

Department of the Premier and Cabinet

Aboriginal Art and Cultures Centre - Stakeholder Engagement and Consultation

15 November 2019

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Acknowledging the Kurna Meyunna (People)

The City of Adelaide is located on the Traditional Homelands of the Kurna Nation of People, the first Traditional Owners and Custodians of the Adelaide Region.

It is important to recognise that, while colonisation has resulted in the dispossession and dislocation of the Kurna Meyunna, their Spiritual, Cultural Heritage and relationship with their Country is enduring. Kurna's Connection and obligation to their Ancestral Lands the (Yarta) is still as important to the living Kurna people today.

The Kurna people have lived on their lands for over 50,000 years and developed strong and enduring spiritual, social, economic and governance systems that are still relevant for Aboriginal Title and are recognised within the 1836 Letters Patent.

The Site of the Adelaide Botanic Gardens was previously a gathering place and Campsite for many Kurna and other Aboriginal families. Bordering the Botanic Gardens, the Site now known as Lot Fourteen, will be the location for the Aboriginal Art and Cultures Centre. It is important to note that this is a place that the Kurna people have a strong cultural and emotional connection to as it is the Site of Evaritchi next to her Watering Spring.

We acknowledge the Kurna people as the Traditional Owners of the Adelaide region and pay respects to their cultural authority by recognising their voice in undertaking this consultation for the development of an Aboriginal Art and Cultures Centre that is inclusive of the 53 Language groups in South Australia

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Abbreviations and Definitions

| Terms, abbreviations and acronyms | Meaning |
|--|---|
| Aboriginal | Indigenous Australian (Aboriginal or Torres Strait Islander) peoples, histories and cultures |
| AGSA | Art Gallery of South Australia |
| APY Art Collective | APY Art Centre Collective Aboriginal Corporation |
| ku Arts | Ananguku Arts and Cultural Aboriginal Corporation |
| Botanic Gardens | Adelaide Botanic Gardens and State Herbarium |
| DPC | The Department of the Premier and Cabinet |
| FNSA | First Nations of South Australia Aboriginal Corporation |
| History Trust | History Trust of South Australia |
| Knowledges | Is pluralised to incorporate the multiple Aboriginal and Torres Strait Islander cultural groups, each with their own and unique knowledge systems |
| KYAC | Kaurna Yerta Aboriginal Corporation |
| Lot Fourteen | Old Royal Adelaide Hospital site – to be redeveloped as a creation and innovation neighbourhood |
| AACC | Aboriginal Art and Cultures Centre has been used in this report as it is the working title being used on the Lot Fourteen website. |
| PIC | PwC's Indigenous Consulting |
| Peoples | Is pluralised to incorporate the multiple Aboriginal and Torres Strait Islander cultural groups |
| PwC | PricewaterhouseCoopers ABN 52 780 433 757 |
| SA | South Australia |
| SA Arts and Cultural Institutions | A collective term for the SAM, AGSA, the History Trust, State Library and Botanic Gardens |
| SAAAC | South Australian Aboriginal Advisory Council |
| SAM | South Australian Museum |
| SAMAAC | South Australian Museum Aboriginal Advisory Committee |
| State Government | South Australian Government |
| State Library | State Library of South Australia |
| Tandanya | Tandanya National Aboriginal Cultural Institute |
| UNDP | United Nations Development Program |
| UN Declaration | United Nations Declaration on the Rights of Indigenous People |

1 Introduction

The South Australian Government has expressed their desire to develop an Aboriginal Art and Cultures Centre (AACC), based in Adelaide at Lot Fourteen. In undertaking the stakeholder engagement and consultation, we used the word “Centre” so that participants did not feel that any aspect of the vision or scope had been pre-determined. For many people, the word “museum” or “gallery” mean different things, and we wanted participants to consider this project with an open mind. The name and for this “Centre” will be determined as part of future stages and as the SA Government determines the final scope.

A project like this does not come along often. The challenge of creating a place that is truly iconic in South Australia is to get it right. What is it that will draw people to this place, embedding the experience in the hearts and minds of South Australians, Australians, international visitors and, most importantly, Aboriginal people?

This is a staged process with decisions to be informed by the knowledge and perspectives of a large range of stakeholders. This staged and considered approach will underpin the vision and ethos for the project, should it proceed. This stakeholder engagement and consultation report represents the very first stage of this journey and acknowledges that there will need to be further and ongoing consultation as the project proceeds.

The Department of the Premier and Cabinet (DPC) engaged PricewaterhouseCoopers (PwC), who have worked in conjunction with PwC’s Indigenous Consulting (PIC) to manage and coordinate the initial stakeholder engagement and consultation phase of the AACC project to assist with:

- *defining the vision, scope and scale of the project, including advice on the ongoing involvement, relationships and collaboration with the Aboriginal community.*
- *the potential phasing of the project.*
- *recommendations as to a suitable governance model (for both the project and the ongoing operation of the AACC).*

Firstly, targeted qualitative research was undertaken which included assessments of a range of successful Australian and international cultural centres and South Australian Indigenous cultural centres and events. Previous attempts to establish similar “Indigenous Cultural Centres” across Australia were also assessed.

This research determined that the successful centres were underpinned by a common set of guiding principles being truth-telling, healing, sustainability, collaboration and ownership, and the importance of engaging Traditional Owners and other Aboriginal stakeholders at all stages of design, development and implementation.

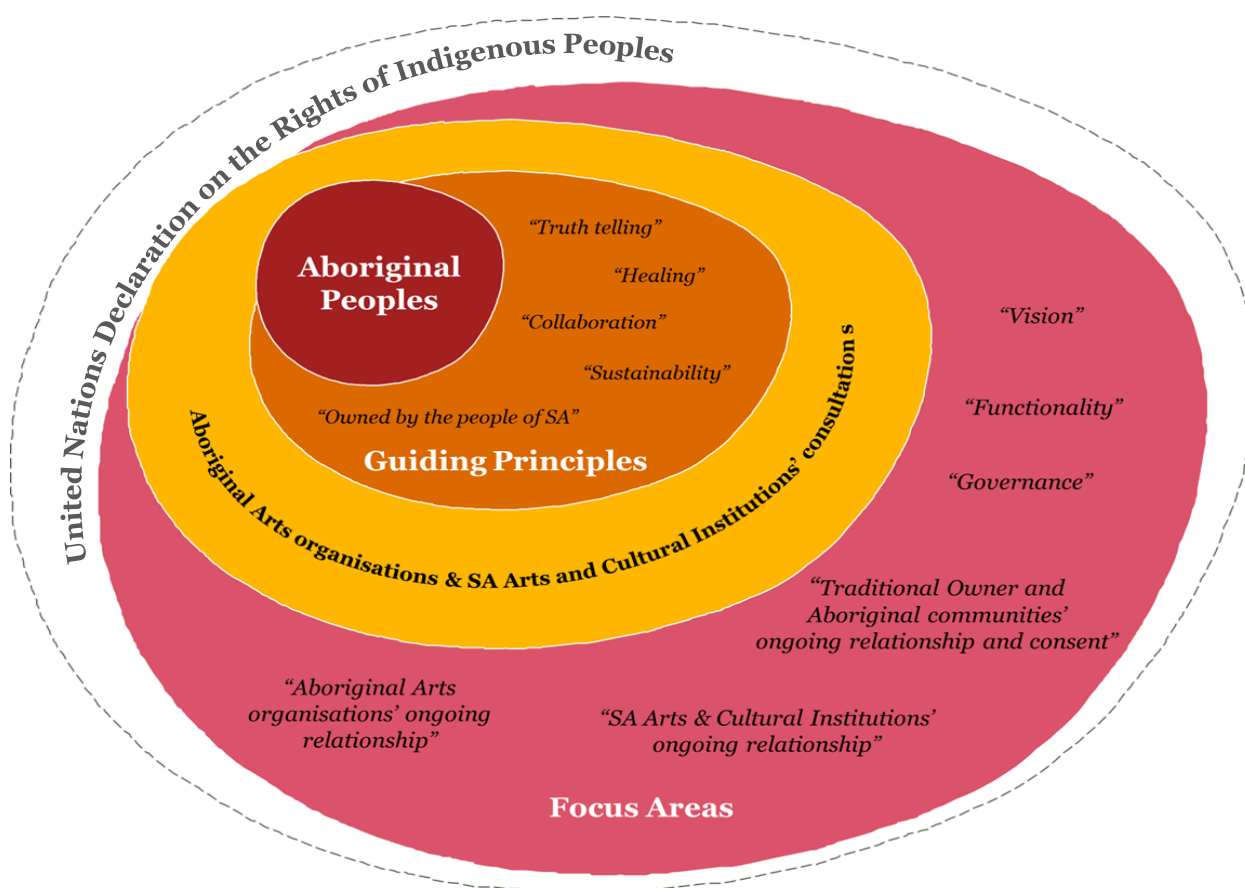
The research also suggests that the litmus test for this project will be whether it can legitimately set itself apart from other past attempts to establish Indigenous Cultural Centres here in Australia. There are important lessons to learn, and benefit from, in this context.

Engagement and consultation was paramount to identify key themes and focus areas, and to ensure consideration was given to the Aboriginal peoples of South Australia. Engagement occurred with the following stakeholders:

| | |
|--|---|
| Kurna Yerta Aboriginal Corporation (KYAC) | Ananguku Arts and Cultural Aboriginal Corporation (ku Arts) |
| Art Gallery of South Australia (AGSA) | Tandanya National Aboriginal Cultural Institute (Tandanya) |
| State Library of South Australia (State Library) | Adelaide Botanic Gardens and State Herbarium (Botanic Gardens), |
| South Australian Museum (SAM) | History Trust of South Australia (History Trust), |
| South Australian Museum Aboriginal Advisory Committee (SAMAAC) | First Nations of South Australia Aboriginal Corporation (FNSA) |
| South Australian Aboriginal Advisory Council (SAAAC) | APY Art Centre Collective Aboriginal Corporation (APY Arts Collective). |
| Kurna community members (a group invited by KYAC to participate in a workshop) | |

PIC developed an engagement framework specific to this study, which is set out in Figure 1 below.

Figure 1: Engagement Framework



The key considerations that informed the Framework included:

□ **United Nations Declaration on the Rights of Indigenous Peoples (UN Declaration)**

Advancing and protecting the rights of Indigenous peoples of United Nations countries is the core of the UN Declaration, and it provides guidance on how to advance reconciliation between Aboriginal peoples and the wider Australian community. The UN Declaration provides an overarching framework which supports the approach to Aboriginal engagement for this project. PIC confirmed this approach during the stakeholder pre-consultations, the “Design Jam” workshop, the SA Arts and Cultural Institutes co-design workshop and the Kaurna community members workshop.¹

□ **Aboriginal peoples**

Aboriginal peoples, positioned at the centre of the framework, represent the Kaurna people with the Aboriginal communities of South Australia and their unique knowledge systems. Consideration of the Aboriginal peoples was paramount to the stakeholder engagement and consultation processes given they will influence and be at the heart of the AACC.

□ **Guiding principles**

The guiding principles were determined following analysis of similar initiatives and facilities that exist in Australia and internationally, and the key elements vital to success and long term sustainability. These principles were then tested and agreed with stakeholders and should underpin the design of the AACC.

□ **Aboriginal Arts organisations and SA Arts and Cultural Institutions’ Consultations**

This report along with key elements of the process, were informed by stakeholders from key Aboriginal Arts organisations and the SA Arts and Cultural Institutions. The purpose of this process was to gain insight into the views and opinions of key stakeholders and determine what they consider to be vital to the success of the proposed AACC.

□ **Focus areas**

The focus areas were developed to inform the Design Jam, Co-Design workshop and the final report, based on common themes that emerged from the targeted research and pre-consultation interviews. The focus areas have been mapped to the objectives of the stakeholder engagement and consultation as outlined in the Official Order with DPC. The focus areas were:

- **Vision** – What is the vision for the AACC?
- **Functionality** – What is the AACC and what does it do? Consideration of how stories are brought to life in the AACC, size, outdoor space and relationship with artefacts held by the SAM.
- **Governance** – What does a potential Governance model(s) look like that ensures the needs of Government, the Kaurna people (as the Traditional Owners) and the South Australian Aboriginal communities are met? How is this model(s) facilitated during the design and build of the AACC and for its ongoing operation? How will Governance ensure sustainability (cultural, financial, strategic and environmental)? What is the role of the SA Arts & Cultural Institutions in governing the AACC?
- **Traditional Owner and Aboriginal communities ongoing involvement and cultural consent** – How do we ensure the Kaurna Traditional Owners and the South Australian Aboriginal communities are involved in the design, development and implementation of the AACC if they choose to be? What does this look like? How do we ensure appropriate consultation, engagement and cultural consent?

¹ <https://www.reconciliation.org.au/wp-content/uploads/2017/11/Reconciliation-Australia-United-Nations-Declaration-on-the-Rights-of-Indigenous-Peoples.pdf>

- *Aboriginal Arts Organisations Ongoing Involvement* – How do we view the involvement of the Aboriginal Arts organisations in the design, development and implementation of the AACC? What does this look like? What involvement will they have in the AACC once operational?
- *SA Arts and Cultural Institutions Ongoing Involvement* – How do we view the involvement of the SA Arts and Cultural Institutions in the design, development and implementation of the AACC? What does this look like? What involvement will they have in the AACC once operational?

PwC and PIC facilitated and coordinated the development and delivery of the initial engagement and consultations utilising human centred design, co-design, appreciative inquiry and a design session (Design Jam). These approaches have been used intentionally to strongly reflect on the Aboriginal cultures and in recognition of the need for this focus from the very beginning of this project.

The Design Jam was a collaborative session and followed a co-design approach, with Aboriginal community and Aboriginal arts organisations' stakeholders working in groups to develop potential solutions to identified questions for each of the focus areas. The solutions and prototypes developed at the Design Jam were then tested and validated by the SA Arts and Cultural Institutions at a co-design workshop. We then also held a further co-design workshop with Kaurana community members (coordinated through KYAC) to provide greater engagement and consultation as input into this initial report.

The emerging themes from the pre-consultation sessions, the Design Jam and the co-design workshops were analysed along with the qualitative research. This analysis produced a suite of key findings that will be central to the development of the AACC and its enduring success. These key findings are provided on the following pages with supporting evidence and explanations making up the remaining body of this report.

2 *Key findings*

This section contains the summary findings to complete this initial stakeholder engagement and consultation phase of the overall AACC project, in accordance with our engagement. These findings will need to be considered by the SA Government as they determine the next stage of this project, including ongoing engagement and consultation processes with both the stakeholders included in this phase as well as other stakeholders for the project.

2.1 *Qualitative Research*

An assessment of similar conceptual facilities both in Australia and internationally was performed in order to identify the elements vital to their success and continued sustainability. Conversely, previous attempts to establish similar centres across Australia have been analysed and the key learnings from those projects are also highlighted below. The assessment of Australian and international cultural centres determined the following elements to be key to their success:

- Each offered unique and varied experiences for visitors and users of their facilities. Typically, these included story-telling, live performance, films, artefacts, displays, and interactive workshops.
- Indigenous cultural centres were established in collaboration with the indigenous peoples who are integral to the design, operation and governance of the centre and actively inform and/or tell their own stories.
- Centres are committed to providing historically accurate content, which is often confronting and thought provoking, and education and debate is recognised to be an important function of cultural centres.
- Architectural design is symbolic and often relates to the surrounding environment or cultural traditions yet with a view to being contemporary and iconic.
- The centres are established by government or private philanthropic concerns utilising a range of organisational structures and funding mechanisms. The important aspects common to successful Indigenous cultural centres are governance arrangements founded upon self-determination of the Indigenous peoples.
- The centre may also offer spaces for hire, retail options and cafes or restaurants to both enhance the visitor experience and generate revenue.

There have been many proposed and planned developments across Australia for variant Aboriginal and Torres Strait Islander Cultural Centres. Upon investigation, the common reasons for these not progressing include:

- Inconsistent Traditional Owner and Aboriginal and Torres Strait Islander consultation.
- Lack of political will and bipartisan support.
- Budget constraints on arts and social infrastructure.
- Inadequate site selection processes.
- Insufficient project feasibility / evaluation.

2.2 Guiding Principles

The guiding principles were determined based upon the elements common to successful cultural centres and identified in the previous section. These principles were subsequently tested in pre-consultation, the Design Jam and the co-design workshops. They are aligned to the UN Declaration of the Rights of Indigenous Peoples (see Appendix B).

The following Guiding Principles were identified during this consultation phase as the potential basis of the Vision and to underpin the design and ongoing operation of the AACC:

- **Truth-Telling** - Mutual respect is required to share true and sometimes confronting information. The authentic sharing of this information and lived experiences is required for effective healing and reconciliation.
- **Healing and wellbeing** – Aboriginal peoples understand from their Elders that you cannot forget the past but you must be able to forgive in order to move forward. Effective healing underpins reconciliation and unlocks communities' potential.
- **Sustainability** – To be sustainable, Aboriginal people must lead and be intrinsically involved in what the AACC does, what stories are told and how those stories come to life. Aboriginal people must feel a sense of “belonging” and that it is a place that they can authentically connect to and be part of. Governance and ongoing operations of the AACC needs to reflect self-determination. Funding models need to ensure it can deliver on the vision long into the future.
- **Collaboration** - The AACC will complement other Aboriginal organisations, facilities and events already successful in South Australia. The AACC will be based on a collaborative working model with arts and cultural institutions across the state, the country and around the world to access and leverage the knowledge and relevant collections in order to deliver on the vision.
- **Owned by the people of South Australia** - The AACC must engage with all South Australians and operate in a way that engenders connection, pride and a sense of ownership.

2.3 Vision

Throughout the pre-consultation sessions, Design Jam and co-design workshop, the stakeholders clearly and consistently communicated a Vision for the AACC, describing it as an instantly recognisable building and surrounding space that provides an extraordinary and immersive experience, instilling pride in the incredible story and unique cultures of Australia's First People's. Using traditional storytelling techniques along with unique physical collections and modern technology, the AACC can tell the story of Aboriginal culture and history in a way that has never been done before. The AACC will be a dynamic, living, breathing place that has Aboriginal peoples and their knowledges at its heart.

The critical aspects of the Vision from the consultation were:

- **Respect and recognition for the Kurna people** - The AACC will be located on the traditional lands of the Kurna people. This should be recognised and celebrated in the AACC. It is important that the Kurna community have a clear and ongoing role in the AACC.
- **Culture & Pride** – The AACC should be about giving everyone who comes an immersion into Aboriginal Culture. It is the story of Aboriginal Australia being told by Aboriginal people. It should use traditional methods, physical artefacts, historical documents, art and modern technology in a way that leaves a lasting impression on all who experience the AACC and having people wanting to come back and experience it again. The AACC should bring to life the deep and rich culture of the oldest continuing living culture on the planet.

The AACC should instil pride in all Aboriginal Australians through the stories that are told and the celebration of Aboriginal culture over the past 65,000+ years and into the future. It should be a place where Aboriginal people feel a sense of belonging and connection, for all current and future generations. It should be a celebration and recognition of the immense achievements, ingenuity and contribution of Aboriginal peoples and culture.
- **Iconic** – The AACC should be instantly recognisable, uniquely Aboriginal and be a world leading example of the authentic telling of the First Nations of Australia’s story. The AACC should offer an experience that has never been created before, leading to people coming from across the country and the world to visit. The AACC should be created in a way that makes visitors continue to talk about their experience long after they visit.
- **Collections** – The AACC should be responsible for the management of the Aboriginal artefacts currently held by the SAM, to preserve these collections for future generations and to ensure appropriate access by Aboriginal peoples. These collections are considered to be amongst the most significant cultural collections in the world and they are critical in enabling the AACC to tell the story of Aboriginal Australia to the world in a way that cannot be done anywhere else.
- **Digital** – Through the use of the latest digital technologies and media, the AACC should be able to tell its stories in a unique, engaging and interactive way as well as reaching an audience across the world and allow people to connect and engage with Aboriginal culture (and build an appetite for people to want to come to South Australia and experience it first-hand). Through technology, the reach and impact of the AACC will be far broader than just the physical presence on Lot Fourteen.
- **Education** – The AACC should focus on educating all who engage with it and change the minds of many through authentic storytelling that is vibrant and engaging, immersive, bold, innovative, relevant and dynamic. It should aim to be a destination of choice for students across the country and for all people who want to learn and understand more about Aboriginal history, people and culture and how it continues to grow and evolve.
- **Aboriginal employment & economic development** - The AACC should have a strategy to maximise the opportunities for the employment and skills development of Aboriginal people and engagement of Aboriginal organisations as suppliers.
- **Connections** – The AACC should make it easy for all visitors to connect with Aboriginal tourism and cultural experiences, Aboriginal Art experiences and Aboriginal retail and hospitality venues. It should complement existing Aboriginal owned organisations and experiences and not compete with them. This will require strong collaborative relationships to be formed.
- **Research** – The AACC should develop strategic relationships with research groups and researchers to contribute to and enhance the research and knowledge of Aboriginal Australia (as well as using the research to inform the stories and information being shared at the AACC).

2.4 *Scope and scale of the project (functionality)*

The following key observations provide further detail on the potential scope and scale (functionality and operations) of the AACC. These should be considered as part of the next phase in the development of the project.

Bringing the Vision to life

The strong focus of the potential Vision is about storytelling. The stories could reflect any aspect of Aboriginal history, culture or the continuously evolving aspects of Aboriginal culture, people and life. They may be stories relevant to any Aboriginal language group or nation from across Australia or they may be about individual people. Whilst they will use physical collections, art and artefacts to help tell the stories and bring them to life, the stories will not be limited by the extent or nature of the physical collections.

Physical Considerations

The physical area at the opening of the AACC should have a Kurna welcome experience. There should be a permanent space for Kurna in the AACC. The stories of relevance to the Kurna people and their culture and lived experience should be visible in the AACC.

The AACC should have the flexibility to adapt to the different ways and the different mediums in which the stories may be told or shared over time. It should accommodate a dynamic approach to its displays and reflect the vision of a “living and breathing Centre”. The art or artefacts should be displayed with context and story and not just “static displays”.

It should be a space that allows a sensory immersion experience for the visitor. When you enter the AACC you are immediately taken into Aboriginal Australia through the use of cutting edge technology. People forget where they are and completely absorbed in the story that is being told around them. The innovative and integrated use of technology, sound, light and texture should be an important part of this functionality (eg virtual reality / augmented reality, 3D, moving pictures on large screens, holographic images etc). The AACC should bring “Country” to life, inside and outside the physical building.

A multi-level building would enable different and varied spaces to be available and used. There is a depth and richness to the stories that can be shared. The AACC should be of a size to do justice to these stories and the culture of Aboriginal peoples. It should not be viewed as a place where people can go and see everything in just a few hours. It should be a place where people keep wanting to come back (which is also why it should be constantly changing and evolving). It should draw people back to want to explore it more and learn more. The AACC should be a space that changes as you work your way through. There should be areas that are loud and bright and explode in storytelling, while other areas that are quiet, darker and more reflective.

There should be outdoor spaces that are integrated with the physical building (allowing immersive and seamless flow between the two). These outdoor spaces should be designed to deliver the vision of telling stories and bringing culture to life, including the opportunity for cultural performances and experiences. There should be an ability to connect and flow into the Botanic Gardens and to use the integration to bring out the stories of the Aboriginal connection to plants (for agriculture, food, medicine, shelter and other uses) as well as the areas of significance to the Kurna people within the Botanic Gardens. The design will need to address the security and access requirements of the Botanic Gardens after hours. The AACC is more than a building – it is a living and breathing space and this should mean an inside/outside flow and that the space should incorporate the Botanic Gardens, a special place for Kurna throughout time.

In order to allow a year round experience, there should also be spaces for performance that allow sufficient protection from the elements including:

- There should be space within the Centre to hold special events and functions. This could provide a revenue stream for the Centre as well as allowing groups to engage with and learn from being in a distinctively Aboriginal focussed environment.

- Strong consideration should be given to having a theatre for the showing of films or presentations and to create additional functionality within the AACC. The value and benefit vs the cost and space of this particular functionality will need to be explored during the next phase of the project. Such facilities also have potential to be a separate revenue generator that can help to fund content (ie visitors paying a fee for special screenings or hiring out the theatre for presentations etc).

Further aspects to be explored in next phase (including funding options)

It is acknowledged that the South Australian State Government will need to provide a significant portion of the funding for ongoing operations of the AACC. Given the breadth of the Vision of the AACC, the Federal Government should be approached to contribute to the ongoing operational funding and ongoing investment in the AACC.

There is enormous potential for the AACC to be an internationally recognised iconic place that could attract significant numbers of visitors to South Australia. The economic and tourism opportunities for South Australia, including its Aboriginal communities, should be recognised as part of the business case and inform the decisions made.

The AACC should look to establish independent funding streams to complement funding from the Government. This could include:

- Attracting funding for specific exhibitions / displays.
- On-site retail activities including restaurant, cafe and retail / merchandise shop.
- Event and function revenue that can also activate the space out of normal operating hours.
- A philanthropic fundraising activity (that could also build longstanding partnerships with businesses, Aboriginal organisations and individuals).

The potential for philanthropic contribution for the AACC is considered to be significant. This is both in its establishment as well as to support ongoing development of research, content and creation of new and engaging ways to tell the stories. The establishment of appropriate strategies and structures to enable this fundraising should be an important consideration for the AACC.

The next phase should also explore if there are opportunities through the Indigenous Land and Sea Corporation or Indigenous Business Australia to support specific Aboriginal investment initiatives as part of the AACC.

There will need to be investment in the development and ongoing maintenance of the digital presence of the AACC. This should reflect the immersive, engaging and authentic nature of the AACC. The digital experience is important for a number of reasons, including:

- A marketing tool to attract visitors.
- The opportunity to share the unique culture and history of Aboriginal Australia with people from around the world in an interesting and engaging way (and on a scale that may not be possible from one physical location).
- The opportunity to provide educational resources to students, teachers and families across Australia.
- The opportunity to preserve knowledge, stories, language and history.

There should be an allowance for the ongoing investment in developing new exhibitions to showcase new stories or themes. This investment will need to include allowances for commissioning new creative digital content and exploring different technological and creative mechanisms to tell the stories.

There should be an ongoing investment in the research activities of the AACC (whether it is performing and leading that research directly or if it is commissioning that research or partnering with others).

As is noted in the later section on Governance, the assessment of the nature and cost of ongoing operations of the AACC should ensure that they leverage or use any relevant capability, functions or operations already existing within the SA Arts and Cultural Institutions or within the broader SA Government sector (ie the AACC should not add unnecessary additional costs where existing capabilities and capacity can be leveraged)

Showcasing Aboriginal Australia

The AACC should develop working relationships and collaborations with other relevant organisations that provide Aboriginal tourism and cultural experiences in South Australia, Aboriginal Art experiences and Aboriginal retail and hospitality. When visitors come to the AACC, there is the opportunity to showcase these organisations and make it easy for visitors to find them and connect with them (and to understand how they will extend their experience of Aboriginal Culture). There are many examples, but this could include the Living Kurna Cultural Centre at Warriparinga, Tandanya (which is also covered in a later section), Aboriginal owned Art Galleries etc. The AACC should ensure it is complementing these organisations, not competing with them.

Employment and Economic Development Considerations

As stated in the Vision, the AACC should have a strategy for maximising the employment of Aboriginal people with the relevant qualifications and experience for required roles (and to build capability and capacity over time). It should have a clear strategy for the development and growth of all of its Aboriginal employees. There should be provision for traineeships in a range of skills relevant to the ongoing management and operation of the AACC.

Aboriginal people should be at the heart of story-telling and the authentic experience of the AACC.

Where goods or services are procured, the AACC should form relationships with either Aboriginal businesses or those businesses that are providing a strong and clear employment pathway for Aboriginal people.

There are significant opportunities to develop working partnerships with key South Australian businesses in the creative and digital industry (many of whom will be co-located at Lot Fourteen) to promote opportunities for Aboriginal employment. There is also the opportunity for a key partnership with the International Centre for Food, Hospitality and Tourism that will be located at Lot Fourteen.

The AACC should form deep collaborative relationships with the SA Arts and Cultural Institutions. As part of those partnerships, there is an opportunity for Aboriginal people to develop new skills, experience, knowledge and capabilities in areas such as anthropology, curation, botany, management etc. There is also an opportunity for Aboriginal employees of the AACC to help non-Aboriginal employees (of both the AACC and the SA Arts and Cultural Institutions) to develop skills in Aboriginal engagement, learning and culture.

Collections

The SAM holds a collection of over 30,000 artefacts and artworks that reveal Aboriginal technologies, engineering, spirituality and artistry across the breadth of Australia. The collections span the arrival of humans in Australia over 65,000 years ago through to today. They are considered to be amongst the most significant cultural collections in the world with significant strength in the South Australian, Central and Northern Australian collections and important collections from Western Australia, Tasmania, the Torres Strait and Far North Queensland. Based on data provided by DPC, the current area dedicated to display of this collection at SAM is 1,450sqm and the area used for storage at Netley is 829sqm.

The AACC should be responsible for the management of the collections (excluding any human remains) currently held by the SAM. The AACC will need appropriate facilities and skilled staff to preserve the collections for future generations. These facilities will need to meet contemporary museum standards for the preservation of such collections.

The AACC should be responsible for managing appropriate and respectful access to the secret and sacred items, in the collections, by Aboriginal people and communities with appropriate cultural connections and authority. Aboriginal people must be at the centre of decision making regarding such access.

We note that during consultation, there were inconsistent views regarding whether all of the collections needed to be located on-site at Lot Fourteen. The main reason for stakeholders being cautious about making this recommendation, was concern regarding the additional costs this may impose upon the project. However, the benefits for including the collections on-site were:

- The uniqueness and scale of the collections has the potential to add to the attraction, marketing and fundraising of the AACC (and its recognition as a facility of global significance).
- There is significant ongoing research required related to the collections and this will be better facilitated in a common location.
- Once they are incorporated into the stories and narrative of the exhibitions and displays within the AACC, the “space” requirements for the collections may not be that significant.

The potential for the SAM collections to be incorporated into the AACC on Lot Fourteen should be further explored during the next phase in terms of cost to the project and weighed against the benefits. As part of the next phase, there will need to be a more detailed assessment of the collections and the requirements for display, storage and access.

If a decision is made to store part of the collections at a separate location (but still managed by the AACC), then this should ideally be located in relatively close proximity to Lot Fourteen to be respectful to the affected Aboriginal communities and to enable easier access and facilitate the work of researchers.

There was strong recognition that, following the establishment of the AACC, there could be a number of organisations or individuals (both in Australia and overseas) who have existing collections of Aboriginal artefacts who may be eager to donate them to be part of this exciting endeavour. As such, the detailed design and planning for the AACC should consider the potential for the collections to expand.

2.5 Governance and structure

Governance of the AACC should be guided by the Vision and the Guiding Principles and the need for ongoing engagement with Traditional Owners and Aboriginal peoples and communities.

Structure

During the consultation process, the discussion on Governance led many stakeholders to focus on the legal structure. In particular, a number of participants indicated that a Statutory Authority structure (with supporting legislation) would be best to support sustainability of the AACC (similar to existing SA Arts and Cultural Institutions such as the SAM and AGSA). We have not made any recommendations in this report regarding structure for the following reasons:

- It was not within the scope of our work to do so and, as such, we did not perform sufficient research on the different potential models and their pros and cons.
- The Government is undertaking a separate consultancy to develop a new Arts Plan for South Australia and the legal structure of AACC is best considered within the context of the findings and recommendations of that strategy.

Nothing in this report should be interpreted as recommending the establishment of a new organisation and the related administration functions and activities. For functions and activities that the AACC has in common with other Arts and Cultural organisations, every effort should be made to leverage shared capabilities and functions. This point needs to be emphasised. Whilst there are a number of aspects of AACC that will be unique to them, there are many functions, processes and systems involved in the detailed operations of the business (particularly “back office functions”) that are not unique. To maximise the use of available funds, the AACM should leverage and use any relevant capability, function or operation already existing within the SA Arts and Cultural Institutions or within the broader SA Government sector.

In determining the appropriate structure for the AACC, the following matters should be given strong consideration:

- The structure (or some other mechanism) should provide a level of certainty around the ongoing governance of the AACC that is consistent with the recommendations below. In order to ensure sustainability and to be

consistent with the guiding principles, it is important that the recommendations around Aboriginal representation on the governing body are protected in some form.

- The clear responsibility for the care and protection of the collections in perpetuity.
- As noted below, there is strong potential for the AACC to attract philanthropic support and there needs to be an effective structure to do this (including being able to deliver tax benefits to donors).

Governing Body

Irrespective of the legal structure, the AACC should have a standalone governing body that is responsible for the direction, oversight and management of the AACC ensuring it delivers on its Vision and is consistent with the Guiding Principles.

Key considerations for the Governance Body should include:

- There should be a Co-Chair model with an Aboriginal and Non-Aboriginal person (similar to Reconciliation SA). Ideally, this should be female and male.
- A majority of members of the Governing Body should be Aboriginal.
- There should always be a member from the Kurna Aboriginal Community, as determined by KYAC.
- It should be balanced in gender and age.
- It should have members with suitable skills in creative / digital technologies, financial management, legal, commercial management, philanthropy, academia / research and tourism / marketing.
- It should be responsible for the appointment and performance of the person to lead the AACC. It is critical this person has the qualifications and experience to run an organisation of this scale and vision.

As noted above, there is currently a separate consulting engagement being undertaken to develop an Arts Strategy for South Australia and is likely to make recommendations around governance to support that strategy. The Governance of the AACC needs to be aligned with any decisions made following that consultation, but also needs to recognise the unique nature of the AACC.

Supporting Advisory bodies

It was identified that at least two key advisory bodies may need to be established to support the Governance Body or the person leading the AACC. These are:

- Aboriginal Consultative Network. This could be established as a virtual and flexible network to provide two-way communication between the AACC and relevant Aboriginal language groups across Australia. This would be an important aspect of ensuring cultural consent and authenticity for the stories being told in the AACC that are relevant to specific Aboriginal language groups.
- Institutions Consultative Committee - to ensure effective engagement with the five key SA Art and Cultural institutions (SAM, AGSA, State Library, History Trust and Botanic Gardens).

Philanthropic Foundation

An appropriate structure should be established to drive philanthropic activities, sponsorship and investment and to provide DGR status for donations. This may include a fundraising foundation or body.

There is significant opportunity for the AACC to attract funding from the private sector, individuals, as well as many Aboriginal organisations around Australia. It could also attract international funding for its operations or specific exhibitions or activities. To do this successfully, donors would want to have confidence in the governance over the donated funds and that they are being used for the intended purpose. As the AACC will be a government owned organisation, it is important that this is able to be demonstrated.

Patrons

Consideration should be given to having patrons for the AACC. The patrons could be high profile and respected individuals in the community and equal numbers of Aboriginal and non-Aboriginal patrons. The patrons may come from outside South Australia. The patrons add further credibility and profile for the work and endeavours of the AACC.

Lot Fourteen

It is recognised that the AACC will be located on Lot Fourteen and that the Government is considering options as to whether there will be an overarching strategy and governance for all organisations at Lot Fourteen. We did not have access to sufficient information to make any specific observations in this area. Nonetheless, the AACC will be a high profile tenant on Lot Fourteen and will have significant activities and visitations that are likely to affect other organisations in the precinct. As such, it is important that the AACC is represented on any Lot Fourteen governance structure that is implemented and that there is appropriate consultation with other tenants around the activities of the AACC.

As has already been set out above (under “Scope and Scale”), there is significant opportunity for the AACC to build partnerships with other Lot Fourteen tenants for mutual benefit as well as promoting a strong understanding of reconciliation and Aboriginal culture across the entire site.

2.6 Relationship and engagement with the Aboriginal community

Kaurna as Traditional Owners

Throughout the stakeholder engagement and consultation, considerable effort has been made to engage with representatives of the Kaurna community who are the Traditional Owners of the land on which the AACC will be built. This has included:

- Ensuring the first consultations were with Kaurna Yerta Aboriginal Corporation (KYAC) who are the Prescribed Body Corporate under the Native Title determination for the proposed build site.
- Involvement of the Kaurna representative on the First Nations of South Australia Aboriginal Corporation (FNSA) in the consultation and Design Jam.
- A further co-design workshop with members of the Kaurna community, coordinated through KYAC.

A key outcome of the stakeholder engagement and consultation process has been the very strong emphasis on ensuring that the Kaurna people are recognised as the Traditional Owners of the place where the AACC will be built and they should be seen as the “hosts” of the AACC in a Traditional Owner of Country sense.

The recognition of the Kaurna people as the Traditional Owners (and the importance of ensuring they have the opportunity to have their views strongly considered) is reflected in a number of specific ways in the outcomes from this engagement process, including:

- Specific recognition within the Vision.
- The physical area at the opening of the AACC having a Kaurna welcome experience.
- A permanent space for Kaurna in the AACC.
- The stories of relevance to the Kaurna people and their culture and lived experience should be visible in the AACC.
- There should always be Kaurna representation on the Governing Body, as determined by KYAC.

The Kaurna community see enormous potential in the AACC and recognise that they have a particularly important role to play in its success. It is important that the SA Government continue to engage with KYAC throughout all phases of this project.

Engaging the wider Aboriginal community in ongoing involvement and consent

The Vision for the AACC is broad and will cover stories that will be relevant to different Aboriginal nations and language groups from across Australia and the Torres Strait Islands.

In regards to Traditional Owner groups and Aboriginal peoples and communities, there is a difference between what constitutes consultation and what is considered to be engagement. Engagement in particular occurs when Aboriginal and Torres Strait Islander peoples have the opportunity to inform and be involved in key aspects of the process.

The Governance section described the potential establishment of an Aboriginal Consultative Network as a virtual network to provide two-way communication, informing the AACC on the views of all Aboriginal language groups across Australia as well as a way for the AACC to provide information as to the operations of the AACC. There is an opportunity to work with representatives (a reference group) from the KYAC and FNSA together with representatives from the prescribed body corporates for APY Lands and Maralinga Tjarutja on how best to establish this consultative network (based on their experience and connections). This should be a priority for the Government so that the reference group and broader network can be effectively engaged throughout the project, including the next phases. This reference group could assist the Government to establish clear terms of reference for the Aboriginal Consultative Network so that it can provide an effective voice in a timely and relevant way to contribute to the development (and future operation) of the AACC.

It is important that culturally appropriate protocols are established for the telling of stories and displaying of information that are specific to a particular Aboriginal Nation or Language Group. Appropriate cultural authority and consent will be required to ensure that the guiding principles are adhered to.

For the AACC to be successful, it should have ongoing resources dedicated to engagement with community and to support the Aboriginal Consultative Network. This team would be responsible for creating and maintaining an open dialogue and communication with relevant Aboriginal communities and groups (as and when required, depending on what stories or exhibits are being planned for the AACC). This engagement could be a mix of face-to-face as well as using technology as an effective tool to engage with community.

An Aboriginal employment register for the AACC could be established to engage the community prior to the opening of the AACC, to assist with communicating employment opportunities to the broader community. This register would allow people to register their interest in being employed at the AACC, allowing a touchpoint for Aboriginal workers across SA and nationally.

2.7 Ongoing relationship and collaboration with Aboriginal Arts organisations

As part of the stakeholder engagement and consultation, we engaged with a small sample of Aboriginal Arts organisations. Whilst the consultation was not extensive, it provided some valuable perspectives that have informed the Vision and the functionality as well as identifying some important aspects that should be carefully considered for the remainder of the project.

The suggested Vision and scope of the AACC does not have a focus on being an “Art Gallery” or simply displaying artworks for people to view. The use of art (in all its forms) in the AACC should be to engage visitors and be part of telling stories or sharing culture and history. It would not be expected that the AACC would be a creator of new artworks. However, the AACC may need to commission creative works in order to fulfil its vision and it would most likely feature art as it is such an intrinsic aspect of Aboriginal culture and storytelling.

The AACC should not aim to compete with existing South Australian Aboriginal art organisations. As set out in the Vision, it should be about collaboration and looking for opportunities to make it easy for all visitors to connect with

Aboriginal art, tourism and cultural experiences and Aboriginal retail and hospitality venues. This will require strong collaborative relationships to be formed.

It will be important to understand how many major Aboriginal Arts organisation there are across the State to inform a strategy of how they can effectively connect with the AACC. The AACC will also have the opportunity to promote and showcase those Art organisations to its' visitors.

Involvement of Tandanya

Throughout the pre-consultations and workshops, many people highlighted the important role that Tandanya has in the community. Tandanya is a 30 year old Aboriginal led organisation and it has an important role for Aboriginal art and artists (both current and emerging).

Currently, Tandanya is going through a refocus on its business and operations. A relatively new CEO is in place and a new Board is expected to be appointed. Whilst a new strategy has not yet been set, the CEO indicated that the focus is likely to be on performing arts, visual arts, film and theatre from around the country. Tandanya also aims to be a living and breathing space for the benefit of Aboriginal people and a lot more than just a gallery. Part of this is to reopen the cafe, provide training and employment opportunities for Aboriginal people, collaborate with the SAM and AGSA for opportunities for Aboriginal workers and, most importantly, the creation of original works and ideas.

It is important to emphasise that no part of this stakeholder engagement and consultation aimed to determine what Tandanya's strategy or future role should be.

The AACC has an opportunity to build a deep strategic partnership with Tandanya. As a creator of original works and a key connector to artists, Tandanya could be a critical provider of Aboriginal performance, music, film and art to enhance the Vision of the AACC (and providing exposure for artists and a revenue stream to Tandanya and the artists). The AACC also has the potential to provide a direct connection for visitors to want to go to Tandanya and explore Aboriginal art in more detail, experience the creation of Aboriginal art and acquire art.

The AACC may also provide different options for Tandanya for ways to expose new and emerging artists or artworks in ways that may not have been possible in the existing Tandanya facility.

2.8 Ongoing relationship and collaboration with the SA Arts and Cultural Institutions

The AACC could effectively create a new SA Art and Cultural Institution and it should operate independently of the current SA Arts and Cultural Institutions. Nonetheless, it will be critical that the AACC forms deep relationships and working partnerships with them (both collectively and individually).

The key elements of the relationship should include:

- As part of the governance recommendations, there should be an Institutions Consultative Committee - to ensure effective engagement with the key SA Art and Cultural Institutions (SAM, AGSA, State Library, History Trust and Botanic Gardens).
- The responsibility for management of the SAM collection should be moved to the AACC.
- The AACC would need to draw on artefacts and artworks held by the Institutions for the purposes of exhibitions, displays or the telling of particular stories. This should be managed in the usual arrangements between art and cultural institutions.
- There is an opportunity to create two-way sharing of knowledge such that Aboriginal people develop new skills, experience, knowledge and capabilities in areas such as anthropology, curation and botany for example. Aboriginal employees of the AACC can help non-Aboriginal employees (of the AACC and of the SA Art and Cultural Institutions) develop skills in Aboriginal engagement, learning and culture.

- There has been a significant investment by the existing SA Art and Cultural Institutions in the skills, systems and processes for managing and administering their organisations. Wherever possible, the AACC should look to leverage this capability or develop working partnerships to access this expertise. The AACC should not seek to replicate any administrative capability unnecessarily (unless it is critical to achieving the Vision).

Involvement of the Botanic Gardens with the AACC

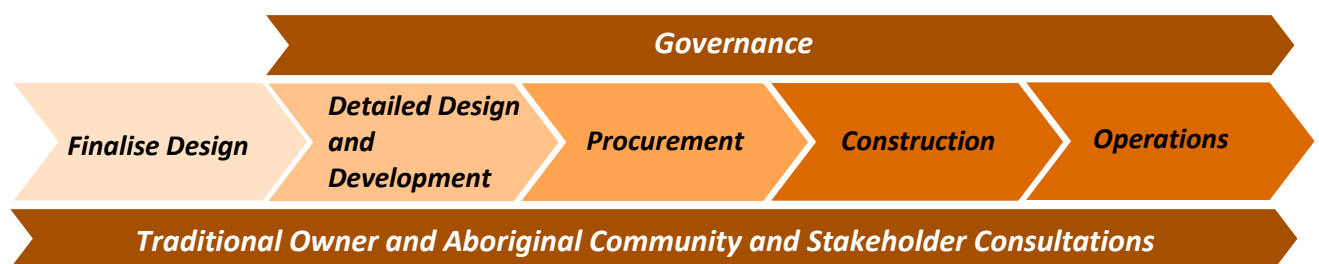
The connection to the Botanic Gardens is particularly important to the Kaurna people given the significance of the land on which the Gardens are situated and their proximity to the proposed build site for the AACC. Specific observations related to this were that:

- The AACC should physically open up to and connect with both the gardens and North Terrace. The strong Aboriginal connection to this particular part of Adelaide can be shared by Kaurna people with visitors to the AACC. The design will need to address the security and access requirements of the Botanic Gardens after hours.
- Native plant culture can be incorporated into the Botanic Gardens and there are strong opportunities for joint projects in this area. Research could be performed over the native plants in the garden and the Botanic Gardens can assist in telling the story of Aboriginal connection to plants (for agriculture, food, medicine, shelter and other uses). This may lead to new aspects of the gardens being developed to create the opportunity to explore the importance of Bush foods and the usage of native plants by Aboriginal people.

2.9 Phasing of the project

The delivery of the AACC will be a complex program involving many stakeholders across all aspects of development, procurement, construction and operations. A high level overview of the preliminary phasing of the project is provided in Figure 2 below.

Figure 2: Preliminary phasing of the project



The stakeholder engagement and consultation has highlighted the importance of good governance across the delivery stages and operations of the AACC. Governance should acknowledge the two different systems of authority (Aboriginal and non-Aboriginal) in operation and seek to make decisions based on consultations with Traditional Owners, Aboriginal peoples and key stakeholders to establish a best practice governance framework across the project lifecycle.

Most importantly, establishing an appropriate reference group to provide Aboriginal engagement and consultation to support all of the next phases is important. Equally, ensuring all of the phases of this project follow the guiding principles and ensure a culturally appropriate engagement framework will be important for its success.

A number of potential procurement strategies exist for the delivery of the AACC and there is an opportunity to use them to increase Aboriginal economic participation, education, training and employment.

A strong message throughout the consultation was that work could commence on the development of digital and technology assets that will “bring the stories to life” long before construction of a physical building is completed. This should be considered as part of the phasing of the project. This would also give Aboriginal people and the community the opportunity to connect with the Vision of the AACC much earlier.

3 *Background and Approach to Stakeholder Engagement and Consultation*

3.1 *Background*

Prior to the 2018 election, the State Government committed, through its Strong Plan for Real Change, to transform part of the old Royal Adelaide Hospital site (Lot Fourteen) into an Aboriginal Art and Cultures Centre. Key policy elements were:

- To deliver a major cultural element of world significance.
- Be a significant attraction for Australian and international visitors.
- Provide a gateway to Aboriginal Australia.
- Provide an opportunity to celebrate the oldest living cultural history in the world.
- Ensure the involvement of Aboriginal leaders in its planning and implementation.
- Create opportunities for Aboriginal employment.

In December 2018, the State Government launched the Aboriginal Affairs Action Plan to improve the opportunities and services available to Aboriginal South Australians. The plan outlines a series of initiatives and actions for completion by agencies during 2019-20, including a commitment to undertake engagement with Aboriginal communities, the South Australian Museum (SAM) and the Art Gallery of South Australia (AGSA) to define the scope and vision for the AACC and determine the schedule for its' construction.

DPC engaged PricewaterhouseCoopers (PwC) who have worked in conjunction with PwC's Indigenous Consulting (PIC) to manage and coordinate the initial stakeholder engagement and consultation phase of the AACC project to assist with:

- *defining the vision, scope and scale of the project, including advice as to how ongoing relationships and collaboration with the Aboriginal communities may be fostered and supported.*
- *the potential phasing of the project.*
- *recommendations as to a suitable governance model (for both the project and the ongoing operation of the AACC).*

A key aspect of the process consisted of pre-consultations with the identified primary stakeholders, who were:

- Kurna Yerta Aboriginal Corporation (KYAC)
- First Nations of South Australia Aboriginal Corporation (FNSA)
- Tandanya National Aboriginal Cultural Institute (Tandanya)
- SA Museum (SAM)
- SAM Aboriginal Advisory Committee (SAMAAC)
- South Australian Aboriginal Advisory Council (SAAAC)
- Art Gallery of SA (AGSA)
- State Library of South Australia (State Library).

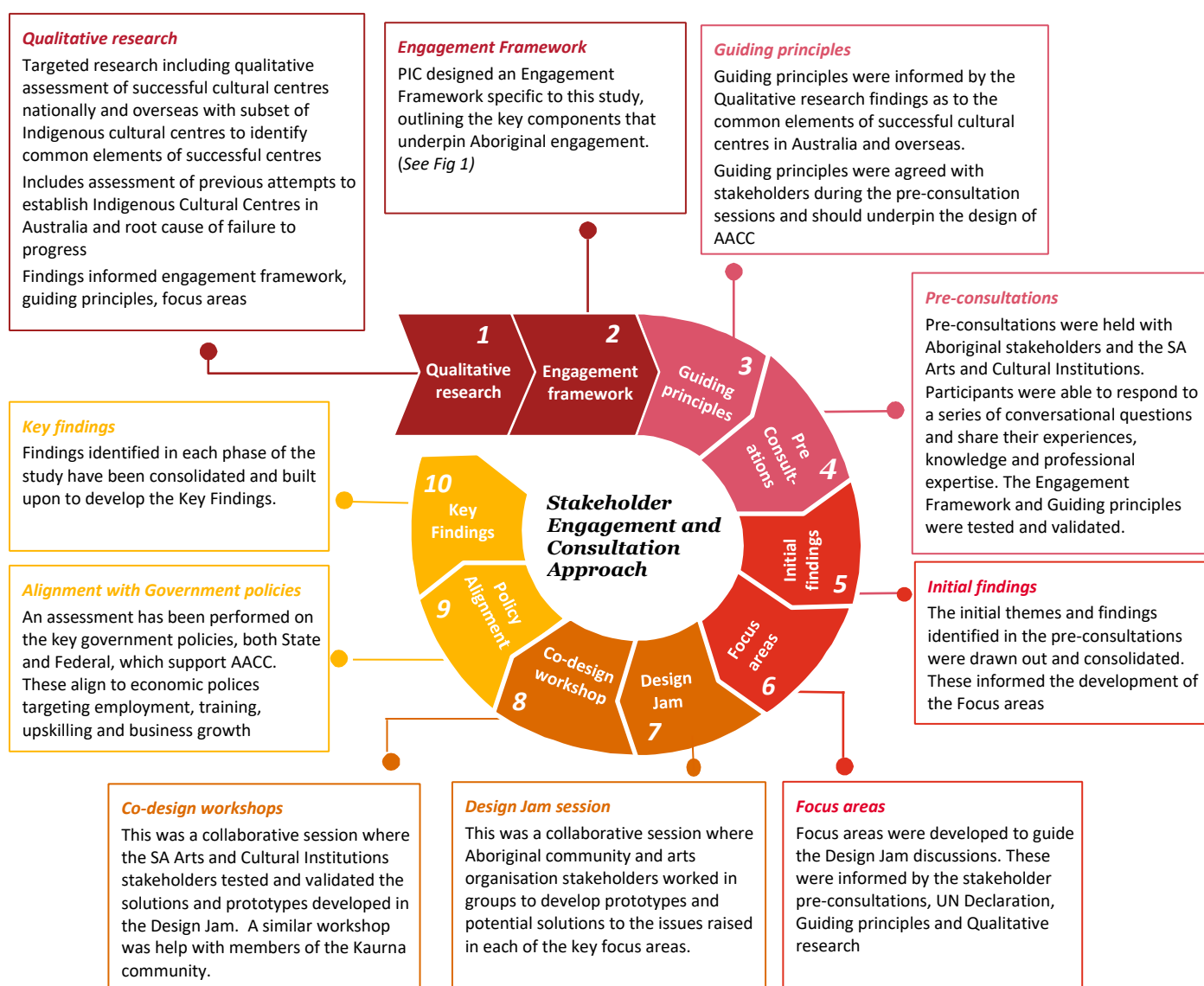
Given the potential nature and role of the AACC, the Government identified other relevant stakeholders to consult to provide relevant perspectives as follows:

- Botanic Gardens and State Herbarium of South Australia (Botanic Gardens)
- History Trust of South Australia (History Trust)
- Ananguku Arts and Cultural Aboriginal Corporation (ku Arts)
- APY Art Centre Collective Aboriginal Corporation (APY Arts Collective).

3.2 Stakeholder Engagement and Consultation Methodology and Approach

Figure 3 illustrates the iterative approach taken, by which the findings from each stage of the stakeholder engagement and consultation were tested, validated and built upon in subsequent stages. This approach is used to reach well developed outcomes and conclusions that address the fundamental principles that will ensure the AACC project is successful.

Figure 3: Aboriginal Art and Cultures Centre - Stakeholder Engagement and Consultation Approach



Coupled with this approach, PwC and PIC applied a mixed methodology to the development of the project deliverables. This mixed methodology enhanced the degree of stakeholder participation and reflection in the development of the final deliverables. These methodologies are designed to preserve stakeholders' traditions, culture, and leadership throughout the process so that the findings and recommendations accurately reflect their input and influence. The methodology included:

Human Centred Design – which places the human at the centre of everything we do, and it considers how a system can work for the person, then how the person fits within a system.

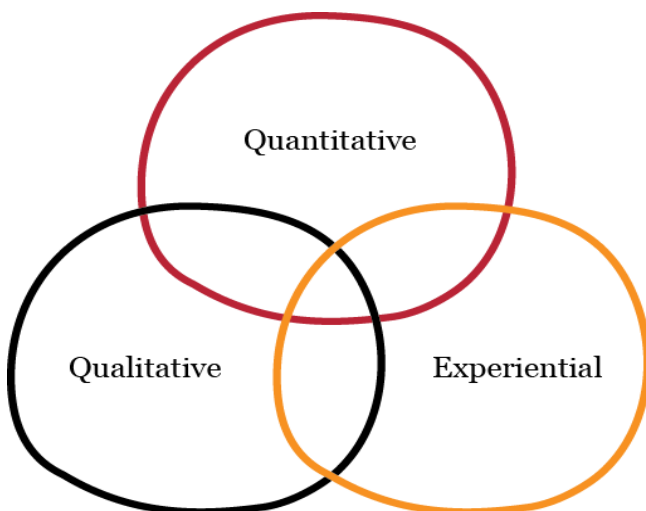
Co-design – which is a form of human-centred design that is focused on having the right people, in the right environment, asking the right questions, at the right time. It is based on a participatory action research approach that facilitates transparency, and respects tradition, culture, protocol, community, leadership, Elders and individuals. Co-design helps bring the stakeholder voice to the stakeholder engagement and consultation, recognising that each person has a different set of needs based on their unique circumstances that must be considered in an individualised and community-centred response.

Appreciative Inquiry – which moves Aboriginal program design and development from a problem focused deficit based approach to problem solving, to a strengths based methodology that:

- Enabled those who are directly affected by decisions and outcomes to be actively involved in the design, development, implementation and evaluation of the AACC.
- Facilitated a 'possibility space' to promote the development of innovative ideas that effectively responded to the needs and priorities of the Aboriginal stakeholders and the SA Arts and Cultural Institutions.

A three-framed approach has been taken to conduct research through a human-centred design lens. We have considered data from different sources: quantitative (what we can measure), qualitative (what we can observe) and experiential (what we can do). The figure below demonstrates how these different sources of data interact.

Figure 4: A blended qualitative, quantitative, and experiential research approach



By combining data from multiple sources in these three frames, insights are gained that would not be available if the issue is considered from only one lens. The combination of the insights gained through this methodology delivered by a team of predominantly Aboriginal people enables unique insight into the strengths and challenges of the AACC.

This report brings together the learnings and outcomes of each phase in a focussed report for DPC with specific observations in line with the objectives of the stakeholder engagement and consultation. For each of the key components of the vision and scope, we have provided key findings, where needed, for DPC to consider as part of the next phase of this project.

4 Qualitative Research

In assessing the AACC, it was prudent to look at similar centres, both nationally and internationally, as well as the initiatives that are currently being, and have previously been attempted across the country. This chapter provides context for these initiatives and facilities.

This context can inform the development of the AACC, outline what has been included in other successful cultural centres, what can set the AACC apart and what can be learned from prior unsuccessful attempts at developing Indigenous cultural centres. This chapter discusses:

- Iconic international cultural centres.
- Australian cultural centres.
- Previous proposals for Indigenous cultural centres in Australia.
- South Australian initiatives.

4.1 *Iconic international cultural centres*

There are many world renowned, iconic cultural offerings across the globe. A selection have been investigated for this assessment to identify the elements that are required for a successful, internationally significant and respectful cultural offering.

Squamish Lil'wat Cultural Centre (First Nations Museum) – Whistler, Canada

This centre was built by the Squamish and Lil'wat Nations, the two traditional custodians of the land, and embodies the spirit of partnership between the two nations and their joint desire to grow, preserve and share their traditions and culture. The centre showcases the art, history and culture of the two First Nations communities that lived in the Whistler area and provides various exhibitions, tours, interactive workshops, and traditional song and story displays. It also provides a café that showcases the unique modern First Nation cuisine and offers venue spaces that can be hired for weddings and events.²

National Museum of the American Indian (Smithsonian) – Washington, DC and New York, United States of America

The National Museum of the American Indian (NMAI), part of the Smithsonian – the world's largest museum complex, is committed to bringing American Indian voices to everything it displays and writes, and to providing an honest and thoughtful conduit to past, present and future American Indian cultures. The NMAI is located in both Washington and New York.

Designed in collaboration with Indigenous tribes and communities, the museum in Washington opened in 2004 under the leadership of a Native American Indian director. The Washington museum provides galleries, performance spaces, lecture theatres, education and research. The New York museum provides exhibitions, research, educational activities, and performing arts programs.

The NMAI is considered a gathering place of profound meaning and affirmation for Indigenous people. The museum seeks to counteract the ignorance and bias of the American people by providing knowledge and perspective to ensure people are properly informed. The museum has partnered with Native American Indian people to ensure their complex stories are told accurately and completely.³

² <https://slcc.ca/>

³ <https://americanindian.si.edu>

National Museum of African American History and Culture (Smithsonian) – Washington, DC, United States of America

Opened to the public in 2016, the National Museum of African American History and Culture is the only museum dedicated exclusively to African American life, history and culture. The museum has four pillars upon which it stands:

- It provides an opportunity for those who are interested in African American culture to explore the history through interactive exhibitions.
- It helps all Americans see how their stories, their histories, and their cultures are shaped and informed by global influences.
- It explores what it means to be an American and share how American values like resiliency, optimism, and spirituality are reflected in African American history and culture.
- It serves as a place of collaboration that reaches beyond Washington, DC to engage new audiences and to work with the myriad of museums and educational institutions that have explored and preserved this important history well before this museum was created.⁴

The curatorial team preserves, documents, interprets, and makes the collections accessible. There are now almost 37,000 artefacts, documents, photos and media at the museum.

Te Puia – Rotorua, New Zealand

Te Puia is a premier cultural centre in New Zealand which offers experiences and packages that blend Maori culture and geothermal wonder. Te Puia attracts half a million visitors each year to its various attractions which include art, history, Māori cultural performances featuring traditional storytelling, song and dance, carving and weaving, and its active geyser and kiwi viewing enclosure.

It is home to the New Zealand Māori Arts and Crafts Institute which was established in 1926 and offers carving, weaving and other traditional art forms. Prior to establishment of this centre, these traditional art forms were in danger of being extinct and this institute has helped revive and preserve these traditions.

This not-for-profit centre does not require government funding as it reinvests all its trading surplus back into the programs and initiatives offered. Te Puia supports local organisations and events in the Rotorua community including scholarships for its Māori Arts and Crafts Institute.⁵

Auckland War Memorial Museum – Auckland, New Zealand

The Auckland War Museum was one of New Zealand's first museums and it has occupied its current site since 1929. The total visits to the museum in 2017 was over 930,000.

The Museum provides distinguished Māori and Pacific Island collections and tells the story of New Zealand, its place in the Pacific and its people. The Museum boasts over 1,000 Māori treasures displayed at the Māori galleries and it is the only venue in Auckland that provides daily Māori cultural performances including a moving version of the world-famous haka (a war dance).⁶

Apartheid Museum – Johannesburg, South Africa

The Apartheid Museum provides the apartheid story as dealt with by twentieth century South Africa. It exhibits a series of 22 individual exhibitions which tell the confronting and emotional story of racial discrimination and

⁴ <https://nmaahc.si.edu/>

⁵ <https://tepuia.com/experiences/te-ra/>

⁶ <http://www.aucklandmuseum.com>

white supremacy and the struggle that many South Africans experienced to overthrow this oppression. It provides an opportunity for local and international visitors to be educated on the effects of the apartheid and the changes that were brought by the new constitution. The museum exhibits confrontational films, photos, stories and artefacts which illustrate the events and individual stories which were part of this epic saga.⁷

Guggenheim Foundation – New York City, United States of America

Founded in 1937, the Solomon R. Guggenheim Foundation is dedicated to promoting the understanding and appreciation of art, primarily of the modern and contemporary periods, through exhibitions, education programs, research initiatives, and publications. The Guggenheim constellation of museums that began in the 1970s when the Solomon R. Guggenheim Museum, New York, was joined by the Peggy Guggenheim Collection, Venice, has since expanded to include the Guggenheim Museum Bilbao (opened 1997), and the Guggenheim Abu Dhabi (currently in development). The Guggenheim Foundation continues to forge international collaborations that celebrate contemporary art, architecture, and design within and beyond the walls of the museum, including the Guggenheim Social Practice initiative, the Guggenheim UBS MAP Global Art Initiative, and The Robert H. N. Ho Family Foundation Chinese Art Initiative.⁸

Museum of Islamic Art – Doha, Qatar

The Museum of Islamic Art represents Islamic art from three continents over 1,400 years. Through safeguarding masterpiece collections of Islamic art and showcasing extraordinary exhibitions, the Museum of Islamic art aims to share knowledge, spread curiosity, understanding, and joy. The Museum of Islamic Art's masterpieces come from diverse societies - both secular and spiritual. Pieces in the collection are all connected by Islam, but many are non-religious in nature. The building has a focus on the geometric patterns of the Islamic world creating a unique environment for the museum's collections. The design is influenced by ancient Islamic architecture however the geometry provides a contemporary design and feel. The building is five-storeys including temporary and permanent galleries, a museum store, a library, café, 200-seat theatre, classrooms and a restaurant. Prayer rooms and other specific facilities are provided to cater for Muslim visitors.⁹

Africa Centre – Cape Town, South Africa

The Africa Centre, established in 2005, is an international centre for creativity, artistic excellence and intellectual engagement. The Africa Centre is based in Cape Town, South Africa, and has social innovations that extend across the African continent. The vision of the Africa Centre is delivered through a range of programmes presented both in live format across Africa and through virtual media for anyone to engage with. The current projects include:

- Artists in Residency – A program designed to support and celebrate artists from Africa who are provocative, innovative and highly engaged both with the social issues and their art forms. The program works in partnership with residencies throughout the world to identify African artists and fund their expenses to the residency;
- Badilisha Poetry X-Change – The program is both an online audio archive and Pan-African poetry show delivered in radio format;
- Everyday African Urbanism – A conceptual framework that focuses on the micro-spaces of everyday engagement and interaction. A key intervention of the framework has been The Food Security Lab, a 16 month research project focusing how households with a monthly income of less than 400AUD manage their food requirements;

⁷ <https://www.apartheidmuseum.org>

⁸ <https://www.guggenheim.org/foundation>

⁹ <http://www.mia.org.qa/en/about>

- Talking Heads - Through a series of intimate live events, short videos and audio casts, Talking Heads profiles and platforms some of the exceptional ideas that have originated from the African continent, and the people behind them who live, work and innovate in Africa across all spheres of public and private life; and
- WikiAfrica – A collaborative effort to rebalance the lack of information about all aspects of Africa on Wikipedia. Its aim is to inspire, activate, support and sustain the continuing contribution of individuals, communities and organisations from across the continent on Wikipedia.¹⁰
- Infecting the City – A free multi-disciplinary public arts festival that brings artistic excellence, socially engaged performance and visual art to the communal and public spaces of Cape Town;

Museum of New Zealand Te Papa Tongarewa – Auckland, New Zealand

In the 1980s the New Zealand Government recognised that the existing national museum no longer represented the increasingly diverse community. The Museum of New Zealand Te Papa Tongarewa Act 1992 (the Act), demonstrated a shift to represent New Zealand’s culturally diverse society and reach a broader audience. Under the Act, Te Papa:

- United the National Museum and National Art Gallery as one entity.
- United the collections of the two institutions so that New Zealand’s stories could be told in an interdisciplinary way.
- Created a partnership between Tangata Whenua (Māori, the indigenous people of New Zealand) and Tangata Tiriti (people in New Zealand by right of the Treaty of Waitangi).
- Allowed the museum to speak with authority.
- Represented and appealed to New Zealand’s increasingly diverse society.
- Created a place for discussion, debate, involvement, and celebration.
- Linked the past, present and future.

The Māori name, ‘Te Papa Tongarewa’, translates to ‘container of treasures’. A fuller interpretation is ‘our container of treasured things and people that spring from mother earth here in New Zealand’.

¹⁰ <http://www.africacentre.net/we-are/>



Findings

The research undertaken on international cultural centres has determined that the following key elements have contributed to the success of these centres:

- A range of offerings within the centre that provide for a unique and memorable experience. These may include performances, films, artefacts, displays, educational facilities and interactive workshops. The centre may also offer spaces for hire, retail options and cafes or restaurants as ancillary services and experiences.
- Indigenous people are involved in the operation to inform or tell their past stories and to ensure an accurate and complete reflection.
- Collaboration with Indigenous groups to design, operate and govern the centre.
- Developing a centre that can generate its own revenue and be commercially sustainable.
- Offering support and assistance to local, Indigenous artists through programs or scholarships.
- Providing thought provoking and confrontational content to provide viewers with an accurate reflection of the historical events and stories of the Indigenous groups.

4.2 Australian cultural centres

This section provides an overview of a number of art and cultural centres both Indigenous and non-Indigenous. The analysis provides context to the AACC's development through examples of the functions that similar centres offer. This is not a prescriptive assessment of cultural centre functions and elements, but rather provides insight into leading global cultural centre developments. A summary of the findings provides an overview of common themes.

Art Gallery of South Australia – Adelaide, Australia

The AGSA houses one of Australia's largest and most impressive art collections, with some 38,000 works. Opened in 1900, the AGSA is known for its collections focused on Aboriginal and Australian art. Almost 90 per cent of AGSA's collection has been acquired through private gifts and funding, and from 1939 the Gallery has continued to increase its focus on acquiring works from Aboriginal painters. AGSA is notably the first major Australian gallery to do so, particularly since the 1950s, marking a major change in the way Aboriginal art was seen and displayed. Until this time public collections of Aboriginal art were found mostly in ethnographic collections of museums. Today, AGSA aims to engage South Australians from a diverse parts of the community in the visual arts, and to be a major attraction for interstate and international visitors. It maintains its focus on allowing international and national visitors to experience the uniqueness and cultural identity of South Australia, including its rich Aboriginal peoples and cultures.

National Gallery of Victoria – Melbourne, Australia

The National Gallery of Victoria (NGV) is the oldest and most visited gallery in Australia. Situated over two buildings – NGV International and NGV Australia – the NGV hosts a wide range of international and local artists, exhibitions, programs and events; from contemporary art to major international historic exhibitions, fashion and design, architecture, sound and dance. Founded in 1861, today the NGV holds the most significant collection of art

in the region, of more than 70,000 works that span thousands of years and a wealth of ideas, disciplines and styles.¹¹

Koorie Heritage Trust – Melbourne, Australia

The Koorie Heritage Trust at Federation Square takes Koorie peoples, culture and communities from the literal and figurative fringes of Melbourne to a place that is a central meeting and gathering place for all Victorians. The presence at Federation Square is a bold statement and significant recognition of the shared history and the importance of Koorie peoples and communities as part of a broader 21st century community. The motto of Koorie Heritage Trust and the logo are synonymous; “gnokan danna murra kor-ki” which translates to “give me your hand my friend” and the logo is an image of clasped black and white hands, representing Aboriginal and non-Aboriginal people joining in goodwill and cooperation. The Koorie Heritage Trust offers a range of programs and services including:

- The only public collection in Victoria dedicated solely to Koorie art and culture comprising artefacts, pictures and photographs as well as an Oral History Program and a Reference Library.
- A cultural education service that includes guided walking tours, cultural competency training and programs developed specifically for schools and educators.
- An annual exhibition program with an emphasis on showcasing young and emerging Victorian Aboriginal art and artists.
- A Koorie Family History Service.
- A retail shop dedicated exclusively to showcasing the uniqueness of Victorian Aboriginal art and design.¹²

Araluen Arts Centre – Alice Springs, Australia

The Araluen Arts Centre operates as the visual art and performance hub of Central Australia, presenting an annual program of exhibitions, performances, and film. Known as the keeping place of stories, Araluen Arts Centre holds within its spaces some of the most significant works of art in Central Australia and brings to the stage world class performances from around the nation. The Araluen Arts Centre was officially opened in 1984 in response to the Alice Springs Community's lack of a central hub for artistic achievement and experimentation. It started out of the need for the Central Australian Art Society and Alice Springs Art Foundation to house and exhibit their respective annual national acquisitive art prizes, Araluen Arts Centre began with two art galleries, a 500-seat proscenium arch theatre, and a multipurpose art space named Witchetty's. In 2000 it evolved into its current form adding a further two art galleries - including the signature Albert Namatjira Gallery.

Araluen Arts Centre is built around a culturally significant 300 year old corkwood tree that now sits in the centre of its sculpture garden. The Araluen Galleries showcase the beginning and continuing development of the contemporary Aboriginal art movement, particularly of Central Australia and the Western Desert Region as well as significant local contemporary artists in their response to place. The Araluen Art Collection includes original artworks by renowned watercolourist Albert Namatjira and his artistic response to the Central Australian landscape.¹³

¹¹ <https://www.ngv.vic.gov.au/about/>

¹² <http://korieheritagetrust.com.au/about-us/>

¹³ <https://dtc.nt.gov.au/arts-and-museums/araluen-cultural-precinct/about-araluen-cultural-precinct>

White Rabbit Gallery – Sydney, Australia

The White Rabbit Gallery was opened in 2009 to showcase what has become one of the world's most significant collections of Chinese contemporary art. Dedicated to works made in the 21st century, the White Rabbit Collection is owned by Judith Neilson (billionaire and philanthropist), who was inspired to establish it on a 2001 trip to Beijing. Judith Neilson makes regular trips to China and Taiwan to augment the Collection, which now includes about 2,500 works by more than 500 artists. Since the Gallery can house only a fraction of the Collection at any one time, there are two new exhibitions a year, each involving a full rehang. The White Rabbit Gallery is a registered charitable institution funded solely by Judith Neilson.¹⁴

Museum of Old and New Art – Hobart, Australia

The Museum of Old and New Art (MONA) is Australia's largest private museum and one of the most controversial private collections of modern art and antiquities in the world. Many of the exhibitions have pushed the boundaries and are at the centre of debate on what is acceptable. Described by its owner as a "subversive adult Disneyland", the collection includes everything from ancient Egyptian mummies to some of the world's most infamous and thought-provoking contemporary art. With around 300 art works on display, the collection takes up three floors within a subterranean architectural building. The 3.5 ha site includes a function centre, Moorilla winery and vineyard, a cellar door and wine bar. There is also the Source restaurant, a 63-seat cinema, the MONA Library and Gallery and eight accommodation pavilions. Visitors can catch a high speed ferry from Hobart's waterfront for a 30-minute ride up the River Derwent.¹⁵

Desart – Alice Springs, Australia

Desart is the Association of Central Australian Aboriginal Arts and Crafts Centres. Established in 1992 and incorporated in 1993, Desart's members include 41 independently governed Aboriginal Art and Craft Centres representing 8,000 artists. Desart is governed by a 10 member Aboriginal executive committee elected from the membership regions and currently employs seven staff, servicing a membership area of 1.221 million square kilometres. The Desart program of activities is based on the principles of capacity building, better business practices, leadership and good governance across the three tiers of art centre operations – directors, art centre staff and artists. These principles are put into practice through professional development opportunities, accredited and non-accredited training, and tailored workshops with professional facilitators, building networks, support and mentoring.¹⁶

¹⁴ <http://www.whiterabbitcollection.org/the-gallery/about/>

¹⁵ <https://www.discovertasmania.com.au/home/top-10-attractions/attraction-2>

¹⁶ <https://desart.com.au/what-we-do/>



Findings

The domestic cultural centres discussed offer many unique experiences for visitors and users of their facilities. An assessment of the cultural centres reveals:

- Some cultural centres operate across multiple buildings and multiple site locations.
- Architectural design is symbolic and often relates to the surrounding environment or cultural traditions yet with a view to being contemporary and iconic.
- Some cultural centres are founded through legislation, ensuring their continual existence and support from government.
- Some cultural centres are established and operated through contributions from philanthropists and high net worth individuals.
- Rotating exhibitions and displays are a common offering.
- All centres offer programs across a range of media including print, online/virtual, radio and television broadcast, performance and exhibitions.
- Cultural diversity is common across many centres, promoting and exploring the interactions between cultures within society.
- Education and debate is recognised as an important function of cultural centres.
- Research is a common role of a cultural centre.
- Provocation of audiences is a common element through cultural centres.
- Connection to the past is an important element that is recognised through all aspects of some cultural centres (including: site, design, education and programs).

4.3 *Previous proposals for Indigenous Cultural Centres within Australia*

An Aboriginal Art and Cultures Centre with a Vision that encompasses all of Australia is yet to be developed. Over the past 30 years, there have been a number of attempts, however none have been successful. In recent years, several proposals have been announced by State and Territory governments, however none have yet been delivered. It is necessary to understand the current national trend in proposals for similar centres to assess the themes and development stages that these projects reached or are currently in, and particularly to understand why these visions have not been realised. This analysis was performed in June 2019 and may not reflect more recent developments. A summary of the findings is provided below.

Western Australia

Western Australia has announced plans to develop an Indigenous cultural centre on four separate occasions:

- 1980s – Indigenous art centre that would “float” on the Swan River.
- 2007 – Indigenous cultural centre that would be part of the Western Australian Turf Club.
- 2009 – World Centre for Indigenous Culture.

- 2011 – National Indigenous Cultural Centre.¹⁷

There is limited evidence available on the development proposed in the 1980s. The 2007 development was an idea proposed by the incumbent Federal government at the time. This proposal lost traction following the change of government that year.¹⁸

The 2009 proposal for a World Centre for Indigenous Culture was a vision of the Committee for Perth, an organisation with a purpose to promote cultural diversity, economic prosperity, sustainability and world-class amenity in Perth.¹⁹ The Committee for Perth released a report detailing their ambitions for the development titled, *Research Report – World Centre for Indigenous Culture*. The concept had been prepared following initial consultation with approximately 150 Aboriginal people, a further large scale consultation with more than 500 Indigenous and non-Indigenous stakeholders involved in the arts and cultural community, and review of existing local, national and international cultural centres and museums.²⁰ The proposal, while being mentioned in media following the release, did not gain traction.

In 2011, the Chamber of Arts and Culture Western Australia proposed that the State Government seek a funding commitment from the Federal Government to site a National Indigenous Cultural Centre in Perth, together with a funding commitment to a feasibility study, business case and development of a recommended process for establishing the cultural centre.²¹

In 2013, the State Government disclosed that a \$500 million landmark Indigenous cultural centre would be a drawcard at a central development along the Swan River, despite terminating the project at the time.²² Instead, the State Government said that the \$428 million redevelopment of the Western Australian Museum was the principal cultural infrastructure priority.²³

Northern Territory

A key policy initiative of the Northern Territory Government is the delivery of an Indigenous Arts Trail throughout the Northern Territory to position the Territory as a world-class cultural and tourist destination, including:

- National Aboriginal and Torres Strait Islander Art Museum (NATSIAM) – A collection of globally significant pieces from the world’s oldest continuing culture.
- National Indigenous Cultural Centre – A centre to celebrate the historic and ongoing contribution of Indigenous culture to Australia. The project is being managed by the Nganampa Anwernekenhe Development Corporation.
- Arts Trail Gallery Extension Program – A program delivering targeted gallery infrastructure upgrades in Tennant Creek, Katherine and Arnhem Land.
- Arts Trail Regional Stimulus Grants – A grants program to provide up to \$100,000 to not-for-profit art centres, galleries, museums, libraries and keeping places across the Northern Territory.²⁴

In November 2017, the Initial Scoping Steering Committee for the NATSIAM submitted a report to the Northern Territory Government with options and recommendations for the development and establishment of the gallery

¹⁷ <https://www.theaustralian.com.au/arts/review/aboriginal-arts-and-cultural-centre-who-will-host-the-nations-first/news-story>

¹⁸ <https://www.smh.com.au/national/campbell-quits-over-meeting-20070304-gdplcq.html>

¹⁹ <https://www.committeeforperth.com.au/about-us>

²⁰ <https://www.committeeforperth.com.au/assets/documents/CulturalCentresCombinedReportsNov2009.pdf>

²¹ <https://www.cacwa.org.au/documents/item/215>

²² <https://thewest.com.au/entertainment/art/indigenous-centre-still-part-of-plan-ng-ya-342313>

²³ <https://thewest.com.au/entertainment/art/indigenous-centre-still-part-of-plan-ng-ya-342313>

²⁴ https://artstrail.nt.gov.au/__data/assets/pdf_file/0011/492662/steering-committee-report.pdf

(including the mission, collection and curatorial program, management and governance for the gallery, economic contribution to the state, and Indigenous consultation and engagement plan). A potential site location at Desert Park on the outskirts of the township of Mparntwe (Alice Springs) was also recommended. In contradiction to the report's findings, the Northern Territory Government announced that the project will be developed on an alternative site at Alice Spring's Anzac Oval²⁵.

The project is expected to cost \$150 million. The Northern Territory Government has committed \$50 million and is currently seeking funding from the corporate sector and Federal Government.²⁶

Most recently, the Northern Territory Government, through the Department of Tourism and Culture, has announced a Reference Group that will provide advice and recommendations which may relate to:

- Development of the purpose and functions of the museum.
- Establishment and operation of the museum.
- Public programming, visitor experience and opening event.
- Planning and development of the building design.
- Legislation to establish the Gallery, functions, governance arrangements, accountability and reporting requirements.
- Key policy development and implementation, such as curatorial policy and collection acquisition and management, workforce planning and enterprise development.
- Advocacy and consultation and engagement with stakeholders, including with key Aboriginal and Torres Strait Islander peak bodies and artist organisations, traditional owners and individuals – locally, Territory wide and nationally.
- Promotion and marketing of the Gallery to position it as a national and international tourist destination, and linking it with Territory art centres and the broader Arts Trail.
- Fostering and building relationships with galleries and cultural institutions with shared focus and purpose nationally and internationally, e.g. the Museum and Art Gallery of the Northern Territory – Telstra NATSIAA, AGSA – Tarnanthi Festival of Contemporary Aboriginal and Torres Strait Islander Art, and Museum of New Zealand Te Papa Tongarewa.
- Establishment and fostering of partnerships with the corporate and philanthropic sector.²⁷

Subsequent to the announcement of the government's decision to utilise Anzac oval, there was a decision to veto the project by Traditional owners given the lack of unity of Aboriginal families agreeing that the suggested site was appropriate²⁸. Given the decision of Traditional owners, the Northern Territory government and Alice Springs town council are currently in discussions for a land swap agreement by which the Civic Centre block (currently the Council office) could be used for the development of the Gallery.²⁹

Queensland

In 2018, the Queensland State Government undertook a Preliminary Business Case (PBC) for the development of an Iconic Aboriginal and Torres Strait Islander Cultural Centre. The PBC informed a submission to the Cabinet Budgetary Review Commission (CBRC) in December 2018. In June 2019, the Queensland Government has

²⁵ [https://www.abc.net.au/news/2018-03-23/nt-government-reveals-indigenous-art-museum-location-\\$150m/9582082](https://www.abc.net.au/news/2018-03-23/nt-government-reveals-indigenous-art-museum-location-$150m/9582082)

²⁶ [https://www.abc.net.au/news/2018-03-23/nt-government-reveals-indigenous-art-museum-location-\\$150m/9582082](https://www.abc.net.au/news/2018-03-23/nt-government-reveals-indigenous-art-museum-location-$150m/9582082)

²⁷ https://artstrail.nt.gov.au/__data/assets/pdf_file/0009/497538/national-aboriginal-art-gallery-reference-group-terms-of-reference.pdf

²⁸ <https://www.abc.net.au/news/2019-01-14/national-gallery-traditional-owners-division-alice-springs/10713172>

²⁹ <http://www.alicespringsnews.com.au/2019/05/01/ntg-asks-aapa-to-consult-with-custodians-on-gallery-new-site/>

provided \$2M in their budget to progress the Cultural Centre including a detailed business case and broad scale Traditional Owner engagement.

New South Wales

In the lead up to the 2015 New South Wales election, the Opposition announced that the Barangaroo development of Sydney's harbour would be home to Australia's first Indigenous cultural centre and pledged \$100 million to the project.³⁰

In the years following the election, the incumbent Government delivered a small "Black Box" audio-visual facility which showcased Indigenous material.³¹

Recently however, the City of Sydney purchased a 136 year old building in Redfern, an area synonymous with Indigenous activism around civil and land rights, with plans to develop it in to a local Aboriginal and Torres Strait Islander cultural hub.³² The Council's Aboriginal and Torres Strait Islander Advisory Panel, along with the wider community, will be consulted on the project.



Summary of Key findings

There have been many proposed and planned developments across Australia for variant Aboriginal and Torres Strait Islander Cultural Centres. A summary of this analysis confirms:

The common reasons for projects stalling or not progressing appear to include:

- *Inconsistent Traditional Owner and Aboriginal consultation.*
- *Lack of political will and / or bipartisan support.*
- *Budget constraints on arts and social infrastructure.*
- *Inadequate site selection processes.*
- *Insufficient project feasibility / evaluation.*

4.4 South Australian initiatives

South Australia, like the other States and Territories across Australia, has set out a number of times to celebrate the unique culture, traditions and history of its Aboriginal peoples by developing a large scale cultural institution (Tandanya), Aboriginal festivals and Aboriginal art collectives. The initiatives within South Australia include:

Tandanya – Adelaide

Established in 1989, Tandanya is Australia's oldest Aboriginal-owned and managed multi-arts centre, based in Adelaide. Tandanya has a strong reputation and history in displaying contemporary and traditional Aboriginal

³⁰ <https://www.abc.net.au/news/2015-03-21/labor-announces-indigenous-cultural-centre-barangaroo-sydney/6338114>

³¹ <https://www.theaustralian.com.au/arts/review/aboriginal-arts-and-cultural-centre-who-will-host-the-nations-first/news-story/62799e9cc98cec051a2ef2cee277df4c>

³² <https://theurbandeveloper.com/articles/iconic-redfern-heritage-building-indigenous-cultural-hub>

and Torres Strait Islander cultural expressions through visual and performing arts mediums and in featuring emerging and established artists, who come nationally and internationally to Adelaide in sharing their work.

AGSA Tarnathi Festival – Adelaide

Tarnathi is the AGSA's annual national celebration of contemporary Aboriginal and Torres Strait Islander art. Its focus is on the creation and birthing of new works and extension of practice for Aboriginal artists, and includes an art fair, public talks, performances and events. It features a bi-annual citywide festival which alternates with the next year focused on exhibitions.

Spirit Festival

Spirit Festival aimed to be South Australia's premier Aboriginal and Torres Strait Islander Arts and Culture Festival. Previously held annually, it no longer runs. Spirit Festival showcased Aboriginal and Torres Strait Islander music, dance, theatre, and featured workshops with South Australian and national artists.

Ananguku Arts and Cultural Aboriginal Corporation (ku Arts)

ku Arts works with Aboriginal artists, art centres and arts workers across South Australia, in delivering support services that allow them to realise their aspirations. ku Arts has been established for twenty years and has a strong history of providing advocacy, support services, creative skills and professional development opportunities for artists and arts workers in all stages of their career.

APY Art Centre Collective

The APY Art Centre is an Aboriginal and Torres Strait Islander owned and governed organisation celebrating Indigenous Arts and Cultures. A group of 11 Indigenous owned and governed enterprises, the APY Art Centre Collective is located on the Anangu Pitjantjatjara Yankunytjatjara Lands (APY) lands. They focus on strategic business initiatives and collaborative artistic projects, especially innovative collaborative regional artistic projects. Joined by Maruku Arts from Uluru, Tjanpi Desert Weavers based in Alice Springs, and Ara Iritja Aboriginal Corporation, the APY Art Centre Collective represents a group of the most celebrated Aboriginal art studios in Australia.

Yabarra Gathering of Light - Adelaide Fringe, illuminart and Yellaka

The 2019 Adelaide Fringe's signature project was Yabarra, an immersive Kaurna storytelling experience. With large-scale light and sound artworks placed along the Karrawirra Parri (River Torrens), this free event ran for all 31 nights of the 2019 Fringe Festival, and featured immersive audio and visual artworks sharing local Kaurna stories while illuminating the river, riverbanks and grasslands using state of the art technology.



Findings

This assessment revealed that the factors that have contributed to the success of the Aboriginal offerings currently provided in South Australia include:

- Employing Indigenous staff.
- Utilising a location that is respected, meaningful and significant to the Indigenous community.
- Focusing on culture, history and education through engaging and interactive offerings.
- Promoting the work of local artists.



Summary of Key Findings

The stakeholder engagement and consultation commenced with an assessment of the current cultural initiatives, both Indigenous and non-Indigenous, that are offered in Australia and across the globe.

The key elements that form a prosperous and sustainable Centre (and common causes of unsuccessful initiatives) have been leveraged to develop the engagement framework, guiding principles, focus areas and the project deliverables. These findings should continue to be leveraged to ensure the design and functionality of the proposed AACC is similarly successful.

Key findings demonstrate the importance of:

- *Aboriginal consultation and engagement including during the design and development of the Centre.*
- *Bipartisan support.*
- *Adequate funding.*
- *The development of guiding principles (eg. Truth-telling, Healing and wellbeing, Collaboration, Sustainability and Ownership) to underpin successful project design, development and delivery.*

5 Stakeholder engagement

Preliminary engagement with key stakeholders was paramount to identify key themes and focus areas, and to ensure consideration was given to the Aboriginal peoples of South Australia. The findings and outcomes of the engagement and consultation also provided the foundation for the development of this report.

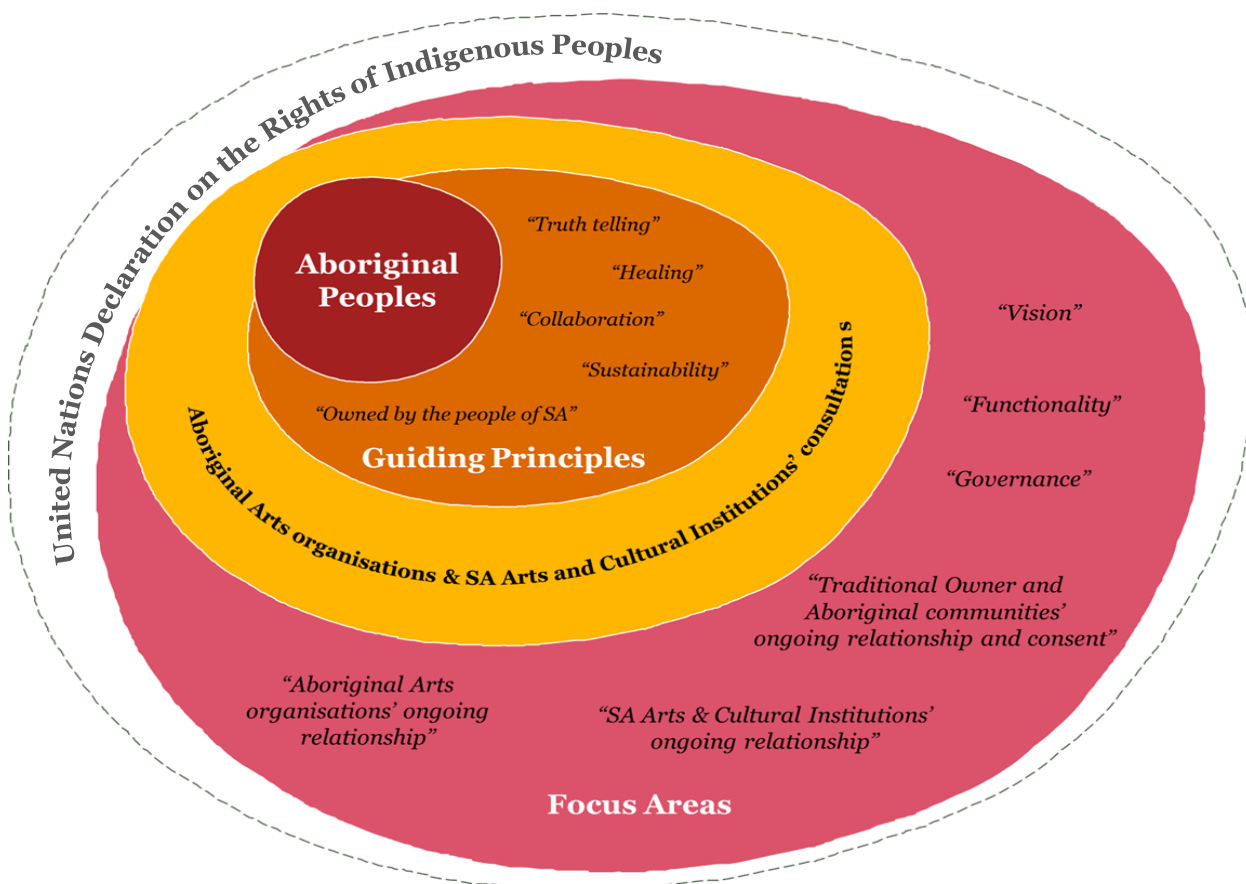
This chapter provides an overview of the stakeholder engagement carried out including the:

- Engagement Framework.
- Stakeholder pre-consultations.
- Aboriginal Stakeholder Design Jam workshop.
- SA Arts and Cultural Institutes' Co-Design Workshop and Kaurna community members workshop.

5.1 Engagement Framework

PIC designed an Engagement Framework specific to this project, outlining the key components that underpin Aboriginal engagement.

Figure 5: Engagement Framework



The key considerations that informed the Framework included:

□ **United Nations Declaration on the Rights of Indigenous Peoples (UN Declaration)**

Advancing and protecting the rights of Indigenous peoples of United Nations countries is the core of the UN Declaration, and it provides guidance on how to advance reconciliation between Aboriginal peoples and the wider Australian community. The UN Declaration provides an overarching framework which supports the approach to Aboriginal engagement for this project. PIC confirmed this approach during the stakeholder pre-consultations, the “Design Jam” workshop, the SA Arts and Cultural Institutes co-design workshop and the Kaurana community members workshop.³³

□ **Aboriginal peoples**

Aboriginal peoples, positioned at the centre of the framework, represent the Kaurana people with the Aboriginal communities of South Australia and their unique knowledge systems. Consideration of the Aboriginal peoples was paramount to the stakeholder engagement and consultation processes given they will influence and be at the heart of the AACC.

□ **Guiding principles**

The guiding principles were determined following analysis of similar initiatives and facilities that exist in Australia and internationally, and the key elements vital to success and long term sustainability. These principles were then tested and agreed with stakeholders and should underpin the design of the AACC.

□ **Aboriginal Arts organisations and SA Arts and Cultural Institutions’ Consultations**

This report along with key elements of the process, were informed by stakeholders from key Aboriginal Arts organisations and the SA Arts and Cultural Institutions. The purpose of this process was to gain insight into the views and opinions of key stakeholders and determine what they consider to be vital to the success of the proposed AACC.

□ **Focus areas**

The focus areas were developed to inform the Design Jam, Co-Design workshops and stakeholder engagement and consultation, based on the common themes that emerged from pre-consultation interviews, and research and analysis undertaken on Aboriginal and Torres Strait Islander cultural centres within Australia. The focus areas have been mapped to the objectives of the stakeholder engagement and consultation as outlined in the Official Order with DPC.

³³ <https://www.reconciliation.org.au/wp-content/uploads/2017/11/Reconciliation-Australia-United-Nations-Declaration-on-the-Rights-of-Indigenous-Peoples.pdf>

5.2 Guiding principles

The guiding principles for the AACC were considered through the analysis of similar initiatives and facilities that exist in Australia and internationally, and considering the key elements that are vital for a successful and sustainable Centre. The guiding principles were mapped against the articles of the UN Declaration and:

- Tested through the initial stakeholder engagement.
- Were fundamental in the Design Jam and Co-Design Workshops.
- Underpin the stakeholder engagement and consultation.
- Should continue to be touchstones through the development of the AACC and form the basis for the Vision.

Truth-telling

Truth-telling is a process of accurately depicting and articulating the events that occurred in the past to build a shared understanding of history. Internationally, truth-telling has long been used as a starting point for coming to terms with injustices, periods of conflict and upheaval.³⁴ Truth-telling takes a range of forms, such as truth and reconciliation commissions, historical monuments, community commemorations and education and can take place at interpersonal, local, state, national and international levels.³⁵ An iconic AACC is a unique opportunity to progress truth-telling, beyond what the State and Australia have previously had exposure to.

Healing and wellbeing

Healing is a proven way to overcome trauma and restore wellbeing, which can bring about long-term change for families and communities. Healing can be achieved through many processes that have central themes of reconnecting with culture; restoring safe and enduring relationships; and understanding the impact of trauma and finding healing pathways.³⁶ The AACC has the potential to extend healing across all levels of the community; engaging individuals; recognising the Traditional Owners of the land which the AACC is located; providing a space where all Aboriginal and Torres Strait Islander communities feel welcome; and uniting the State and nationally. The AACC should:

- encourage Aboriginal connection with culture and identity
- restore safe and enduring relationships across Aboriginal and non-Aboriginal people
- educate through truth-telling to find healing pathways.

Sustainability

The most common definition of sustainability is that of sustainable development, which is defined as “...development that meets the needs of the present without compromising the ability of future generations to meet their own needs”.³⁷ The AACC’s sustainability should be seen in all aspects of its development, construction and operation through economic, social and environmental impacts. The principle of sustainability is a direct link to the importance that Aboriginal people place on caring for Country and maintaining sites of significance.³⁸ For the AACC however, sustainability includes and goes beyond environmental management and protection. It should also be recognised through the management and operations of the AACC, ensuring economic and financial security to create continued social benefits for future generations to enjoy.

³⁴ <https://www.reconciliation.org.au/truth-telling-central-to-reconciliation-process/>

³⁵ <https://www.reconciliation.org.au/truth-telling-about-the-past-the-present-and-the-future/>

³⁶ http://healingfoundation.org.au/app/uploads/2018/02/Healing_Foundation_Brochure_Jan2018.pdf

³⁷ <http://www.un-documents.net/our-common-future.pdf>

³⁸ <http://education.abc.net.au/home#!/media/525907/indigenous-perspective-on-sustainability>

Collaboration

Collaboration involves the awareness and participation of Traditional Owners, Aboriginal and non-Aboriginal peoples in decision making. Collaboration must be a joint initiative that seeks to place resources and people who have the best knowledge and understanding about a specific topic. Previously failed initiatives are a consequence of the lack of Traditional Owner and Aboriginal community input. A key learning from previous attempts was the lack of collaboration. The current development stage of the AACC allows effective planning to ensure mistakes are not repeated and that significant benefits are generated for the people of South Australia.

Owned by the people of South Australia

The AACC must engage with all South Australians and operate in a way that engenders connection, pride and a sense of ownership. The AACC is to be developed by the SA Government for the people of South Australia. The State has a wide and diverse population. It is vital to ensure the SA Government considers for whom it is being developed throughout all planning and design.

5.3 Stakeholder pre-consultations

PwC and PIC completed pre-consultations with Aboriginal stakeholders and the SA Arts and Cultural Institutions in February and March 2019 with participants from the Aboriginal arts and cultural community as part of the engagement and co-design process.

We followed an appreciative enquiry approach to the pre-consultation process which allowed the participants to respond to a series of conversational questions and share their experiences, knowledge and professional expertise. All pre-consultations were in person and Aboriginal led by PIC Director Georgina Richters, supported by PwC Adelaide Managing Partner, Kim Cheater and PIC Senior Associate Roland Ah Chee. The stakeholders who participated are presented in Table 1.

Table 1: Pre-consultation participants

| Organisation and date |
|--|
| Kaurna Yerta Aboriginal Corporation, Monday 25th February |
| Tandanya National Aboriginal Cultural Institute, Monday 25th February 2019 |
| State Library of South Australia, Tuesday 26 February 2019 |
| ku Arts, Wednesday 27th February 2019 |
| SA Museum Aboriginal Advisory Committee, Wednesday 27th February 2019 |
| Art Gallery of South Australia, Wednesday 27th February 2019 |
| Adelaide Botanic Gardens & State Herbarium, Wednesday 27th February 2019 |
| South Australian Museum, Wednesday 27th March 2019 |
| History Trust of South Australia, Friday 1st March 2019 |
| First Nations of SA Aboriginal Corporation, Monday 25th March 2019 |
| State Governments Aboriginal Advisory Council, Monday 25th March 2019 |
| APY Art Centre Collective Aboriginal Corporation, Monday 20 May 2019 |

The participants were asked a series of questions from a pre-prepared consultation guide. A copy of the questions are at **Appendix A**.

The pre-consultation sessions confirmed that collaboration with Traditional Owners and Aboriginal people should be prioritised for success. The guiding principles were confirmed and should underpin the vision for, and development of, the AACC.

The project team then agreed that the Design Jam would focus on bringing the Aboriginal voice together to design the potential vision and scope of the AACC. This would then be tested at further Co-Design Workshops with the SA Arts and Cultural Institutions and with Kurna community members.

The findings of the pre-consultations informed the Design Jam, SA Arts and Co-design Workshops and the final report.

5.4 *Aboriginal Stakeholders Design Jam workshop*

Methodology

The Design Jam was a collaborative session which grouped Aboriginal stakeholders together to work through issues relating to the AACC and to develop potential solutions. The Design Jam followed a co-design approach, which is about having the right people, in the right environment, asking the right questions, at the right time. This approach followed six interconnected stages, as displayed in Figure 6 below.

The co-design approach was driven by collaboration with the Aboriginal stakeholders through a Design Jam workshop and with the SA Arts and Cultural Institutions and Kurna community through co-design workshops.

Figure 6: Six components of the co-design approach



The attendees at the Design Jam were from the following organisations:

Table 2: Design jam attendees

| Organisation |
|--------------|
| FNSA |
| Tandanya* |
| ku Arts |
| SAAAC |
| SAMAAC |

* Not present for the entirety of the session

2. Framing the issue

Focus areas

The Focus areas were developed to guide the Design Jam discussions. They were informed by the stakeholder pre-consultations, UN Declaration, the guiding principles and research of national best practice. The six focus areas were:

- Vision.
- Functionality.
- Governance.
- Traditional Owner and Aboriginal communities ongoing involvement and consent.
- Aboriginal Arts organisations ongoing involvement.
- South Australian Arts and Cultural Organisations ongoing involvement.

The key findings from the Design Jam for each of these focus areas are provided in Section 5.5.

Personas

Personas and user journeys were developed by the project team and introduced at the Design Jam. These fictitious characters considered demographics, ethnography, cultural views and enabled a wide range of community views to be considered. The key benefits of developing these personas were:

- Helping the Design Jam participants understand a wider group of stakeholders through contextualised and coherent stories.
- Ensuring that proposed solutions developed in the Design Jam could meet the needs of the wider community.
- Providing a human face and story to build empathy between the Design Jam participants.

The personas used in the Design Jam included:

- A respected Aboriginal elder and community member
- CEO of large Adelaide business
- Non-Aboriginal school teacher
- Member of South Australian Parliament
- Aboriginal Art Centre operator.

3. Planning the Design Jam

The Design Jam provided an environment where participants could freely express creative opinions and develop practical prototypes. This collaborative session was designed by PIC and informed by the previous work completed.

PIC facilitated the Design Jam workshop with the assistance of PwC. The day long workshop was held on 29 April 2019, and was attended by Aboriginal stakeholders from across South Australia as detailed above.

4. Prototyping with stakeholders

Prototyping is building a solution in a rapid and tangible way, and is used to understand how users want a service or product to work, not just what they want it to be. In the Design Jam, participants designed a prototype of what an iconic project like this could look like, aligned to the focus areas.

5. Analysis

PwC/PIC used the findings of the Design Jam, along with analysis of existing literature, to inform the SA Art and Cultural Institutions' co-design workshop, the Kaurna community members co-design workshop and the final report.

6. Sharing the findings

The outputs of the analysis were used to develop the key messages which were tested with the SA Art and Cultural Institutions at a Co-Design Workshop on Friday 10 May 2019 and with Kaurna community members at a co-design workshop coordinated with KYAC on 23 September 2019. The intent of this report is to enable the voices of all of the stakeholders involved to be known and heard; inform the vision of this project and to ensure that if this project progresses, the Aboriginal messages and concepts are presented in a culturally appropriate way.

5.5 Findings

The findings from the Design Jam are detailed below,

Vision

Various stakeholder groups across multiple consultation sessions have consistently communicated a vision for the AACC, describing it as an instantly recognisable, iconic building and surrounding spaces that provide an extraordinary and immersive experience, instilling pride in the incredible story and unique cultures of Australia's First Peoples. Using traditional storytelling techniques along with unique physical collections and modern technology, the AACC can tell the story of Aboriginal culture and history in a way that has never been done before. The AACC will be a dynamic, living, breathing place that has Aboriginal Peoples and Knowledges at its heart.

Further issues for consideration are in the Findings box below.



Findings

The critical aspects of the Vision from the consultation were:

- **Respect and recognition for the Kurna people**
- **Culture & Pride** – The AACC should be about giving everyone who comes an immersion into Aboriginal Culture. It is the story of Aboriginal Australia being told by Aboriginal people, and should use traditional methods, physical artefacts, people, art and modern technology in a way that leaves a lasting impression on all who experience the AACC and having people wanting to come back and experience it again. The AACC should bring to life the deep and rich culture of the oldest continuing living culture on the planet. The AACC should instil pride in all Aboriginal Australians through the stories that are told and the celebration of Aboriginal culture over 65,000 years and into the future. It should be a place where Aboriginal people feel a sense of belonging and connection, for all current and future generations. It should be a celebration and recognition of the immense achievements, ingenuity and contribution of Aboriginal people and culture.
- **Iconic** – The AACC should be instantly recognisable, uniquely Aboriginal, and a world leading example of telling the authentic story of the First Nations of Australia.
- **Collections** – The Collections should be accessible for Aboriginal people, preferably on-site at Lot Fourteen, or in a central Adelaide location
- **Digital** – Through the use of the latest digital technologies and media, the AACC should be able to tell its stories in a unique, engaging and interactive way as well as reaching an audience across the world and allow people to connect and engage with Aboriginal culture (and build an appetite for people to want to come to South Australia and experience it first-hand). Through technology, the reach and impact of the AACC will be far broader than just the physical presence on Lot Fourteen.
- **Education** – The AACC should focus on educating all who come and change the minds of many through authentic storytelling that is vibrant and engaging, immersive, bold, innovative, relevant and dynamic.
- **Aboriginal employment & economic development** - The AACC should have a strategy to maximise the employment of Aboriginal people and engaging Aboriginal organisations as suppliers.
- **Connections** – The AACC should make it easy for all visitors to connect with Aboriginal tourism and cultural experiences, Aboriginal Art experiences and Aboriginal retail and hospitality venues.
- **Research** – The AACC should develop strategic relationships with research groups and researchers to contribute to and enhance the research and knowledge of Aboriginal Australia.



Findings

The following **Guiding Principles** were identified as the potential basis for the Vision and to underpin the design and ongoing operation of the AACC:

- **Truth-Telling** - Mutual respect is required to share true and sometimes confronting information. The authentic sharing of lived experiences is required for effective healing and reconciliation.
- **Healing and wellbeing** - Aboriginal peoples understand from their Elders that you cannot forget the past but you must be able to forgive in order to move forward. Effective healing underpins reconciliation and unlocks communities' potential.
- **Sustainability** – To be sustainable, Aboriginal people must lead and be intrinsically involved in what the AACC does, what stories are told and how those stories come to life. Aboriginal people must feel a sense of “belonging” and that it is a place that they can authentically connect to and be a part of. Governance and ongoing operations of the AACC needs to reflect self-determination. Funding models need to ensure it can deliver on the vision long into the future.
- **Collaboration** - The AACC will complement other Aboriginal organisations, facilities and events already successful in South Australia. The AACC will be based on a collaborative working model with arts and cultural institutions across the state, the country and around the world to access and leverage the knowledge and relevant collections in order to deliver on the vision.
- **Owned by the people of South Australia** - The AACC must engage with all South Australians and operate in a way that engenders connection, pride and a sense of ownership.

Functionality

As highlighted in Chapter 4, PIC has assessed the similar initiatives and facilities that exist in Australia and internationally, and the key elements that are vital for a successful and sustainable initiative. PIC has also considered unsuccessful attempts to establish similar centres across Australia and highlighted the key learnings from these projects. This along with pre-consultation findings has assisted in informing the functionality of the AACC.

Design Question

To understand the **Functionality** of the AACC, the Design Jam had a designated working group who developed solutions that would assist in informing the functionality element of the AACC. The question posed to the group that assisted in framing the design challenge was:

What is the Aboriginal Art and Cultures Centre and what does it do? Consideration needs to be given to how stories are brought to life in the AACC, size, outdoor space, relationship with artefacts held by the Museum, complementary to other Arts / Cultural centres, events and activities.



Findings

Functionality findings from the Design Jam

The following key themes emerged during the Design Jam process, many of which reflect the conversations and findings from the pre-consultation process:

- Bringing the Vision to Life
- Physical Considerations
- Further aspects to be explored in the next phase (including funding options)
- Showcasing Aboriginal Australia
- Employment and Economic Development Considerations
- Collections

Bringing the Vision to life

The strong focus of the potential Vision is about storytelling. The stories could reflect any aspect of Aboriginal history, culture or the continuously evolving aspects of Aboriginal culture, people and life. They may be stories relevant to any Aboriginal language group or nation from across Australia or they may be about individual people. Whilst they will use physical collections, art and artefacts to help tell the stories and bring them to life, the stories will not be limited by the extent or nature of the physical collections.

Physical Considerations

The physical area at the opening of the AACC should have a Kurna welcome experience. There should be a permanent space for Kurna in the AACC. The stories of relevance to the Kurna people and their culture and lived experience should be visible in the AACC.

The AACC should have the flexibility to adapt to the different ways and the different mediums in which the stories may be told or shared over time. It should accommodate a dynamic approach to its displays and reflect the vision of a “living and breathing Centre”. The art or artefacts should be displayed with context and story and not just “static displays”.

It should be a space that allows a sensory immersion experience for the visitor. When you enter the AACC you are immediately taken into Aboriginal Australia through the use of cutting edge technology. People forget where they are and are completely absorbed in the story that is being told around them. The innovative and integrated use of technology, sound, light and texture should be an important part of this functionality (eg virtual reality / augmented reality, 3D, moving pictures on large screens, holographic images etc). The AACC should bring “Country” to life, inside and outside the physical building.

A multi-level building would enable different and varied spaces to be available and used. There is a depth and richness to the stories that can be shared. The AACC should be of a size to do justice to these stories and the culture of Aboriginal peoples. It should not be viewed as a place where people can go and see everything in just a few hours. It should be a place where people keep wanting to come back to (which is also why it should be constantly changing and evolving). It should draw people back to want to explore it more and learn more. The AACC should be a space that changes significantly as you work your way through. There should be areas that are loud and bright and explode in storytelling, while other areas that are quiet, darker and more reflective.

There should be outdoor spaces that are integrated with the physical building (allowing immersive and seamless flow between the two). These outdoor spaces should be designed to deliver the vision of telling stories and bringing culture to life, including the opportunity for cultural performances and experiences. There should be an ability to connect and flow into the Botanic Gardens and to use the integration to bring out the stories of the Aboriginal connection to plants (for agriculture, food, medicine, shelter and other uses). The design will need to address the security and access requirements of the Botanic Gardens after hours. The AACC is more than a building – it is a living and breathing space and this should mean an inside/outside flow and that the space should incorporate the Botanic Gardens, a special place for Kaurna throughout time.

In order to allow a year round experience, there should also be spaces for performance that allow sufficient protection from the elements.

There should be space within the Centre to hold special events and functions. This could provide a revenue stream for the Centre as well as allowing visiting groups to engage with and learn from being in a distinctively Aboriginal focussed environment.

Strong consideration should be given to having a theatre for the showing of films or presentations and to create additional functionality within the AACC. The value and benefit vs the cost and space of this particular functionality will need to be explored during the next phase of the project.

Further aspects to be explored in next phase (including funding options)

It is acknowledged that the South Australian State Government will need to provide a significant portion of the funding for ongoing operations of the AACC. Given the breadth of the Vision of the AACC, the Federal Government should be approached to contribute to the ongoing operational funding and ongoing investment in the AACC.

The AACC should look to establish independent funding streams to complement funding from the Government. This could include:

- attracting funding for specific exhibitions / displays;
- on-site retail activities including restaurant, cafe and retail / merchandise shop; and
- A philanthropic fundraising activity (that could also build longstanding partnerships with businesses, Aboriginal organisations and individuals).

There will need to be investment in the development and ongoing maintenance of the digital presence of the AACC. They should reflect the immersive, engaging and authentic nature of the AACC. The digital experience is important for a number of reasons, including:

- a marketing tool to attract visitors;
- the opportunity to share the unique culture and history of Aboriginal Australia with people from around the world in an interesting and engaging way (and on a scale that may not be possible from one physical location);
- the opportunity to provide educational resources to students, teachers and families across Australia; and

The opportunity to preserve knowledge, stories, language and history.

There should be an allowance for the ongoing investment in developing new exhibitions to showcase new stories or themes. This investment will need to include allowances for commissioning new creative digital content and exploring different technological and creative mechanisms to tell the stories.

Showcasing Aboriginal Australia

The AACC should develop working relationships and collaborations with other relevant organisations that provide Aboriginal tourism and cultural experiences in South Australia, Aboriginal Art experiences and Aboriginal retail and hospitality. When visitors come to the AACC, there is the opportunity to showcase these organisations and make it easy for visitors to find them and connect with them (and to understand how they will extend their

experience of Aboriginal Culture). There are many examples, but this could include the Living Kurna Cultural Centre at Warriparinga, Tandanya (which is also covered in a later section), Aboriginal owned Art Galleries etc. The AACC should ensure it is complementing these organisations, not competing with them.

Employment and Economic Development Considerations

As stated in the Vision, the AACC should have a strategy for maximising the employment of Aboriginal people with the relevant qualifications and experience for required roles. It should have a clear strategy for the development and growth of all of its Aboriginal employees. There should be provision for traineeships in a range of skills relevant to the ongoing management and operation of the AACC.

Aboriginal people should be at the heart of telling the stories and a key part of the authentic experience of the AACC.

Where goods or services are procured, the AACC should form relationships with either Aboriginal businesses or those businesses that are providing a strong and clear employment pathway for Aboriginal people.

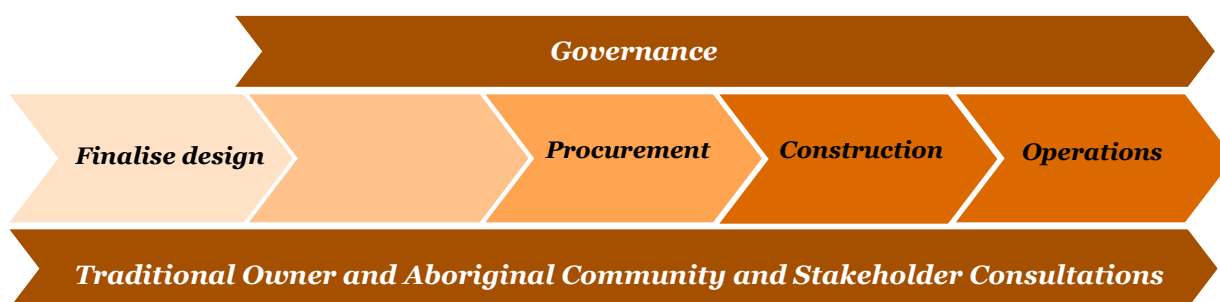
There are significant opportunities to develop working partnerships with key South Australian businesses in the creative and digital industry (many of whom will be co-located at Lot Fourteen) to promote opportunities for Aboriginal employment. There is also the opportunity for a key partnership with the International Centre for Food, Hospitality and Tourism that will be located at Lot Fourteen.

The AACC should form deep relationships with the SA Arts and Cultural Institutions. As part of those partnerships, there is an opportunity for Aboriginal people to develop new skills, experience, knowledge, study and capabilities in areas such as anthropology, curation, botany etc. There is also an opportunity for Aboriginal employees of the AACC to help non-Aboriginal employees (of both the AACC and the SA Arts and Cultural Institutions) to develop skills in Aboriginal engagement, learning and culture.

Phasing of the project

The delivery of the AACC will be a complex program involving many stakeholders across all aspects of development, procurement, construction and operations. A high level overview of the preliminary phasing of the project is provided in Figure 7 below.

Figure 7: Preliminary phasing of the project



The initial analysis provided in the final report has highlighted the importance of good governance across the delivery stages and operations of the AACC. Governance should acknowledge the two different systems of authority (Aboriginal and non-Aboriginal) operation and seek to make decisions based on consultations with Traditional Owners, Aboriginal peoples and key stakeholders to establish a best practice framework for governance across the project lifecycle.

A number of potential procurement strategies exist for the delivery of the AACC as outlined in Chapter 5, Alignment to Government Priorities and there is an opportunity to use them to increase Aboriginal economic participation, education, training and employment.

Governance

Governance in a general sense incorporates the processes, structures and institutions through which a group, community or society makes decisions, distributes and exercises authority and power, determines strategic goals, organises corporate, group and individual behaviour, develops rules and assigns responsibility.³⁹

While Aboriginal governance reflects these same characteristics, governance from an Aboriginal perspective also incorporates:

*The traditions (norms, values, culture, language) and institutions (formal structures, organisation and practices) that a community uses to make decisions and accomplish its goals. At the heart of the concept of governance is the creation of effective, accountable and legitimate systems and processes where citizens articulate their interests, exercise their rights and responsibilities and reconcile their differences.*⁴⁰

The United Nations Development Program (UNDP) promotes good governance as a mechanism through which collaboration and relations between governments and people can be generated across sectors; and ‘fundamental obstacles to sustainable development including exclusion and inequality’ can be addressed. UNDP recognises that a one-size-fits-all approach is inappropriate in the context of governance.⁴¹

Good governance is absolutely critical to successful and effective engagement with Aboriginal communities: collaboration between Aboriginal communities and government, and across agencies within government.

The *Social Justice Report 2012*, written by then Aboriginal and Torres Strait Islander Social Justice Commissioner, Mick Gooda, articulates a framework for effective governance in Aboriginal and Torres Strait Islander communities. The framework states that community governance must be the foundation of all governance structures, processes and relationships involved in the Indigenous governance environment, including organisational governance. The framework organisational governance as follows:⁴²

- *Organisational governance* – enables our organisations to achieve the goals of Aboriginal peoples, and meet the needs of differing communities Aboriginal organisations incorporate community decision-making structures, and provide an interface between the community and other external stakeholders including governments. In order to be successful, Aboriginal organisations must also have a legitimate mandate from and be accountable to their members and the communities they represent, and be able to fulfil the legislative and accountability requirements of the broader governance environment.

Making this work is not easy as it requires bringing two different systems of authority together and then expecting them to connect and run smoothly. For this to work effectively, governance frameworks must at least be legitimate and culturally relevant. In most instances, even with the best accountability mechanisms, if governance models are not established by communities and reflective of cultural governance requirements and protocols, they will not be effective in achieving outcomes. Similarly, where communities have not been involved in the governance (design, development, implementation and evaluation) of projects similar to that of the AACC, they too will be more likely to fail.

³⁹ M Dodson and D E Smith, *Governance for sustainable development: Strategic issues and principles for Indigenous Australian communities*, Centre for Australian Economic Policy Research (CAEPRE, Australian National University, Discussion Paper 250/2003 (2003) p 1.

⁴⁰ National Centre for First Nations Governance, *Principles to Support Effective Governance*, Discussion Document (2008), p1. At http://fngovernance.org/publication_docs/Governance_Principles2008.pdf. Viewed 6 November 2018.

⁴¹ United Nations Development Program, *Governance for Sustainable Development, Integrating Governance in the Post-2015 Development Framework*, Discussion Paper, March 2014, p 2. At: <http://www.undp.org/content/undp/en/home/librarypage/democratic-governance/discussion-paper---governance-for-sustainable-development/>. Viewed 6 November 2018

⁴² Office of the United Nations High Commissioner for Human Rights (OHCHR). *Governance reforms help protect human rights*. March 2008. <http://www.ohchr.org/EN/NEWSEVENTS/Pages/GoodGovernance.aspx> . viewed 5 November 2018. See also OHCHR, *Good Governance Practices for the Protection of Human Rights*.2007. <http://www.ohchr.org/Documents/Publications/GoodGovernance.pdf> Viewed 6 November 2018.

Design question

To understand a Governance model for the AACC, the Design Jam had a designated working group who considered solutions that would assist in informing the governance element of the vision. The question posed to the group that assisted in framing the design process was:

What does Governance model/s look like that ensures the needs of Government, Kurna Yerta (as the Traditional Owners) and the South Australian Aboriginal community are met? How is this model/s facilitated during the design and build of the AACC and for its ongoing operation? Consider financial, strategic and environmental sustainability while meeting cultural sustainability and what is the role of the Art institutions in Governance.



Findings

Governance of the AACC should be guided by its Vision, the importance of self-determination and the need for ongoing engagement with Traditional Owners and Aboriginal peoples and communities. The following key themes emerged during the Design Jam process, many of which reflect the conversations and findings from the Pre-Consultation process:

- **Governing Body**- should be established with clear responsibility for the direction, oversight and management of the AACC. Key considerations for the Governance Body should include:
 - There should be a Co-Chair model with an Aboriginal and Non-Aboriginal person (as per Reconciliation SA). Ideally, this should be female and male.
 - it should be balanced in gender and age.
 - It should have members with suitable skills in financial management, legal, digital strategy, commercial management, philanthropy, academia / research and tourism / marketing.
 - A majority of members of the Governing Body should be Aboriginal.
 - There should always be a person from the Kaurna Aboriginal Community on the Governing Body.
 - It should be responsible for appointment and performance of the person to lead the AACC. It is critical this person has the qualifications and experience to run an AACC of this scale and vision.

It is noted that there is currently a separate consulting engagement being undertaken to develop an Arts Strategy for South Australia and is likely to make recommendations around governance to support that strategy. The Governance of this AACC needs to be aligned with any decisions made following that consultation, but also needs to recognise the unique nature of this AACC and the important principle of self-determination.

- **Supporting Advisory bodies** - key advisory bodies may need to be established to support the Governance Body or the person leading the AACC. These included:
 - Aboriginal Consultative Network. This could be established as a virtual network to provide two-way communication, informing the AACC on the views of all Aboriginal language groups across Australia. This would also function as a way for the AACC to provide information as to the operations of the AACC to its stakeholders nationally.
 - Institutions Consultative Committee - to ensure effective engagement with the 5 key Government owned collecting institutions (SAM, AGSA, State Library, History Trust and Botanic Gardens).
- **“Foundation”** - An appropriate structure should be established to drive philanthropic activities, sponsorship, investment and to provide DGR status for donations.
- **Patrons** - Consideration should be given to having patrons for the AACC. The patrons should be high profile and respected individuals in the community and equal numbers of Aboriginal and non-Aboriginal patrons.

Designing a suitable governance structure is complex, and needs to be considered at the next stage of the project. The appropriate governance model will be dependent on the agreed functionality of the AACC.

Consultation with Traditional Owner groups and the wider Aboriginal and Torres Strait Islander community is essential to ensure a culturally appropriate governance structure is designed

and developed. Other best practice models should be identified which have been successful in other jurisdictions.

Traditional Owner and Aboriginal and Torres Strait Islander consent

The importance of culturally appropriate engagement with Aboriginal and Torres Strait Islander peoples was discussed at length during the Design Jam. This emerged as an important factor during the pre-consultations with all key stakeholders. During the Design Jam there was discussion based on who spoke for, and who represented, whom. For the purposes of this report, the definitions of a Traditional Owner(s) and the Aboriginal and Torres Strait Islander community are described below.

A Traditional Owner(s) is an Aboriginal and/or Torres Strait Islander person or group of people who are descendants of a cultural group from a specific area, and can demonstrate cultural and genealogical connections to the land and waterways. Reconciliation Australia advises that Traditional Owners “are connected to the Country of their ancestors and most consider themselves the custodians or caretakers of their land.”⁴³

The Aboriginal and Torres Strait Islander community is defined as a collective of people who identify as Aboriginal and/or Torres Strait Islander and hold communal recognition or acceptance by the broader Aboriginal and Torres Strait Islander community.

During the Design Jam questions were raised such as “what does meaningful engagement and collaboration with Aboriginal and Torres Strait Islander peoples and communities look like?” Engagement and collaboration are two similar concepts that are critical to facilitating the design and development of the functionality and governance of the AACC.

Engagement and Collaboration

Effective engagement and collaboration enables Aboriginal and Torres Strait Islander peoples to participate in decisions that affect them, including at all stages of the design, development, implementation, and monitoring and evaluation of legislation, policy, projects and programs relevant to them. This concept should apply directly to the various stages of the establishment of the AACC.

What is engagement and collaboration?

Engagement and collaboration are two similar concepts that are critical to facilitating the design and development of the functionality and the governance of the AACC.

Engagement is an ongoing conversation that builds trust and relationships between groups of people working towards shared goals.⁴⁴

Collaboration is defined as:

A high intensity, high commitment relationship between two or more parties that results in the production of “something joined and new”... on a continuum of partnership models [which include cooperation, coordination and collaboration as distinct analytical constructs], collaboration is the

⁴³ Reconciliation Australia. *Welcome to and Acknowledgment of Country*. <https://www.reconciliation.org.au/wp-content/uploads/2017/11/Welcome-to-and-Acknowledgment-of-Country.pdf>. Viewed 7th November 2018.

⁴⁴ Australian Government, Closing the Gap Clearinghouse, *Engaging with Indigenous Australia – exploring the conditions for effective relationships with Aboriginal and Torres Strait Islander communities*, Issues Paper No.5, pp 2 and 5-7. At: <http://www.aihw.gov.au/uploadedFiles/ClosingTheGap/Content/Publications/2013/ctgc-ip5.pdf> (accessed 20 June 2014).

most intense, involving a higher level of interdependence; risk and reward; and contribution and commitment.⁴⁵

Table 3: Defines the characteristics of engagement and collaboration

| | |
|----------------------|--|
| Engagement | <ul style="list-style-type: none"> • is not a single process or entity, rather a relatively long-term sustained and systematic interaction • is the joint determination of outcomes which confers legitimacy upon them • requires a shared understanding of the problems, and the ability to generate common goals, recognise and understand different value frameworks and agree on clear mutual expectations, as well as share power and work collaboratively.⁴⁶ |
| Collaboration | <ul style="list-style-type: none"> • represents an acknowledgement of the limitations of a siloed service system requiring partners to develop interdependent connections with multiple partners that communicate with each other frequently and share information strategically • does not mean 'integration'⁴⁷, it means working together towards a common purpose, based on a relationship of trust, reciprocity and mutuality⁴⁸ and it requires partners to adopt a shared vision and commit to collective goals • allows and enables partners to pool resources in order to achieve shared goals • enables partners to tackle significant, intractable and complex problems and it is most appropriate and effective in addressing problems that cannot be solved by a single service provider because of their complexity and multidimensional nature • requires partners to 'challenge business as usual' including 'usual thoughts, behaviours and ways of operating' including by letting go of individual agenda's and sharing power to create 'cultural change'⁴⁹ |

What works

Evidence suggests that engaging successfully with Aboriginal and Torres Strait Islander people and communities requires:

- Long-term relationships that are built on foundations of trust, respect and honesty as well as accessible, ongoing communication and information.
- Honest and open discussions about what is achievable and deliverable and what is not.
- Clarity about the purpose and the relevant scale for engagement, which may call for multi-layered processes, and the engagement needs to relate to Indigenous concepts of wellbeing.

⁴⁵ M McDonald and K Rosier, *Interagency collaboration- Part A: What is it, what does it look like, when is it needed and what supports it?*, Australian Family Relationships Clearinghouse, No. 21-A-2011, 2011, Melbourne, Victoria, pp 1-2. At: <http://www.aifs.gov.au/afrc/pubs/briefing/bo21/bp21a.pdf> (accessed 18 June 2014).

⁴⁶ Australian Government, *Closing the Gap Clearinghouse, Engaging with Indigenous Australia – exploring the conditions for effective relationships with Aboriginal and Torres Strait Islander communities*, Issues Paper No.5, pp 2 and 5-7. At: <http://www.aihw.gov.au/uploadedFiles/ClosingTheGap/Content/Publications/2013/ctgc-ip5.pdf>. Viewed 6 November 2018.

⁴⁷ S Falkman, K Muir, and I Oprea, *Indigenous families and children: Coordination and provision of services*, Department of Families, Housing, Community Services and Indigenous Affairs, Canberra, 2009, as cited by M McDonald and K Rosier, *Interagency collaboration- Part A: What is it, what does it look like, when is it needed and what supports it?*, Australian Family Relationships Clearinghouse, No. 21-A-2011, 2011, Melbourne, Victoria, pp 1-3. At: <http://www.aifs.gov.au/afrc/pubs/briefing/bo21/bp21a.pdf>. Viewed 6 November 2018.

⁴⁸ Australian Research Alliance for Children and Youth, *Key elements of collaboration*, Fact Sheet 5, 2010, as cited by as cited by M McDonald and K Rosier, *Interagency collaboration- Part A: What is it, what does it look like, when is it needed and what supports it?*, Australian Family Relationships Clearinghouse, No. 21-A-2011, 2011, Melbourne, Victoria, p 3.

⁴⁹ M McDonald and K Rosier, *Interagency collaboration- Part A: What is it, what does it look like, when is it needed and what supports it?*, Australian Family Relationships Clearinghouse, No. 21-A-2011, 2011, Melbourne, Victoria, pp 1-3. At: <http://www.aifs.gov.au/afrc/pubs/briefing/bo21/bp21a.pdf>. Viewed 6 November 2018. See also, Australian Research Alliance for Children and Youth, *What is collaboration?*, Fact Sheet 1, http://www.aracy.org.au/publications-resources/command/download_file/id/230/filename/Advancing_Collaboration_Practice_-_Fact_Sheet_1_-_What_is_collaboration.PDF (accessed 19 June 2014); and Australian Research Alliance for Children and Youth, *Key elements of collaboration*, Fact Sheet 5, 2010. At: http://www.aracy.org.au/publications-resources/command/download_file/id/234/filename/Advancing_Collaboration_Practice_-_Fact_Sheet_5_-_Key_elements_of_collaboration.pdf. Viewed 6 November 2018. As cited by as cited by M McDonald and K Rosier, *Interagency collaboration- Part A: What is it, what does it look like, when is it needed and what supports it?*, Australian Family Relationships Clearinghouse, No. 21-A-2011, 2011, Melbourne, Victoria.

- Effective governance and capacity within both the Aboriginal and Torres Strait Islander communities and governments themselves including an appreciation of—and the cultural competency to respond to—Indigenous history, cultures and contemporary social dynamics and to the diversity of Indigenous communities.
- Valuing the cultural skills and knowledge of community organisations and Aboriginal and Torres Strait Islander people, and government staff respecting relevant protocols and processes in communities.
- Building on existing community governance structures and Indigenous strengths and assets, rather than on deficits and gaps, in an empowering process, with small achievements along the way to mutually agreed longer term goals.
- Engagement that is based on Indigenous aspirations and priorities, within an Indigenous framework, process, context and time frame; that is, it is an Indigenous-driven process with government as facilitator/enabler within a framework of Indigenous self-determination.
- Participatory processes that are based on principles of free, prior and informed consent and good faith; and that promote and facilitate Indigenous agency and decision making, a deliberative and negotiated process (not just information giving or consultations that are based on pre-determined decisions that are to be imposed), that start early in the program or projects development.
- Breaking down power inequalities and making sincere attempts to share power through negotiated contracts or agreements; decision making processes and agreed conflict resolution mechanisms; strong mutual responsibility and accountability for shared objectives.
- A high degree of clarity about desired outcomes, indicators and steps to achieving them, with clearly defined roles and responsibilities in agreements and partnerships, mutual accountabilities and some continuity of personnel; and joint planning and evaluation to ensure the rights and needs of each party is met.
- Appropriate time frames (including for deliberation and responsive funding, where applicable) and adequate resourcing to facilitate appropriate and effective engagement.ⁱ

What doesn't work

Effective engagement and collaboration with Aboriginal and Torres Strait Islander communities is compromised when the lessons above are not incorporated into development approaches. Engagement and collaboration is also compromised in the following circumstances:

- Hurried, one-off 'consultations' that are organised without Indigenous input into their design, where the parameters for discussing the analysis of the problem and possible solutions are centrally determined and fail to take proper account of Indigenous aspirations, ideas of wellbeing, and social contexts.
- Where there is an absence of legitimate and effective Indigenous community governance for long-term engagement and shared ownership of the goals and processes.
- Where there are fragmented and siloed departmental and jurisdictional arrangements among governments, with each agency trying to engage with the same Indigenous people and organisations – where governments do not respond holistically to Indigenous priorities, placing unnecessary burdens on Indigenous people.
- Where government agencies and staff operate on inaccurate assumptions about the Indigenous community, its membership, its governance, and who can represent its views; and failing to recognise the diversity within any Indigenous community.

In summary, effective engagement and collaboration must be undertaken with an understanding of the historical, cultural and social complexity of specific local or regional Indigenous contexts and with a genuine attempt to share power in relationships that foster mutual trust. It requires adequate governance arrangements. It also requires capacity within Indigenous communities and the governments (and/or others) involved to enable the Indigenous community to negotiate their aspirations and for governments (and/or others) to respond in a flexible and timely way.

Engagement and collaboration is most successful when the parties have agreed to clear outcomes they want to achieve, are clear about roles and responsibilities and steps to discharge them, and jointly identify indicators of success and monitoring and evaluation processes that meet their respective needs.

Design question

To understand Traditional Owner and South Australian Aboriginal involvement and consent for a National Aboriginal Art and Cultures Gallery, the Design Jam had a designated working group who considered solutions that would assist in informing the Traditional Owner and Aboriginal community engagement. The question posed to the group was:

How do we ensure that Kaurna Yerta as Traditional Owners and the South Australian Aboriginal Community are involved in the design, development and implementation of the AACC if they choose to be? What does this look like? How do we ensure appropriate consultation, engagement and consent?



Findings

It was recognised that the meaningful engagement of the Traditional Owners and the wider Aboriginal community would also inform the governance and functionality of the AACC. The following are key themes that emerged during the Design Jam process:

Engaging Aboriginal community for ongoing involvement and consent:

- In regards to Traditional Owner groups and Aboriginal peoples and communities, there is a difference between what constitutes consultation, and what is considered to be engagement. Engagement in particular occurs when Aboriginal and Torres Strait Islander peoples have the opportunity to inform and be involved in key aspects of the process.
- Technology could be an effective tool to engage with community (eg the use of Survey Monkey and Facebook surveys to gauge broad community views).
- In addition to the use of IT, there was a strong consensus that there should be a team dedicated to engagement with community (In SA and, as far as practicable, nationally). This team would be responsible for creating and maintaining an open dialogue and communication with Aboriginal communities and groups.
- An Aboriginal employment register for the AACC could be put in place to engage the community prior to the opening of the AACC, to assist with communicating opportunities to the broader community. This register will allow people to register their interest in being employed at the AACC, allowing a touchpoint for Aboriginal workers across SA and nationally.
- The Governance section described the potential establishment of a National Aboriginal Consultative Network. There is an opportunity to work with representatives from the APY Lands, Maralinga Tjarutja, ku Arts and First Nations SA to consider how best to establish this consultative network (based on their experience and connections).

Kaurna as Traditional owners:

- The AACC is to be of national importance but with a specific focus on South Australia, and the ground/opening area should be focused specifically on Kaurna.
- There should be Kaurna representation on any Governance Body. All participants agree that Kaurna should be seen as the hosts of the AACC, in a traditional owner and Country sense.
- Kaurna should have the opportunity to have their views strongly considered as Traditional owners of the land that the AACC will be built on.

○

Ongoing relationship and collaboration with South Australian Art and Cultural Institutions

Design question

The South Australian Art and Cultural Institutions include the AGSA, the SAM, Botanic Gardens, History Trust and State Library. In the Design Jam, a group of attendees brainstormed solutions to the design question based on the involvement of these Institutions. The question they were asked to discuss was:

How do you view the involvement of the South Australian Art and Cultural Institutions and Aboriginal Art Organisations in the design, development and implementation of the AACC? What does this look like? What involvement will they have in the AACC once operational?



Findings

Involvement of the SA Arts and Cultural Institutions

Key collaborations should be formed with each of the 5 Cultural Institutions to provide relevant expertise and skills to the AACC to ensure it succeeds and delivers on its vision. The AACC may also need to draw on artefacts and artworks held by the Institutions for the purposes of exhibitions, displays or the telling of particular stories. This should be managed in the usual arrangements between art and cultural institutions:

- Arrangements should be put in place for the access to Aboriginal artefacts currently held by SA Government institutions (but not any human remains).
- Specific aspects of the collection storage, access and management were still to be discussed. There was no consensus on this topic within the Design Jam.

Involvement of the Botanic Gardens in particular

- An ongoing connection to the Botanic Gardens, in particular, was deemed to be very important due to the Gardens' proximity and the importance to the Kaurna people, of the land on which the Gardens are situated.
- The AACC should physically open up to the gardens and North Terrace. There is a strong Aboriginal historical connection to this particular part of Adelaide (the gardens) that can be shared by Kaurna people with the visitors to the AACC.
- Bush food culture could be incorporated into the Botanic Garden and there are strong opportunities for joint projects in this area. Research could be performed over the native plants in the garden and the Botanic Gardens can assist in telling the story of Aboriginal Agriculture. This may lead to new aspects of the Gardens being developed to create the opportunity to explore the importance of Bush foods and the usage of native plants by Aboriginal people.



Findings

Involvement of Tandanya

- Throughout the pre-consultations and workshops, many people highlighted the important role that Tandanya has in the community. Tandanya is a 30 year old Aboriginal led organisation and it has an important role for aboriginal art and artists (both current and emerging).
- Currently, Tandanya is going through a refocus on its business and operations. A new CEO is in place and a new Board expected to be appointed. Whilst the new strategy has not yet been set, the CEO indicated that the focus is likely to be on performing arts, visual arts, film and theatre from around the country. Tandanya also aims to be a living and breathing space for the benefit of Aboriginal people, and a lot more than just a gallery. Part of this is to reopen the cafe, provide training and employment opportunities for Aboriginal people, collaborate with the SAM and AGSA for opportunities for Aboriginal workers and, most importantly, the creation of original works and ideas.
- The AACC has an opportunity to build a deep strategic partnership with Tandanya. As a creator of original works and a key connector to artists, Tandanya could be a critical provider of Aboriginal performance, music, film and art to enhance the Vision of the AACC (and providing exposure for artists and a revenue stream to Tandanya and the artists). The AACC also has the potential to provide a direct connection for visitors to want to go to Tandanya and explore Aboriginal art in more detail, experience the creation of Aboriginal Art and acquire art.
- The AACC may also provide different options for Tandanya for ways to expose new and emerging artists or art works in ways that may not have been possible in the existing Tandanya facility.

Involvement of other South Australian Aboriginal Arts Organisations

- It is important to understand how many major Aboriginal Arts organisations there are across the State to inform a strategy of how they can effectively connect with the AACC.
- The proposed Vision for the AACC does not have it operating as a static Art Gallery or selling Aboriginal Art as its primary objective. As such, the objective is not to compete with existing Aboriginal Arts organisations. However, there is an opportunity to promote and showcase those Art organisations to visitors to the AACC.

5.6 Cultural Institutions co-design workshop

Methodology

A key element of the co-design process was validation and the sharing of findings. The first co-design workshop was a collaborative session where the Cultural Institution stakeholders were presented with the findings from the Design Jam to test the proposed solutions of each focus area and seek feedback.

PIC facilitated the Design Jam workshop with the assistance of PwC. The half day workshop was held on 10 May 2019. The attendees at the Cultural Institutes stakeholder Co-Design Workshop were:

Table 4: Co-design workshop attending organisations

| Organisation |
|--|
| South Australian Museum |
| Art Gallery of South Australia |
| Adelaide Botanic Gardens and State Herbarium |
| History Trust of South Australia |
| State Library of South Australia |
| Project Manager Lot Fourteen |

Whilst the ownership and physical location of the SAM material culture collection was discussed in the Aboriginal stakeholder Design Jam, there was insufficient discussion to reach consensus. Given the significance of the Collection and that the storage of the Collection is a specific action within the State Government’s Aboriginal Affairs Action Plan, we added the topic as a sixth focus area to be discussed within the Co-Design workshop.

The findings from the Co-Design workshop for each of the focus areas are as follows.

5.7 Key Findings

Vision

The key proposed aspects of the Vision that was developed from findings of stakeholder engagement and the Design Jam process, detailed in Section 5.5, was provided to the SA Art and Cultural Institutions. The proposed aspects of the Vision was fully supported by all attendees. Additional key findings from the Co-Design workshop relating to the Vision presented to them were:



Validation of Key Findings

- *All stakeholders agreed with the aspects of the Vision as presented. Comments included that it was an exciting way forward and an exciting proposition, aspirational and ambitious.*
- *Agreement that by aligning the Vision against UN Declaration that it makes the proposition more tangible.*
- *A strong sense that a digital relationship needs to be parallel with the physical space. Technology will have a large role in storytelling. Through digital technology you are taking the AACC off North Terrace and to the world.*
- *It is appropriate that the Vision is at an international level.*
- *The Vision talks about place making and not a building. Places create memories.*

Functionality of the AACC

The suggested considerations for functionality of the AACC that was developed from findings of stakeholder engagement and the Design Jam process, detailed in Section 5.5, was provided to the SA Art and Cultural Institutions.



Validation of Key Findings

- *Overall the suggested elements of functionality presented was supported by all attendees.*

Additional key findings from the Co-Design workshop related to Functionality of the AACC are:

- Technology and digital aspects of the AACC should be considered up front and incorporated into the design of building.
- The AACC should be a place where new knowledge is created through research and access to the collection.
- Technology changes constantly and therefore there should be a continual reinvestment in technology as there will be a need to re-digitalise.
- Technology and digital enhances the Collection, not replaces it.
- In major institutions visitors create their own path, therefore the AACC should be created as so people are drawn to keep coming back.

- There is a big story to tell and the language in the functionality is all about story.

The SAM material cultures collection

In terms of the depth of Aboriginal and Torres Strait Islander history and culture, South Australia has a competitive advantage over other states as it is home to one of the largest collections of artefacts in the world. The Collections and their access and housing raised much discussion throughout the Co-Design Workshop. All stakeholders supported that the Collection ownership should transfer to the AACC, with the appropriate conditions and skills of the team responsible for the storage and preservation. The Collections should be accessible for all Aboriginal people, preferably on-site at Lot Fourteen, otherwise in a central Adelaide location.

Additional key observations from the Co-Design workshop related to the Collections of the AACC were:



Key findings

- The SAM supports the transfer of the Collection to the AACC ensuring the AACC has the right expertise to manage it. They would support the collection managers of the AACC with SAM staff working over several locations as skills and expertise flow across to the AACC.
- Language should move away from 'storage' and towards 'access'.
- Stories only come through research and access – this creates knowledge.
- Holding the Collection at Lot Fourteen sends a message to the world about the value South Australia places on it.
- There will be a need to consider the effect on SAM of moving a significant part of its activities.
- Collections must satisfy the standards of care in perpetuity. These objects are for future generations.
- Self-determination means Aboriginal people can determine when and how artefacts are displayed.
- There is an opportunity for a living collection through the Botanic Gardens who do not currently have an existing collection.
- There is a high likelihood that the AACC may have a number of private collections donated to it. If you have a collection already, it is easier to receive artefacts.

Governance of the AACC

The suggestions relating to Governance of the AACC that was developed from findings of stakeholder engagement and the Design Jam process, detailed in Section 5.5, was provided to the SA Art and Cultural Institutions. Overall the Governance suggestions presented were supported by the attendees.



Validation of Key Findings

- Overall the suggested Governance structures presented was supported by the attendees.

Other key observations included:



Findings

- The AACC should to be established to ensure that its future is secure and not challenged through a change of Government.
- The stakeholders noted that their experience was that the common model to secure the longevity of institutions such as the AACC was through a Statutory Authority.
- Consideration should be given as to how staff of Institutes would work with or transfer over to the AACC.
- While the majority of stakeholders accepted the need for a philanthropic foundation for the AACC, they acknowledged it could impact the current Institutions fundraising efforts.
- The AACC may be able to access funds from Aboriginal owned organisations which cannot be accessed by the Institutions (eg those that managing significant financial resources from mining royalties or native title determinations who will see the benefits of the AACC).
- Aboriginal expertise outside of South Australia could be valuable to this initiative. There could be several people from outside the state where consideration could be given to having them involved from an early stage.
- Consider the Uluru Statement of the Heart and if this was to be enacted, what might the governance of this AACC then look like

Traditional Owner and Aboriginal and Torres Strait Islander consent

The proposed ideas for how Traditional Owner and Aboriginal and Torres Strait consent would be obtained and influence the AACC was presented to the stakeholders. The proposed suggestions were from the findings of stakeholder engagement and the Design Jam process, detailed in Section 5.5, and all stakeholders present at the Co-Design workshop fully supported it. There were no further key observations from the stakeholders.

Ongoing relationship and collaboration with the South Australian Art and Cultural Institutions

The proposed ideas for the ongoing involvement of the South Australian Art and Cultural Institutions with the AACC was presented to the stakeholders. The proposed suggestions were from the findings of stakeholder engagement and the Design Jam process, detailed in Section 5.5, and all stakeholders present at the Co-Design workshop fully supported it.

The key observations from the Co-Design workshop related to the ongoing involvement of the South Australian Art and Cultural Institutions are:



Findings

- The Collection should be thought about with a cultural as well as a science and technology lens and not just art.
- Should consider how the AACC will impact the other Institutions.
- There is optimism for Tandanya in what has been presented through this process.
- Potential involvement is more than the South Australian Art and Cultural Institutions in the workshop and they may be a need to consider the institutes being established at Lot Fourteen.
- They want maximum engagement and not getting caught up in the governance.

5.8 Kurna Community workshop

A workshop was held with members of the Kurna Community (invited by KYAC) on 23 September 2019. This provided the opportunity for a wider group from the Kurna community to consider the preliminary results of the consultation process and to contribute any further thoughts and reflections.

The key additional comments made through this workshop included:



Further Observations

- The Kurna community see themselves as working with the SA Government in partnership on this endeavour, and not just as a “stakeholder”. It is important that the Kurna community are engaged and consulted throughout the development of the AACC.
- As the collection of artefacts will be located on Kurna land, they will have an important role to play in the governance over their access and use in partnership with other Aboriginal bodies.
- The ongoing operation of the AACC will need to consider the issues of Intellectual Property ownership and copyright as part of using and displaying art and artefacts.
- The Kurna position on the governing body should be determined by KYAC.

5.9 *Summary*

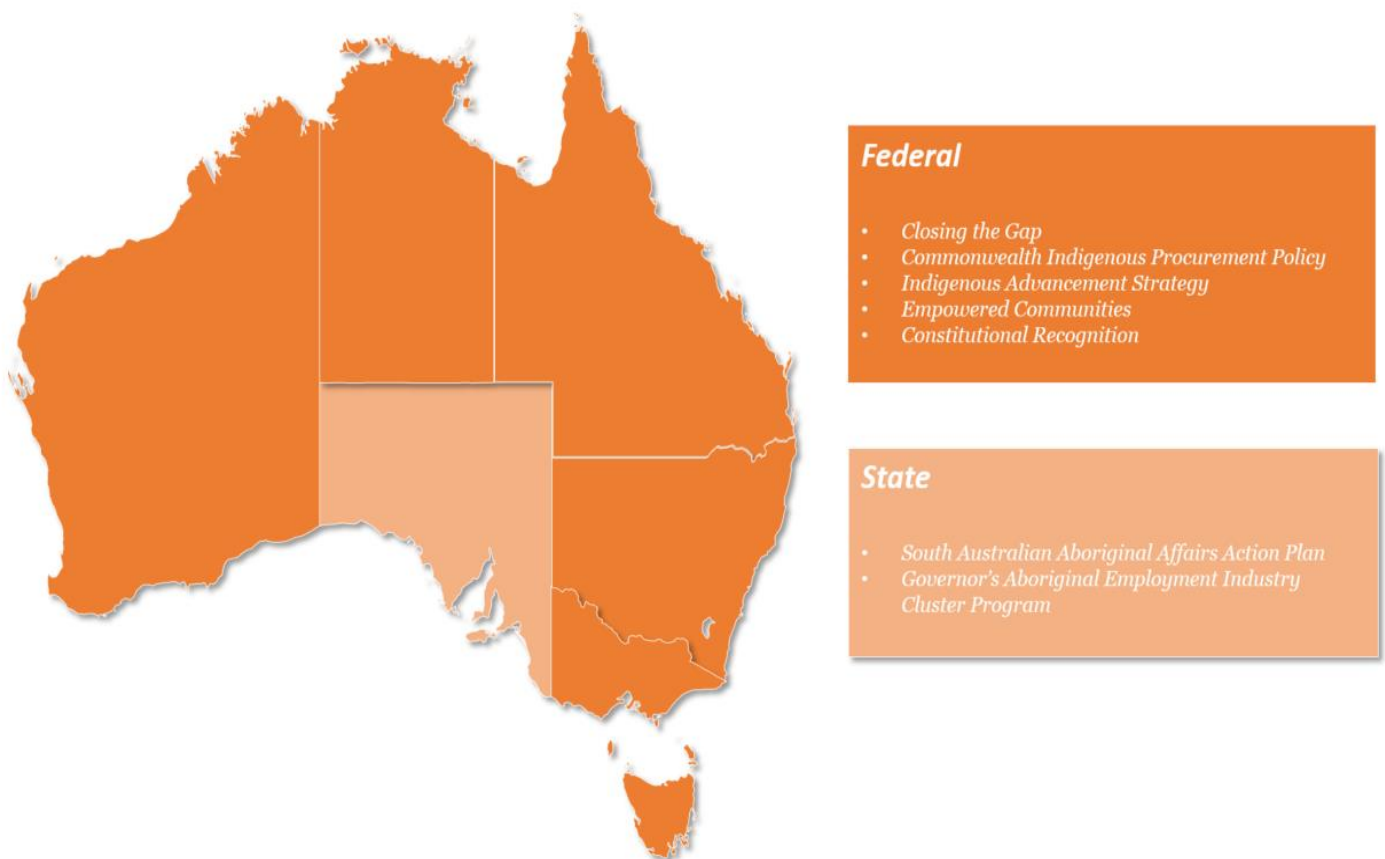
The stakeholder pre-consultation process, Design Jam and Cultural Institutions Co-Design Workshop were crucial in determining priorities for consideration from an Aboriginal and non-Aboriginal viewpoint to ensure the successful progression of the project. The pre-consultations highlighted, the Design Jam reinforced, and the South Australian Art and Cultural Institutions Co-Design Workshop confirmed, the criticality of engaging with the Traditional Owner and Aboriginal communities from the outset of this project. The Vision and the four focus areas that were determined during this process have been integral in the development of the final report. This includes:

- An agreed Vision, underpinned by UN Declaration and based on the principles of Truth-Telling, Healing, Sustainability, Collaboration and Ownership by all South Australians.
- The functionality for the AACC is supported. Digital technology enhances artefacts to tell a story, not replace it – and there is a big story to tell.

6 *Alignment with government priorities*

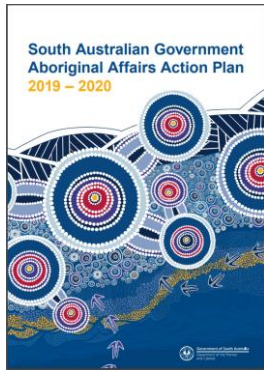
The AACC aligns with many Federal and State government priorities. Being an AACC with a focus on the social benefits, it touches a range of policy issues linking to cultural capability, reconciliation, Aboriginal and Torres Strait Islander engagement, education, and social infrastructure. Alignment with economic policies links to employment, training and upskilling, and business growth. This section outlines the key government priorities that support the AACC. An overview of the priorities and policies is illustrated in Figure 8 below.

Figure 8: Government priorities



6.1 State

South Australian Aboriginal Affairs Action Plan



The South Australian Government demonstrated its commitment to improving the opportunities and services available to Aboriginal South Australians by launching the first South Australian Aboriginal Action Plan. The Aboriginal Affairs Action Plan outlines a series of initiatives and actions for completion by agencies during 2019-20.

It was developed following the engagement with Aboriginal community leaders. The plan is aimed to deliver positive and practical on-the-ground outcomes through 32 specific activities. These activities fall within the three objectives:

- Creating opportunities for Aboriginal jobs and businesses.
- Improving the quality and delivery of services to Aboriginal South Australians.
- Building strong and capable Aboriginal communities.

The plan contains the action item 'National Aboriginal Arts & Cultures Gallery which is described as "the National Aboriginal Art and Cultures Gallery will be a national focal point for Aboriginal art and cultures as well as providing new spaces for major exhibitions, and the opportunity to unlock the hidden treasures of South Australia's cultural institutions.

The deliverables are listed as 'Undertake engagement with Aboriginal communities, the South Australian Museum and the Art Gallery to define the scope and vision for the gallery. Determine schedule for gallery construction.' For which the Premier is the responsible Minister

Governor's Aboriginal Employment Industry Cluster program



The Governor's Aboriginal Employment Industry Clusters Program facilitates systemic change in participating industries and employers, leading to an increase in sustainable employment for Aboriginal and Torres Strait Islander people.

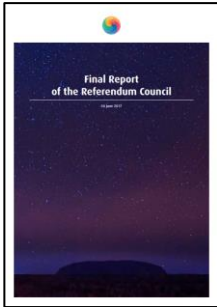
Since 2010, the South Australian Government's Department for Industry and Skills (DIS) has partnered with employers to deliver the Governor's Aboriginal Employment Industry Clusters Program⁵⁰. The purpose of the program is to increase the number of Aboriginal people employed and retained in identified industries. Cluster members enjoy peer support; access to information about funding and support available to both employers and employees and better access to Aboriginal job seekers ready to work in their industry. The priorities for the Program, as identified by the Clusters are:

- Increase the cultural competency of participating industries, employers and organisations
- Create the pipeline of Aboriginal people studying qualifications sought by Cluster employers.
- Prepare and connect Aboriginal job seekers to immediate and future employment opportunities with Cluster organisations
- Support Aboriginal-owned businesses to grow their capacity and deliver goods and services to Cluster member organisations
- Build community connections – promote the Clusters and their objectives

⁵⁰ https://aboriginalemploymentsa.com.au/images/the_aboriginal_apprenticeship_initiative.pdf

6.2 Federal

Constitutional Recognition



The Australian Government is committed to the recognition of Aboriginal and Torres Strait Islander peoples in the Australian Constitution. Recognition would acknowledge the shared history and the value placed on Aboriginal and Torres Strait Islander heritage.

On 19 March 2018, the Parliament agreed to establish a Joint Select Committee on Constitutional Recognition relating to Aboriginal and Torres Strait Islander People (the Committee). The Committee has been tasked with recommending options for constitutional change which meet the expectations of Aboriginal and Torres Strait Islander people, and will secure the support of the Parliament and the Australian people.

The Committee has heard from a number of key stakeholders across the country at hearings in the Kimberley region, Barunga, Canberra, Dubbo, Sydney, Adelaide, and Perth. These conversations have informed the Committee's interim report which was provided to the Parliament in July 2018.

The Committee is continuing to consult with Aboriginal and Torres Strait Islander peoples and the broader community, and provide its final report to Parliament by 29 November 2018.

The Committee follows on from the Indigenous led and designed consultation process undertaken by the Referendum Council. This culminated in the National Indigenous Constitutional Convention where the 'Uluru Statement from the Heart' was adopted.⁵¹

An Iconic Aboriginal and Torres Strait Islander Cultural Centre will provide an educational platform to increase the awareness around the recognition of Aboriginal and Torres Strait Islander peoples in the Constitution.

Closing the gap



In November 2008, Australian Governments committed to specific targets for reducing inequalities in Aboriginal and Torres Strait Islander life expectancy, mortality, education and employment. A seventh target to close the gap in school attendance was added in 2014.

The seven *Closing the Gap* targets include:

- Close the gap in life expectancy by 2031.
- Halve the gap in mortality rates for Indigenous children under five by 2018.
- 95 per cent of all Indigenous four year-olds enrolled in early childhood education by 2025.
- Close the gap between Indigenous and non-Indigenous school attendance by 2018.
- Halve the gap for Indigenous children in reading, writing and numeracy by 2018.
- Halve the gap for Indigenous Australians aged 20-24 in Year 12 or equivalent attainment by 2020.
- Halve the gap in employment outcomes between Indigenous and non-Indigenous Australians by 2018.

The Prime Minister's 2017 *Closing the Gap* annual report to parliament showed improved outcomes for Indigenous Peoples in several areas: reading and numeracy for

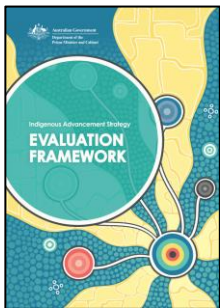
⁵¹ <https://www.pmc.gov.au/indigenous-affairs/constitutional-recognition>

Indigenous children, Year 12 or equivalent attainment, and reduced infant mortality and smoking rates.⁵²

In the year of the tenth anniversary of *Closing the Gap*, however, only one of the seven national targets is on track and four will expire in 2018. Australian governments acknowledge they need to work differently with Aboriginal and Torres Strait Islander Australians. To that end, Australian governments have committed to work in genuine partnership with Indigenous leaders, organisations and communities, to identify the priorities that will inform how governments can better design and deliver programs and services, to close the gap.

An Iconic Aboriginal and Torres Strait Islander Cultural Centre will generate recognition, healing, education and engagement in efforts that will close the gap across the seven target areas.

Indigenous Advancement Strategy



The *Indigenous Advancement Strategy* is the way in which the Australian Government funds and delivers a range of programmes targeting Aboriginal and Torres Strait Islander peoples. Introduced on 1 July 2014, the *Indigenous Advancement Strategy* replaced more than 150 individual programmes and activities with five flexible, broad-based programmes:

- Jobs, land and economy.
- Children and schooling.
- Safety and wellbeing.
- Culture and capability.
- Remote Australia strategies.

The Australian Government has set three clear priorities to make sure efforts are effectively targeted:

- The positive impact that education has on the future success of individuals, families and communities is clear. Children who go to school have better life outcomes.
- Employment, economic development and social participation improve the lives of families and communities. The right conditions and incentives need to be in place for Aboriginal and Torres Strait Islander peoples to participate in the economy and broader society.
- Growing up in a healthy and safe home and community is essential for families to thrive and reach their full potential. In particular, the violence that too many women and children face must be addressed.

In the 2015-16 Budget, the Australian Government allocated \$4.9 billion to the *Indigenous Advancement Strategy*, over four years to 2018-19, for grant funding processes and administered procurement activities that address the objectives of the *Indigenous Advancement Strategy*.

Through the *Indigenous Advancement Strategy*, the Australian Government is working to improve the way that the Government does business with Aboriginal and Torres Strait Islander peoples to ensure funding actually achieves outcomes.⁵³

An Iconic Aboriginal and Torres Strait Islander Cultural Centre will assist in meeting the objectives of the *Indigenous Advancement Strategy* by:

- Ensuring cultural maintenance through art and culture programs
- Offering opportunities for employment of Indigenous persons

⁵² <https://closingthegaprefresh.pmc.gov.au/>

⁵³ <https://www.pmc.gov.au/indigenous-affairs/indigenous-advancement-strategy>

- Generating possibilities for Indigenous businesses through procurement services and commercial operations.

Commonwealth Indigenous Procurement Policy (IPP)



The IPP is a mandatory procurement – connected policy under the legislative instrument of the Commonwealth Procurement Rules.

The purpose of the Indigenous Procurement Policy (IPP) is to leverage the Commonwealth’s annual multi-billion procurement spend to drive demand for Indigenous goods and services, stimulate Indigenous economic development and grow the Indigenous business sector.

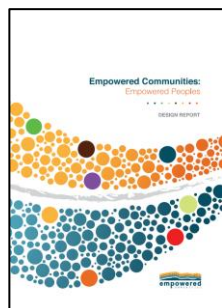
The IPP was launched on 1 July 2015 and has three main parts:

- A target number of contracts that need to be awarded to Indigenous businesses.
- A mandatory set-aside for remote contracts and contracts valued between \$80,000 - \$200,000.
- Minimum Indigenous participation requirements in contracts valued at or above \$7.5m in certain industries.⁵⁴

From Jul 1 2019 a target based on the value of contracts awarded will be introduced. This target will be set at one per cent and will increase 0.25 per cent annually until it reaches three percent on 2027.

Between its official implementation on 1 July 2015 and February 2019 the IPP has resulted in 11,933 contracts awarded to 1,473 Indigenous businesses and over \$1.832 billion in goods and services⁵⁵.

Empowered Communities



The Australian Government is moving to a new way of working with Indigenous leaders and communities – one that supports Indigenous ownership, enables true partnerships with Government, and recognises the diversity of cultures and circumstances of Indigenous Australians. This aligns with the Prime Minister’s commitment to ‘work with Aboriginal and Torres Strait Islander people’.

The *Empowered Communities* initiative is a new way for Indigenous communities and governments to work together to set priorities, improve services and apply funding effectively at a regional level. Importantly, it aims to increase Indigenous ownership and give Indigenous people a greater say in decisions that affect them.

The Indigenous Empowerment framework is based on the premise that Indigenous Australians have a right to development, which includes economic, social and cultural development as families, individuals and communities and as Indigenous peoples. It recognises the primacy of the local nature of peoples and places, and is aimed at the empowerment of the families and individuals connected to those peoples and places. It is recommended that national and regional institutions only support and enable the framework for place-based development agendas.⁵⁶

An Iconic Aboriginal and Torres Strait Islander AACC will directly assist in the Government and communities to work together and set priorities and initiatives. The Centre aims to develop a unique and innovative governance model that is collaborative and gives each stakeholder an opportunity to voice their opinions for the Centre. The Centre will also drive increased awareness of Indigenous communities and assist in generating engagement with the wider community.

⁵⁴ <https://www.pmc.gov.au/indigenous-affairs/economic-development/indigenous-procurement-policy-ipp>

⁵⁵ <https://www.pmc.gov.au/indigenous-affairs/economic-development/indigenous-procurement-policy-ipp>

⁵⁶ <https://www.pmc.gov.au/indigenous-affairs/empowered-communities>

6.3 *Summary*

The chapter presents several key government strategies and priorities that the AACC aligns with. They cover a range of policy issues linking to cultural capability, reconciliation, Indigenous engagement, education, and social infrastructure. Alignment with economic policies links to employment, training and upskilling, and business growth.

Appendices

| | |
|--|----|
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Appendix A Pre-consultation questions

Table 5: Pre-consultation Questions

| Questions |
|--|
| <p>The South Australian Government wants to:</p> <ul style="list-style-type: none">• deliver a major cultural element of world significance;• be a significant attraction for Australian and international visitors;• provide a gateway to Aboriginal Australia;• provide an opportunity to celebrate the oldest living cultural history in the world;• ensure the involvement of Aboriginal leaders in its planning and implementation; and• create opportunities for Aboriginal employment <p>If the State Government was to recognise Aboriginal and Torres Strait Islander peoples of South Australia in a major cultural element of world significance, and there were no limitations on what that was, what would you envisage?</p> |
| <p>If the vision you shared from the scenario was to come to fruition, describe who you would engage and how to gain feedback to inform the outcome? Who do you identify as the key stakeholders in a project such as this?</p> |
| <p>Reflect on other examples which recognise Aboriginal and Torres Strait Islander peoples.</p> <ol style="list-style-type: none">a. Where are they located?b. What makes them significant?c. What benefits, if any, do they bring to Aboriginal and Torres Strait Islander peoples?d. What does the involvement of Aboriginal and Torres Strait Islander peoples and communities include? Is there any element of ownership or governance? |
| <p>When you consider the examples provided of National and International Centres, they all underpinned by the principles of:</p> <ul style="list-style-type: none">• Truth-telling• Healing• Sustainability• Collaboration• Needs to be owned or governed by the people <p>What does each mean to you, and how would you foresee them influencing the project?</p> |
| <p>How would you see your role, professional experience and the organisation you represent contribute to the State of South Australia achieving recognition of Aboriginal and Torres Strait Islander peoples and communities? Are there any other organisations or stakeholders that you consider significant to the consultation phase?</p> |
| <p>If the State Government was to identify a way to recognise Aboriginal and Torres Strait Islander peoples of South Australia, what opportunities and barriers do you perceive?</p> <ol style="list-style-type: none">a. How could these opportunities be enhanced?b. What would you suggest as a way of managing any potential barriers? |
| <p>Are there any other comments or thoughts you would like to share?</p> |

Appendix B Guiding Principles mapped to UN Declaration

| Guiding Principle | UN Declaration on the Rights of Indigenous People |
|--|---|
| Truth-telling | <p>Article 15</p> <ol style="list-style-type: none"> 1. Indigenous peoples have the right to the dignity and diversity of their cultures, traditions, histories and aspirations which shall be appropriately reflected in education and public information. 2. States shall take effective measures, in consultation and cooperation with the indigenous peoples concerned, to combat prejudice and eliminate discrimination and to promote tolerance, understanding and good relations among indigenous peoples and all other segments of society |
| Healing | <p>Article 7</p> <ol style="list-style-type: none"> 1. Indigenous individuals have the rights to life, physical and mental integrity, liberty and security of person. 2. Indigenous peoples have the collective right to live in freedom, peace and security as distinct peoples and shall not be subjected to any act of genocide or any other act of violence, including forcibly removing children of the group to another group. <p>Article 21</p> <ol style="list-style-type: none"> 1. Indigenous peoples have the right, without discrimination, to the improvement of their economic and social conditions, including, inter alia, in the areas of education, employment, vocational training and retraining, housing, sanitation, health and social security. 2. States shall take effective measures and, where appropriate, special measures to ensure continuing improvement of their economic and social conditions. Particular attention shall be paid to the rights and special needs of indigenous elders, women, youth, children and persons with disabilities |
| Sustainability | <p>Article 3</p> <p>Indigenous peoples have the right to self-determination. By virtue of that right they freely determine their political status and freely pursue their economic, social and cultural development.</p> |
| Collaboration | <p>Article 39</p> <p>Indigenous peoples have the right to have access to financial and technical assistance from States and through international cooperation, for the enjoyment of the rights contained in this Declaration.</p> |
| Owned by the people of South Australia | <p>Article 4</p> <p>Indigenous peoples, in exercising their right to self-determination, have the right to autonomy or self-government in matters relating to their internal and local affairs, as well as ways and means for financing their autonomous functions</p> |

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