

FIRST PEOPLES CULTURAL PROTOCOLS POLICY



Image: On Wimmera Land by Tanisha Lovett, Gunditjmara and Wotjobaluk artist, Painted with Light projection development project, May 2021, photo Mary French

ACTNATIMUK

ACT Natimuk respectfully acknowledges the Traditional Custodians of the land upon which we are located, the Wotjobaluk, Jaadwa, Jadawadjali, Jupagulk and Wergaia. We acknowledge all the Traditional Custodians and Lands on which we meet and work.

We pay respect to Elders past, present and emerging and acknowledge their sacred connection to land, water and community.

We acknowledge and respect the integral knowledge, strength and resilience of Australia's First Peoples - the world's oldest living and evolving continuous culture.

As part of the Reconciliation process and in developing meaningful dialogue with First Peoples, ACT Natimuk will undertake an inclusive approach with best practice working relationships at its core. This inclusive-led approach is of great importance in developing safe and respectful relationships. The Natimuk community is undergoing a long process of introspection as the uncovering of Aboriginal Cultural Heritage in relation to Dyurrite (Mt Arapiles) redefines the past unlimited access to one of the world's top rock climbing destinations. This highly significant cultural site is linked in to country via creation stories as reflected by unique rock art such as the red ochre emu prints stating the importance of the Tchingal Giant Emu story.

ACT Natimuk and the creative community find themselves navigating a space of Cultural Leadership within the town, leading by example as we deeply respect the process of Traditional Owner organisations such as Barengi Gadjin Land Council and the strong First People's community networks available. In embedding such principles as an operational measure within ACT Natimuk, we are committing to creating further understanding of a living Culture that will inform the future relationship of the town to the mountain and country.

This navigation of community attitudes brings forth many opportunities for truth telling and introspection. ACT Natimuk will continue to advocate and support respectful acknowledgment of First Nations People upon whose Country Natimuk was built on, and upon whose histories we currently benefit.

There is no time more prescient than now for ACT Natimuk, through respectful cultural leadership led by Reconciliation as a driving principle, to assist our community in navigating a culture of respect, deep listening, and transition.

**Terminology used in this protocol guide to reference First Peoples and communities of Australia has been informed by a variety of protocol publications such as Australia Council's Protocols for using First Nations Cultural and Intellectual Property in the Arts as well as local Aboriginal leaders. The terms 'First Peoples', 'Indigenous', 'Aboriginal' and 'Aboriginal and Torres Strait Islander' are used interchangeably.*

*We acknowledge that terminology used within this guide may not be agreeable to all First People, their communities and language groups. We will continue to seek guidance and knowledge about the respectful and appropriate language protocols and review and adjust accordingly.**

WARNING:

Readers should be aware that this document may contain the names of deceased Aboriginal and Torres Strait Islander people.

INTRODUCTION

ACT Natimuk is a regional arts organisation based in the town of Natimuk on Wotjobaluk Country. As a reconciliation led organisation, it strives to bring all people together in participatory and culturally enriching ways in order to build a culture of diverse, sustainable and inclusive arts practices and programming.

ACT Natimuk is an organisation that operates by a philosophy - that those with whom it interacts feel safe, respected and valued.

It supports all Australians to achieve their potential on a basis of equity and respect.

ACT Natimuk recognises the unique status of Aboriginal and Torres Strait Islander Peoples as the First Australians. We acknowledge the special relationship that Aboriginal and Torres Strait Islander people have with their traditional lands and waters, as well as their unique history, diverse culture, customs and circumstances.

When working on Wotjobaluk Country, ACT Natimuk acknowledges that it is vital to be inclusive of Indigenous perspectives at the very beginning of a project through to the end. This inclusivity needs to be embedded in all our activities and reflects the organisations understanding of its role in supporting positive actions towards Reconciliation.

PURPOSE

This Cultural Protocols Policy provides guidance for ACT Natimuk Board/Committee, Staff, Volunteers and Artists to ensure their work respects Aboriginal and Torres Strait Islander cultural beliefs and practices.

The protocols have been guided by the ACT Natimuk Strategic Plan, Program Strategies: Reconciliation

For more detailed understanding of Cultural Protocols - Australia Council's Protocols for using First Nations Cultural and Intellectual Property in the Arts. The principles used in this document are based on the True Tracks© Principles. True Tracks ICIP Principles, Dr Terri Janke and Company.

WHAT ARE PROTOCOLS

Protocols are appropriate ways of engagement with Indigenous cultural material and interaction with Indigenous peoples and communities. They encourage ethical conduct and promote interaction based on good faith, mutual respect and cultural values.

ACT Natimuk recognises that there are many different Aboriginal communities and cultures within Australia. They are diverse and complex and the ways to deal with issues and cultural materials may differ from community to community. This may mean that across the urban, rural and remote communities the protocols are different.

Whilst understood that it is not possible to prescribe universal rules for engaging with Aboriginal artists, people or their communities there are fundamental principles to be used which will help inform respectful work.

As a multi disciplinary arts organisation that encourages and includes arts across all disciplines, these protocols and policy are intended to address all Indigenous Cultural and Intellectual Property (ICIP) within the following arts -

Indigenous Cultural Intellectual Property¹

Visual arts – through painting, drawing, printmaking, sculpture, photography, crafts and design such as ceramics, textiles and homewares.

Music – in songs and performances. This includes activities such as composing, recording, publishing music, performing and touring.

Theatre – this includes plays, scripted works, music theatre, cabaret, circus and physical theatre, installation theatre performance, puppetry, media-based theatre work, live art, and contemporary inter-disciplinary performance.

Dance – such as ballet, contemporary dance, traditional dance, intercultural dance.

Literature – written works such as fiction and non-fiction works, poetry, biographies, and playwriting.

Community arts and cultural development – works or projects with a community focus such as exploring social and environmental themes with collective, shared outcomes. Activities are by, with and for the communities.

Multi arts – or cross-disciplinary art, which are works that touch on multiple art forms. This includes multimedia arts, installation.

Emerging and experimental arts – works and projects that challenge the traditional boundaries of art forms by using new technologies or processes.

Events-based projects – including art and cultural festivals, art fairs, venue-based projects, exhibitions and programming.

Principle 1 - Respect

The rights of Indigenous people and communities to own, protect, maintain, control and benefit from their cultural heritage should be respected.²

The rights of Aboriginal and Torres Strait Islander people and their interests in how they are portrayed, (in images, performance, text or the like) must at all times be respected and protected.

Proper consultation processes should always be followed and appropriate cultural authorities, be they families, communities or land councils should be engaged. Approvals and permissions should be sought accordingly. Respect and understand that the consultation process may be longer than expected as this can be dependent on members of different families and communities being available to discuss, having time to consider and consult within.

ACT Natimuk acknowledges that Aboriginal and Torres Strait Islander people are the First People of Australia. Therefore it is respectful to acknowledge this publicly. Respecting rights to culture includes recognition of traditional land.

An Acknowledgement to Country and Traditional Custodians should be performed at the beginning of every meeting and event.

A Welcome to Country by a Traditional Owner should be engaged and performed whenever possible at main events.

Welcome to Country

Traditional welcoming ceremonies range from speeches of welcome and traditional dance, to smoking ceremonies. These ceremonies are performed at the beginning of a forum by an Elder or appropriate member of an Aboriginal or Torres Strait Islander community to welcome people who are visiting and/or meeting on their traditional land. Traditional Welcomes should be incorporated into the opening of major internal or public events, meetings, forums and functions.

ACT Natimuk will seek advice from appropriate Aboriginal Groups or Land Councils on whatever Country they may be on, as to whom is the appropriate Elder to perform this. Locally, Barengi Gadjin Land Council is the contact for such services.

Acknowledgement of Country

Traditional Custodians and Country should be acknowledged by the first speaker at the beginning of any meeting or event as a mark of respect for the owners of the land on which the event is taking place. Acknowledgement of Country can occur with or without a Welcome to Country. Following acknowledgement of Traditional Custodians, an acknowledgement of all Elders, past, present and future/emerging should be included. Acknowledgements can also occur on emails, websites, publications.

ACT Natimuk encourages each speaker to present an Acknowledgement of Country that is authentic but must include the above points. If you are unsure of any names of people you may wish to include please ask the Aboriginal and Torres Strait Islander person how they may wish to be addressed. If you are presenting the Acknowledgement of Country that you are unsure of the Traditional Custodian name, seek advice or don't use a clan name. Only use the terms 'Aunty' and 'Uncle' when invited to do so.

Aboriginal people who may be Board/Committee or Staff members of ACT Natimuk should not be expected to always do the Acknowledgement of Country.

ACT Natimuk ensures that all communications relating to the organisation shall include the acknowledgement to Australia's First Nations people and in particular to the Country it is based on.

Local example:

***ACT Natimuk respectfully acknowledges the Traditional Custodians of the land upon which we are located, the Wotjobaluk, Jaadwa, Jadawadjali, Jupagulk and Wergaia.
We acknowledge all the Traditional Custodian and Lands on which we meet and work.***

We pay respect to Elders past, present and emerging and acknowledge their sacred connection to land, water and community.

- Embrace Diversity

Aboriginal cultures are diverse. These cultures may differ due to the Country they live on, their language group and informed by the variance in traditions and customs within that community. How they develop their arts practice and create art is also informed by their very different backgrounds.

ACT Natimuk will welcome, respect and understand the multitude of differences within each community and the artists themselves. It will ensure they have engaged in proper research and always open to further learning.

- Representation

Aboriginal people, their communities and cultures should be represented in a manner that is preferred by them rather than inappropriate or outdated perspectives. This means that it is important to consult the relevant groups.

If working with Aboriginal artists, peoples or communities, ACT Natimuk will engage, consult and learn from them in all stages of a project – from development to completion. This will ensure a meaningful partnership and a project that has not only been shaped by them but also one that is relevant to that community. This may mean, particularly in the case of multiple family and language groups, that an Aboriginal consultant is engaged to liaise between all groups.

- Cultural Safety

Indigenous people and communities should feel culturally safe when collaborating or working on projects, or when sharing their ICIP. There should be no prejudice, discrimination towards Indigenous people and communities – they should be empowered to be themselves.²

ACT Natimuk will ensure that as an organisation, it operates as per its Cultural Safety Policy. It will ensure that all individuals be they committee, staff, members, artists or visitors are treated respectfully with particular regard to their cultural needs and ways.

It will provide ongoing training in local Cultural Competency to both current and incoming Board/Committee and Staff. It will further expand this to offer training opportunities to members, volunteers and artists.

It will provide 6 monthly Cultural Competency knowledge internal workshops

Principle 2 - Self-determination

Indigenous people have the right to self-determination and to be empowered in decisions that affect their arts and cultural affairs.²

Empowering Aboriginal people in all aspects of decision making processes be it in their cultural affairs or artistic endeavours, is key to the principle of self-determination.

ACT Natimuk will strive to ensure that this is applied respectfully in all projects -

- Indigenous leadership in projects

Any projects that include ICIP should be Aboriginal led. This will ensure Aboriginal perspectives are taken into account.

Engaging Indigenous contributors and collaborators. When required Indigenous consultants will be employed on projects.

ACT Natimuk currently has First Peoples representation on its committee and is committed to creating employment opportunities for First peoples within the organisation.

In certain projects, it may be advantageous to establish an Indigenous advisory group/board. This can be a successful way to include experts in the arts area as well as local Aboriginal group representation to help provide independent advice on any cultural protocols, material and content.

Principle 3 - Communication, consultation and consent

*Indigenous people have the right to be consulted and give their free prior informed consent for the use of their cultural heritage.*²

ACT Natimuk is mindful of the diverse people, families and networks in the region. Ensuring that all from the communities feel welcomed is an integral aspect of an inclusive project. This also comes with the understanding that it is important to identify the people in the community that have authority and seeking them out should be priority. This may also be informed by gender specific roles and responsibilities within the community.

Deep listening, trust building and relationship building, should be embedded into the communication and consultation process.

Relationship building is key, consultation takes time and patience should be expected.

Principle 4 – Interpretation

*Indigenous people have the right to be recognised and represented as the primary guardians and interpreters of their cultural heritage.*²

ACT Natimuk only develops and presents projects of Indigenous works that are Aboriginal led rather than appropriating any creative elements of them. It will strive to ensure that all appropriate adaptations to work by Aboriginal artists have been the result of the relevant consultation. Should ACT Natimuk present work by a non-Aboriginal artist appropriating any creative elements, it will require documentation to confirm that this process has been undertaken and agreed to by relevant Aboriginal authority to do so.

For example, in the case of ICIP 'Using Indigenous cultural material Styles and imagery',

*The Australia Council's Aboriginal and Torres Strait Islander arts board statement on visual arts encourages Indigenous artists to examine their own styles of art, rather than copying the styles or images from other regional groups. Certain styles of ceremonial painting originate from particular regions. For instance, rarkk (cross-hatching) is recognised as art from Arnhem Land, and has origins as ceremonial art. Arnhem Land artists find it offensive to see their ceremonial styles copied by other Indigenous artists, or non-Indigenous artists, with no attachment or belonging to these styles. It is also offensive to copy images of creation beings such as Wandjinas and Mimis without proper claim under Indigenous laws. Indigenous artists are encouraged to develop their own distinctive artistic expressions and draw on their particular cultural heritage.*³

Principle 5 - Cultural integrity and authenticity

*Maintaining the integrity of cultural heritage is vital to the continued practice of culture.*²

ACT Natimuk respects any customary law or cultural obligations that may be associated with a work. This includes gender, language and sensitivity to the context of the work.

Ensure that terminologies used in projects are accurate, current and empowering. Across the different communities there may be preferences for terminologies used for Indigenous peoples. Aboriginal, Aboriginal and Torres Strait Islander, Indigenous, First Nation, First Peoples are all terms that are used. If unsure, it will seek advice for preferred terminology rather than assuming.

Principle 6 - Secrecy and confidentiality

Indigenous people have the right to keep secret and sacred their cultural heritage. Confidentiality concerning aspects of Indigenous people's personal and cultural affairs should also be respected.²

ACT Natimuk will be respectful and understand that not all Indigenous material is available for wider dissemination. Due to factors such as material that can only be seen and heard by particular community members, used for a particular purpose or at a particular time it is important to discuss any restrictions with relevant Aboriginal groups.

Care and consultation should be taken with regards to names and images of deceased persons. In many Indigenous communities reproduction of these is not permitted. Consultation should always take place. In the case of a recently deceased artist, pre-existing arrangements may no longer be agreeable to show work or possibly not at all. This should always be respected.

Cultural sensitivity warnings may be required whenever using names or images of deceased persons but advice should be sought from the person's family or community to clarify if this is appropriate.

Principle 7 - Attribution

Indigenous people have the right to be respectfully acknowledged and attributed as the Traditional Owners and custodians of their cultural heritage.²

Proper credit or appropriate acknowledgement should be given to Aboriginal and Torres Strait Islander people and communities for achievements, contributions and roles in the development of media stories, projects and/or use of cultural material. Always seek advice from relevant groups or individuals when preparing acknowledgements and attributions. Ask how they prefer to be described, identified or attributed.

Principle 8 - Benefit sharing

Indigenous people and communities have the right to benefit from their contribution and for the sharing of their cultural heritage, particularly if commercially applied.²

ACT Natimuk will be open to a variety of options such as looking at opportunities where Aboriginal and Torres Strait Islander people can be included in all projects, not just Aboriginal led.

Employ Aboriginal consultants on projects as well as governance informed opportunities.

Create employment opportunities within the organisation for Aboriginal and Torres Strait Islander persons to apply. Actively seek applications and provide a culturally safe, inclusive and workplace that ensures employees feel valued and respected.

Wage and work conditions for Indigenous staff shall be the same as for Non-Indigenous staff.

There should be understanding that within the Aboriginal communities, there are cultural obligations that are expected and this may mean that flexibility of work hours may be an aspect of employment.

Principle 9 - Continuing cultures

Indigenous cultures are dynamic and evolving, and the protocols within each group and community will also change. Consultation and free prior informed consent are ongoing processes.²

ACT Natimuk will be aware and become knowledgeable of changes that may be occurring in Aboriginal communities, and be prepared to review any consultations and consent previously given. It will maintain good relationships and seek advice.

Principle 10 - Recognition and protection

*Indigenous people have the right to protection of their cultural heritage and intellectual property rights in that cultural heritage. Laws, policies and contracts should be developed and implemented to respect these rights.*²

ACT Natimuk will keep abreast of all laws and policies and review and update organisation documents as required. This will ensure we are informed when implementing best practice.

IMPLEMENTING PROTOCOLS - AN ACT NATIMUK CASE STUDY

PAINTED WITH LIGHT – Projection Project Development

Written by Gail Harradine (Wotjobaluk, Djubagalk, Jadawadjali), with contributions from Hannah French and D'Arcy Molan.

In developing a new projection residency project, ACT Natimuk sought to ensure First Nations artists were offered the opportunity to lead the first creative development phase.

In working with First Peoples, the essential protocols were followed by First Nation artists, ACT Natimuk General Managers, and members. This enabled a flexible and two-way learning approach in line with the values of the developing Reconciliation Action Plan (currently in an initial phase). Such an approach intends to be welcoming to First Peoples artists, so they can feel part of a strong platform whereby self-determination is put into action, and working relationships can be honest about generating projects in good faith. It was also an important factor in looking at specific technical needs of the projection project.

First Nations Artist/Teacher/Curator Gail Harradine (Wotjobaluk, Djubagalk, Jadawadjali) was approached to lead this work as a result of her contributions to local discussions about protocols in the First Peoples arts sector. Gail noted that working with First Peoples locally, in an open and inclusive approach, is definitely a growing area of interest. It was important for Gail to include another artist as part of the project with ties to other families in the region. Gail's art is colourful, expressive, and shows her love for country and creation stories, so it was decided that the other artist involved needed similar linkages to country, and strong visual expression of country.

Overtures were made to local community organisations and discussions took place with community members. It slowly came together that another potential artist (Tanisha Lovett - Wotjobaluk, Gunditjmarra) was available at that time to meet in Natimuk and progress the project further. Tanisha was able to be involved in her own time, through a process of listening and finding out more about how the projection would operate from a technical perspective. Hannah French was a mentor, showing us how our work would be projected from the Natimuk Mechanics Hall (noting it was slightly different to previous projections in the past, as we were using the north side of the silo). It was explained that a powerful projector would be sourced with the help of local contacts, and this made it easier for us to work with all parties and feel we could put together our artworks, and create new artworks with the help of Mary French. We used an overhead projector to make shadow images with eagle (Bunjil) feathers and emu feathers, as this connects to country and creation stories. D'Arcy Molan, a musician, writer and teacher, also joined in a great day held at Natimuk to explore projections on the wall of the art space, and to photograph the work. This allowed us to explore how the actual projection would flow with the artworks and family shots.

Together with the artists, we all developed the concept for the work to be projected. From early on in the process, there was planning to see what was viable with the artists and to work out what was needed. Gail has always been impressed with Tanisha Lovett's art and her art practice, having seen her work beautifully presented at market stalls in Horsham and then at Federation Square in Melbourne. Images reflecting family and connection to place were the basis of the works. These were stunning images of Tanisha's sisters on country dispersed with images of country and connection, both vibrant and reflecting patterns and the wonderful mountains. In the development of her works, Gail worked with First Nations producer, Savanna Kruger and family Elders.

Both artists sought permission from their own families to share their images publicly. It was a proud moment for the families, as Gail's mother, Senior Elder Aunty Leila Harradine, and Tanisha's proud sisters, attended the evening projection. People that attended were very quick to say how exciting it was to see the work on the silos when driving in to Natimuk.

RESOURCES

Barenji Gadjin Land Council

<https://www.bglc.com.au/>

Goolum Goolum Aboriginal Co-Operative (Health & Wellbeing services)

<http://www.goolumgoolum.org.au/>

Wimmera Primary Care Partnerships (Local Cultural Awareness Training)

<https://wimmerapcp.org.au/cultural-awareness-training/>

Horsham Rural City Council - Aboriginal Advisory Committee

<https://www.hrcc.vic.gov.au/Our-Council/Inside-Council/Committees/Committees-Other#section-2>

Wergaia Industries (arts and culture opportunities)

wergaia@hotmail.com

Bunjil's Collective Community Enterprise (art gifts)

bunjils-collective@outlook.com

Wurega Aboriginal Corporation (arts and culture opportunities)

wurega@hotmail.com

The Wotjobaluk Knowledge Place (language, arts and culture, community opportunities)

Dimboola

Koorie Heritage Trust (arts, culture, training)

<https://koorieheritagetrust.com.au/>

Luggarah (digital media)

<https://luggarah.com.au/tech-on-country>

Centre for Cultural Competence Australia (training)

<https://www.ccca.com.au/>

NAIDOC

<https://www.naidoc.org.au/>

Reconciliation Victoria

<http://www.reconciliationvic.org.au/>

Reconciliation Australia

<https://www.reconciliation.org.au/>

Aboriginal Victoria

<https://www.aboriginalvictoria.vic.gov.au/>

KEY COMMUNITY EVENTS

ACT Natimuk encourage all its Board and Committee, Staff, Volunteers and Members to show their support for Aboriginal and Torres Strait Islander people by being aware of, acknowledging and where possible attending the following events:

26 January — Survival Day. Aboriginal and Torres Strait Islander Australians choose to mark Australia Day as a day to highlight the invasion of Australia by Europeans and to acknowledge the survival of their cultural heritage.

26 May to 3 June — National Reconciliation Week. This week begins with National Sorry Day on 26 May and ends with Mabo Day on 3 June.

26 May — National Sorry Day. This day marks the anniversary of the 1997 tabling of the Human Rights and Equal Opportunity Commission National Inquiry into the Separation of Aboriginal and Torres Strait Islander Children from their Families, Bringing Them Home (April 1997).

3 June — Mabo Day. This day commemorates the anniversary of the 1992 High Court decision in the case brought by Eddie Mabo and others, which recognised the existence in Australia of Native title rights. On the tenth anniversary of this day in 2002 there were many calls for the day to become a public holiday, an official National Mabo Day.

1 July — The Coming of the Light Festival. The Coming of the Light festival marks the day the London Missionary Society first arrived in Torres Strait. The missionaries landed at Erub Island on 1 July 1871, introducing Christianity to the region. This is a significant day for Torres Strait Islanders, who are predominantly of Christian faith, and religious and cultural ceremonies across Torres Strait and mainland Australia are held on 1 July each year.

First full week of July — NAIDOC Week. The first Sunday of July sees the beginning of a week dedicated to Aboriginal and Torres Strait Island Peoples to celebrate NAIDOC (National Aboriginal and Torres Strait Islander Day Observance Committee) Week. It is a celebration for Aboriginal and Torres Strait Island Peoples of their survival. It is also a time for all Australians to celebrate the unique contribution of Aboriginal and Torres Strait Islander traditions and cultures and to bring issues of concern to the attention of governments and the broader community.

4 August — National Aboriginal and Islander Childrens Day. This day was first observed in 1988 and each year it has a special theme. The Secretariat of National Aboriginal and Islander Child Care produce a poster to celebrate the day.

FORMAL DEMONSTRATION OF RESPECT

An important aspect of the recognition is the acknowledgement of Traditional Custodians and Elders at ACT Natimuk events, forums and public functions.

Protocol	Description	When to Use	Notes
Welcome to Country	Traditional welcoming ceremonies are performed at the beginning of a forum, and only, by an Elder or appropriate member of an Aboriginal or Torres Strait Islander community to welcome people who are visiting and/or meeting on their traditional land. These ceremonies vary from speeches of welcome, to traditional dance and smoking ceremonies.	Traditional Welcomes should be incorporated into the opening of major internal or public events, meetings, forums and functions	Seek advice from relevant Aboriginal groups or Land council. For local this would be Barengi Gadjin Land Council. Plan well ahead to allow for the availability of the appropriate person to conduct the ceremony. A fee for travel costs and the time given by community members may be charged. Ensure cultural services are budgeted for appropriately.
Acknowledging Traditional Custodians	Acknowledgement of Traditional Custodians can occur with or without a Welcome to Country and/or when a smaller or less formal gathering is taking place.	Traditional Custodians should be acknowledged by the first speaker at any significant organisational forum with a range of internal and external stakeholders present, as a mark of respect for the owners of the land on which the event is taking place. Subsequent speakers may also choose to acknowledge Traditional Custodians.	<p><i>ACT Natimuk respectfully acknowledges the Traditional Custodians of the land upon which we are located, the Wotjobaluk, Jaadwa, Jadawadjali, Jupagulk and Wergaia.</i></p> <p><i>We acknowledge all the Traditional Custodians and Lands on which we meet and work.</i></p> <p><i>We pay respect to Elders past, present and emerging and acknowledge their sacred connection to land, water and community.</i></p> <p>Make every attempt to determine the name of the Traditional Custodians in preparation for an event, but if you are uncertain a general acknowledgement is acceptable.</p>

Protocol	Description	When to Use	Notes
Acknowledging Elders	The first speaker at a forum recognises and pays respect to Elders, past and present.	At major events, acknowledgement of Elders (past and present) usually follows acknowledgement of Traditional Custodians.	At events where the identity of all participants is not clear, it is important to acknowledge Elders. Elders can be acknowledged by first name, any other term should only be used with prior approval (example Auntie or Uncle).
Acknowledging sites of significance	The first speaker at a forum recognises cultural or historical sites of significance in the vicinity of the meeting.	When an event is held near a significant site.	For example, it may be appropriate for an Elder or community leader to acknowledge the site of a traditional meeting place or of a massacre on behalf of all present.

REFERENCES & BIBLIOGRAPHY

ACT Natimuk Strategic Plan 2020-2024 Program Strategies: Reconciliation (pg10-12)

Valuing Art, Respecting Culture. NAVA 2001. Working with Partners. Considerations. ACNC Governance Toolkit (Current as at 7.3.2021) Ethical Conduct in Research with Aboriginal and Torres Strait Islander Peoples and communities: Guidelines for Researchers and Stakeholders. Protocols for Using First Nations Cultural and Intellectual Property in the Arts. Australia Council for the Arts, 2019. (esp. P.27-29 Protocols in Practice, P.31-36 14.3 Principle 3. Communication, consultation and consent).

Protocols for using First Nations Cultural and Intellectual Property in the Arts – Australia Council
True Tracks© Principles. True Tracks ICIP Principles, Dr Terri Janke and Company

¹ Australia Council's Protocols for using First Nations Cultural and Intellectual Property in the Arts. 1.2.3 Pg 7

² Australia Council's Protocols for using First Nations Cultural and Intellectual Property in the Arts. 1.3.1 Pg 26

³ Australia Council's Protocols for Producing Indigenous Visual Arts Pg 15

⁴ Building better partnerships, Working with Aboriginal communities and organisations: a communication guide for the Department of Human Services, Victorian Government