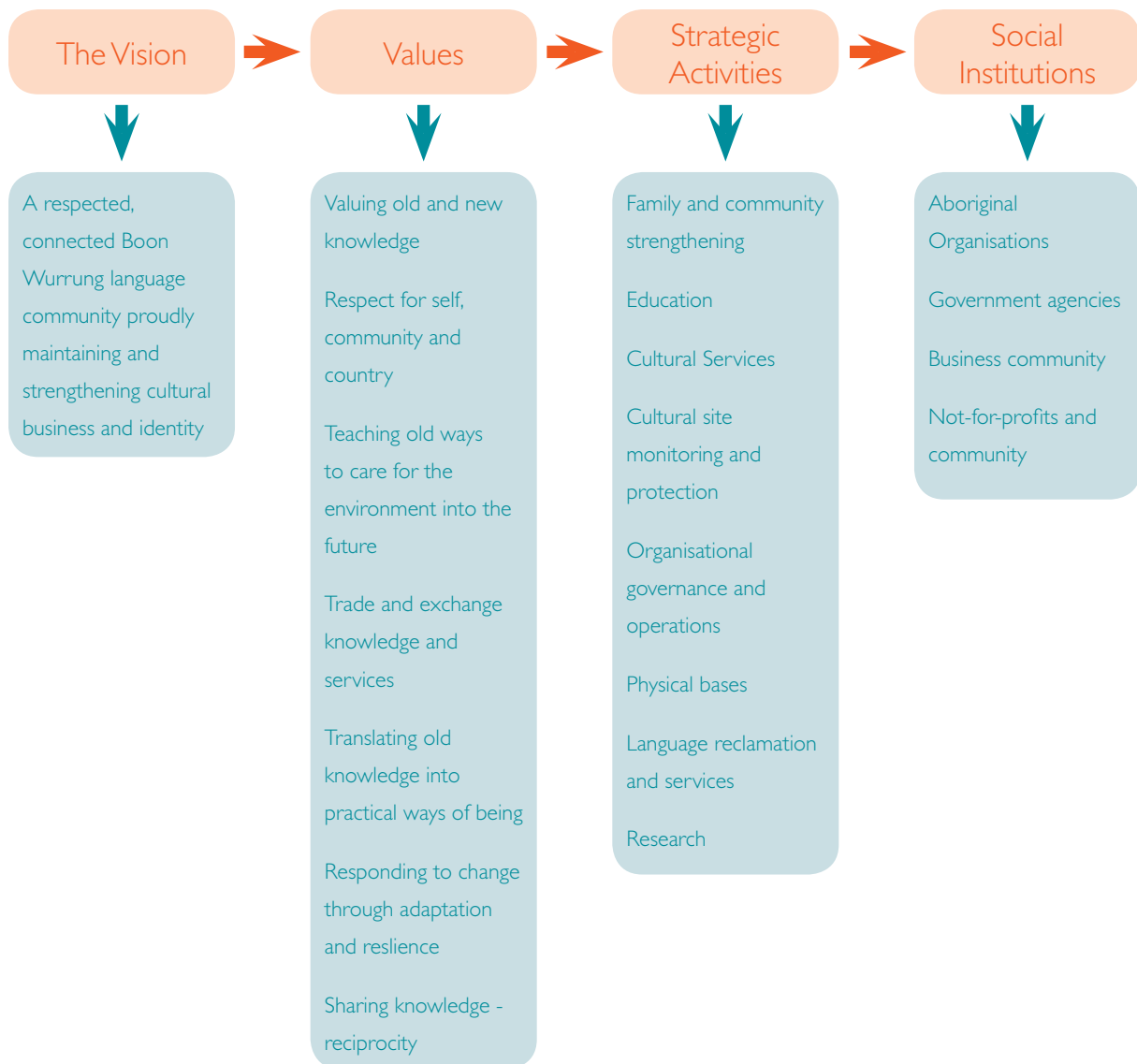
Council's Role	Council Will	Example
Leader	Lead by Example	Pursue social justice for all people in our community
Service Provider	Fully or partially fund services	Provide and promote opportunities for family, youth and children's services
Deliverer	Directly implement projects and works	Enhance our urban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

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

# Methodology

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

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



## Action research

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

## Research methods

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

**Consultations:** Consultations included group, community and organisational meetings.

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

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

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

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

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



# Ethics

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

## Rights, respect and recognition

- Principle 1:** Recognition of the diversity and uniqueness of peoples, as well as of individuals, is essential.
- Principle 2:** The rights of Indigenous peoples to self-determination must be recognised.
- Principle 3:** The rights of Indigenous peoples to their intangible heritage must be recognised.
- Principle 4:** Rights in the traditional knowledge and traditional cultural expressions of Indigenous peoples must be respected, protected and maintained.
- Principle 5:** Indigenous knowledge practices and innovations must be respected, protected and maintained.

## Negotiation, consultation, agreement and mutual understanding

- Principle 6:** Consultation, negotiation and free, prior and informed consent are the foundations for research with or about Indigenous peoples.
- Principle 7:** Responsibility for consultation and negotiation should achieve mutual understanding.
- Principle 8:** Consultation and negotiation should achieve mutual understanding about the proposed research.
- Principle 9:** Negotiation should result in a formal agreement for the conduct of a research project.

## Participation, collaboration and partnership

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

### Benefits, outcomes and giving back

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

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

### Managing research, use, storage and access

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

### Reporting and compliance

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

## References

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

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

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

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

# Appendix

## Reconciliation Victoria - Reconciliation in Local Government table

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

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

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

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

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

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

# Abbreviations

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



For more information, please contact us via:

**[www.portphillip.vic.gov.au/  
contact\\_us.htm](http://www.portphillip.vic.gov.au/contact_us.htm)**

Phone: 03 9209 6777  
Facsimile: 03 9536 2722  
SMS: 0432 005 405  
email: [assist@portphillip.vic.gov.au](mailto:assist@portphillip.vic.gov.au)

You can also visit our website

**[www.portphillip.vic.gov.au](http://www.portphillip.vic.gov.au)**

**Postal address:**

City of Port Phillip, Private Bag 3,  
PO St Kilda, VIC 3182

**Alternative formats, such as large  
print, audio, Braille or in another  
language:**

Please contact ASSIST on 03 9209 6777



A phone solution for people  
who are deaf or have a  
hearing or speech impairment

If you are deaf or have a hearing or speech  
impairment, you can phone us through the  
National Relay Service (NRS):

- TTY users dial 133677, then ask for  
03 9209 6777
- Speak & Listen users can phone  
1300 555 727 then ask for  
03 9209 6777

For more information visit:

[www.relayservice.gov.au](http://www.relayservice.gov.au)



Public art work celebrating local Indigenous culture, Peanut Farm pavilion, St Kilda. Artist ADNATE 2014

Front page image credits:

Community Mural, lead artist Reko Rennie, photo: Bindi Cole Chocka, 2007

Yalukit Wilum Ngargee performance, Photo: Steven Rhall, 2013