Report on the
Indigenous Arts Policy Forum:
Initiatives and Challenges

Co-hosted by the Aboriginal and Torres Strait Islander Arts
Board of the Australia Council for the Arts and the
International Federation of Arts Councils and Culture Agencies

Words give life to the land, its people,
its art and its culture. Indigenous art, traditions,
language and identity are the means
by which our culture comes to life.
Emmanuel Tjibaou, Jean-Marie Tjibaou Cultural
Centre/Agency for the Development of Kanak Culture, New Caledonia

Held at the Crown Metropol Hotel, Melbourne, Australia
Friday 7 October 2011
BACKGROUND

Over the past decade, several members of the International Federation of Arts Councils and Culture Agencies (IFACCA) have expressed interest in facilitating opportunities for networking between Indigenous arts policy experts. Discussions at IFACCA’s World Summits and regional meetings, and ongoing monitoring of issues by the IFACCA secretariat, suggest that government support for Indigenous arts practice is a common and significant area of interest.

Accordingly, IFACCA and the Aboriginal and Torres Strait Islander Arts Board (ATSIAB) of the Australia Council1 agreed to co-host a forum on Indigenous arts policy immediately following the 5th World Summit on Arts and Culture (held in Melbourne on 3-6 October 2011).2 One of the objectives of the forum was to examine issues associated with Indigenous arts and culture in relation to the international frameworks and the role of the nation-state in upholding the cultural rights of Indigenous peoples.

In preparation for the forum, IFACCA developed a discussion paper based largely on an analysis of responses to a survey carried out in early 2011 with IFACCA members.3 The discussion paper was circulated to participants prior to the forum together with definitions of Indigenous peoples and other key reference points, as described in Appendix A. The agenda for the Forum can be found at Appendix B and the list of participants is at Appendix C.

The forum provided the opportunity for experts on Indigenous arts policy to discuss policy, research and funding programs for supporting Indigenous artists and arts practice. The forum also explored strategic priorities that could be pursued through research and the compilation of resources and case studies, as well as the feasibility of developing specific initiatives, including a potential ‘First Nations’ Arts Summit.

The focus questions for speakers and roundtable discussions were:
1. What are the excellent Indigenous art and culture works in your country?
2. What are your main challenges and opportunities in this field?
3. What areas need attention or improvement?

The Forum commenced with a traditional welcome to land by Aunty Carolyn Briggs, a Boon Wurrung Elder. Then Lydia Miller (Executive Director, ATSIAB), thanked the Indigenous elders on whose land the guests were gathered to talk before outlining the purpose of the forum. This was followed by an introduction about IFACCA by its Executive Director, Sarah Gardner.

CONTEXT: RETHINKING THE CONTEMPORARY SPACE AS A CULTURAL INTERFACE

Professor Martin Nakata, Forum Facilitator, Director Nurrigili, University of New South Wales, Sydney, Australia

Prof Nakata started by asking participants to reflect on how Indigenous peoples locate themselves in the world. In many parts of the world, Indigenous people recognise that things

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1 The Australia Council’s Aboriginal and Torres Strait Islander Arts Board assists Aboriginal and Torres Strait Islander people to claim, control and enhance their cultural inheritance. The board supports the development and promotion of traditional arts practices, as well as the generation of new forms of artistic expression among Aboriginal and Torres Strait Islander people in urban and regional areas, and in all artforms. As the Australia Council’s leading authority in Aboriginal and Torres Strait Islander arts, the board actively promotes the unique Aboriginal and Torres Strait Islander cultures as integral to Australia’s national identity.

2 See the World Summit website is at www.ifacca.org

3 Discussion paper: Indigenous Arts Policy: Initiatives and Challenges
have not been balanced their way and are questioning, for example, why is it that Indigenous peoples are still called uncivilized, why is it ‘us and them’, ‘black and white’?

Indigenous peoples have tried to make connecting bridges and to extend themselves into the non-Indigenous world. Sometimes Indigenous peoples have gone a bridge too far. Some think that too many bridges have been built. Some have got off the bridge.

Indigenous peoples are trying to go back to their traditional roots, to understand themselves and return to Indigenous knowledge, often by going to the archives. However, the problem encountered with that is that the archives have been inscribed by non-Indigenous people (anthropologists, historians, sociologists, etc). Only residues of traditional knowledge and experience are available to explore in the archives. There is a particular order in which Indigenous peoples have been inscribed in the corpus of knowledge about them.

So it is not simple – Western disciplines have coloured the knowledge that is recorded. It is hard to gather the core information about us and Indigenous peoples still find that others often reduce what Indigenous peoples understand of themselves to fit their own frameworks of understanding.

There is no simple intersection between Indigenous people and non-Indigenous people. It is not a simple intersection based on creativity. Intersections do have a bearing on how Indigenous people think and understand themselves. Indigenous peoples need to make tangible the cultural interface.

Colonial space is much more complex than a simple division between ‘us’ and ‘them’ - this is a contested space that informs Indigenous discourse and affects the very air Indigenous peoples breathe. In this contested space, Prof Nakata commented that there are three things that should be kept in mind:

• Firstly, the need to understand the ‘localities’ of Indigenous peoples - ‘local’ is not some remnant of the past. There is the opportunity to rupture the discourse, to move away from framing support for Indigenous art and culture as support for the ‘exotic’.
• Tensions should be observed because they inform what Indigenous peoples do and do not do, and how Indigenous peoples determine their priorities. Tensions can be a catalyst for creativity and a rich source of convergence.
• Indigenous peoples are not victims in this contested space – they have agency and do create and remake the world they live in. People focusing on the past, the now and the future (in particular, creative artists) have agency to provoke and determine what comes together at this interface.

People around the world are now listening, or at least attending to, Indigenous peoples’ expressions. A serious question is how often are First peoples reducing how they understand themselves to fit the ‘audience’?

First peoples are acutely aware that they need to understand the space they live in. As one commentator put it ‘We live in a closed box and wait for the lid to come off’. It can be said that there is no longer an ideal to build bridges between Indigenous and non-Indigenous peoples, to meeting half way - Indigenous peoples are already living in a different space.

The focus is on the now and the future, not only on the past. What is needed is an understanding of the political, to look at the spaces navigated by Indigenous people today, because that’s where they live today.
Edgar Francisco Meza Aréstegui, Advisor to the Vice-Minister, Ministry of Culture, Peru (through an interpreter)

Following a traditional Inca paying of respects, Mr Meza told participants that Peru is a pluri-cultural and multilingual society, comprising 69 Indigenous groups (67 Amazonian languages and 2 Andean languages, spoken by 40 million people).

The state of Peru has been a unicultural state since independence. However, the new government that has come to power wants to create a pluri-cultural state, based on the adoption of Agreement 169 of the International Labour Organisation which provides a legal mandate to create norms and regulations for inter-culturality. This process will include consultations with Indigenous cultures in order to solve conflicts between Indigenous communities, farmers, petroleum and mining companies.

The first step is to create a directory of existing Indigenous organisations which will be important in the consultation process. All Indigenous peoples are registering and this will allow communications to occur with and between Indigenous peoples.

The second step is to make the Indigenous cultures more visible as the arts, culture and creativity of the First peoples of Peru have long been left behind.

Another step was the National Meeting of Cultures, which took place in Lima in late October 2011. Areas of practice such as music, dance, astrology, gastronomy, medical knowledge, arts and crafts, were discussed. The aim of the event was to create harmony and a place where cultures were seen on an equal level.

Finally, the new Ministry of Culture will strengthen the National Institute for the Development of Andino, Amazonico and Afro-descendent Cultures. This Institute will be the main body of contact with Indigenous cultures, facilitating improved relationships and lateral sharing between Peruvian Indigenous cultures. In addition, Peru is keen to strengthen relationships of Indigenous groups in other countries.

Dean Molebatsi, Arts Manager, Department of Arts and Culture, Botswana (from the Kalahari-San people)

Mr Molebatsi told participants that Botswana is a small country with a small economy and that getting things going at policy level or in practice is difficult, policy is really a ‘work in progress’. He noted that the subject is a contested space as there are many other issues that require attention. The challenges include the need to develop policy and open up communication channels with Indigenous communities. This involves formally recognising who they are.

Government efforts have been made to engage Indigenous communities in the area of the production and marketing of products, including initiatives to purchase artworks and market them abroad, by actively supporting art festivals (such as the Kuuru Arts Festival that takes place in the heart of the Kalahari desert) and by trying to get some groups to travel overseas and share their culture internationally. Unfortunately, such efforts are often sporadic.

The importance of land to the Indigenous peoples of Botswana is a key issue and questions are being raised about government treatment of Indigenous peoples. The government is in that
space where learning takes place every day about the seriousness of the issues faced by Indigenous people and the right of Indigenous peoples to be, to own and to make decisions.

Government views culture differently to Indigenous peoples and has been interested in commercialising Indigenous arts and culture. Indigenous peoples in Botswana are not necessarily opposed to that but have a different idea about how to go about it. Government recognises that it needs to engage Indigenous people in the dimensions in which they would like to be engaged, acknowledging their right to self-determination.

Botswana is working towards creating more communication channels and more forums to better understand and better appreciate Indigenous issues and challenges. Indigenous peoples live in a global community and Botswana would welcome knowing about the success stories of other countries and being involved in greater information sharing.

*Muriwai Ihakara, Senior Manager, Māori Engagement, Creative New Zealand (Tumu Whakahaere, Kaitakawaenga Māori)*

Following a traditional paying of respects and welcome in Māori, Mr Ihakara noted that he joined the discussions in the spirit of sharing and enlightenment and hoped that the forum might collectively achieve some strategy. He noted that language is at the centre of the arts, culture and identity of the Māori, and the medium through which their culture comes to life. Culture is what defines one and sets one apart.

A critical element in Māori culture is ‘whakapapa’ (genealogy) which is the living connection from the past to the present and to the future. It is not just a list of names, it is a list of characters and stories and events that bring ancestor’s names to life. The Māori can connect back to the beginning of time according to their ancestors. It is the continuum of their culture, it is critical, it lives, culture lives. Culture is not for museums, it should not be something Indigenous peoples go to the museum to view.

In 1840, the Māori ancestors signed the Treaty of Waitangi, the founding document of New Zealand. Like all colonial journeys, that of the Māori is no different. Some key points in the journey include:

- In the 1920s, the Māori Institute of Arts, Culture and Crafts was founded to protect and retain the art of carving - this Institute survives today.
- In 1950, the grand master of carving collected 20 young contemporary artists and challenged them to not just imitate the craft, but to take it and twist it and allow it to fly in a different direction. The master gave permission to contemporary Māori artists to stretch the boundary of what was considered heritage arts.
- In 1972 the first Polynesian Festival was celebrated in New Zealand, an important milestone for arts and culture. This was the first national forum whereby Māori arts and culture were placed on a main stage in New Zealand.
- 1975 saw a period of political transformation in terms of justice for the Māori, as the Treaty allowed them to contest their space and ensure their voices were heard at all levels of decision making in New Zealand.
- In 1979, a council for 200 Elders was convened in Wellington which declared their concern for the loss of the Māori language. A Language Nest learning tool was subsequently launched in 1981 as a key strategy to encourage the survival, the reclamation and the maintenance of the Māori language.
In 1984, Māori arts were internationally acclaimed with a major exhibition that was sent to tour in North America. The exhibition, called 'The Māori', symbolised the development and acceptance of Māori art in New Zealand. It was no longer ‘native art’ or ‘native curiosity’.

In 2004, Māori television was launched and stories were allowed to be seen and heard from a Māori perspective and paradigm. The impact was huge. Stories of the shared colonialisit society from a Māori perspective and about Māori experiences are different now.

Māori arts, culture, identity and connection to land provide a strong foundation upon which to experiment. Placing contemporary Māori art in its context is important, in order to be able to articulate why, where and how this work, this object came into being – these are notions of identity.

SESSION TWO:
INDIGENOUS ART AND CULTURE AS CONTESTED SPACES FOR CREATIVE WORKS

Emmanuel Tjibaou, Jean-Marie Tjibaou Cultural Centre/Agency for the Development of Kanak Culture (ADCK), New Caledonia

Mr Tjibaou noted that New Caledonia is a small nation with 256,000 inhabitants. The Kanaks are the Indigenous peoples of New Caledonia. While developing recognition of Kanak identity has been difficult, the word Kanak has been reclaimed from being a negative, insulting term to being a term of positive identity. Language roots are spread across the Pacific region, and the Kanaks have linguistic roots to the Tanaka Māori.

The Kanaks discovered James Cook in 1774 and then the French colonised New Caledonia in 1853. The French government set out to abolish Indigenous blood, the Indigenous population was excluded from the French economy, and they were ultimately confined to reservations. Since then, the Kanaks have fought for their rights.

Marginalisation and poverty eroded the Kanak culture and, unfortunately, it has seemed to many that there is only one way - the Western way.

However, the 1970s saw the first rising of the political recognition of Indigenous rights. This was linked to the African, Papua New Guinea and Vanuatu independence movements in the Pacific. Today, the Kanak vision is to create their own models of development linked to tradition and the new world - self determination in development. It is still very challenging, however, for the Kanak people to find their Indigenous self-expression, as they have not had the right to express their culture outside of the context of the ‘reserve’.

As First peoples, the Kanaks are not represented in the mainstream, such as on television, and are not considered a model of success. A model of success is seen as being Western and therefore Indigenous matters become marginalised.

The Kanaks are in a contested space and are fighting for recognition and political control. The country has 28 Kanak languages, as well as French. But many of the Indigenous languages have been lost, and without their traditional languages, it is very difficult to translate the Kanak traditions and to transfer the Kanak values.

Paradoxically, the Kanaks have been obliged to create new bridges - when the Kanak culture was first born, there were no cultural agencies, no Minister of Tourism, only the Kanaka wind
and ancestral breath. The Kanak have had to reformulate their vision, transposing it from a Western model of development into a new vision of shared languages. This is a complex process and sometimes the Western vision is lacking in adequate tools needed to promote Indigenous tradition and values. Nonetheless, the aim is to promote the Kanak way of life through both traditional expression and contemporary arts (hip hop, slam and dance). The Kanak want to make sense of the situation in a contemporary way.

Through the Agency for the Development of Kanak Culture (ADCK), a research program has been started, developed in association with Kanak elders, in order to create a body of research that reflects and promotes the Kanak way of thinking. Each year, the Kanak Chief Council works with us to negotiate new theme(s) for the research programme. Research programs in Western disciplines validate the Western way of thinking, and do not represent or reflect an expression of the Indigenous people and their languages. The ADCK project is seeking to develop methods and strategies that protect and safeguard Kanak culture.

Mr Tjibaou concluded by noting that there is a Western concept that Indigenous peoples are not taking part in development, but said that this is false. The Kanak are part of the development process and are visioning a Kanak culture within the context of a modern way of thinking. Kanak culture is not related to things that are put in a box or a museum, it is not about being selective for the next generation about ‘what is good to keep’- everything needs to be kept.

Louise Profeit Le-Blanc, Coordinator, Aboriginal Arts Office, Canada Council for the Arts
Beginning with her grandfather’s traditional welcome song from the Yukon region, Ms Le-Blanc explained that Yukon means clear water and that it is very important to the Yukon people, a hunter-gatherer society.

Everything in existence in the lands of the First peoples is referenced through their oral traditions, and the role of story-keeper and story-teller continues to be critical in being able to explain and hand down the legacies of one’s totems from generation to generation.

There are 253 First peoples’ languages in Canada and 5 Inuit dialects. Each grouping has its own particular artform.

Aboriginal people in Canada are on contested land. The first attempt at land claim negotiations in the Yukon was in 1900, when Chief Jim Boss (Kishxoot) of the Ta’an Kwäch’än recognised that his people needed protection for their land and hunting grounds in the wake of a growing non-Aboriginal population. He wrote to the King of England explaining that the English government had been formed in his country without discussion with his people and asking for his land back for his grandchildren.

His bid was not successful, but land claims in the Yukon were actively pursued in the late 1960s and early 1970s. The Yukon people worked with the government of the day and concentrated on developing partnerships with government in order to come to better understanding.

The Yukon people have put energy into festivals in order to bring together people from all over the territory and to exemplify and make visible their culture. An example of this is the Adäka Cultural Festival, hosted by national, provincial and First people’s governments.

In each of the communities, cultural centres are being developed which are keeping places for collections of heritage items and for language. The Tr’ondek Hwech’in Cultural Centre on the
Yukon River (where colonisation began) celebrates the language, interpretation and culture of the First peoples. It is a positive story of people taking ownership of what is theirs.

_Ghonche Materego, Executive Secretary, National Arts Council of Tanzania_

Mr Materego began by singing greetings from Northern Tanzania, told to him as a lullaby by his mother.

Tanzania is a nation of more than 120 ethnic tribes. Tanzania gained its independence in 1961 and in 1962, a Ministry for Culture was formed with a key objective to search for and collect important customs and traditions and make them the national culture. In 1963, the Ministry formed the National Performing Arts Company by getting dancers and singers from the then 14 regions (now there are 26). Each region was represented by at least two people and they taught each other songs and dances from their regions. This created a repertoire which then was toured through the regions. People ignored their differences and worked together. The goal was to unify all Tanzanians after colonialism, to be proud of their own cultures and traditions. During the period of colonisation and slavery, traditional dance was considered something obscene and was discouraged and banned at some places.

The second goal of the Ministry was to educate people. In 1967, it was agreed that Kiswahili would be the national language and the National Kiswahili Council was set up to ensure that the language was taught and promoted.

So what did this mean for Tanzania’s Indigenous peoples? It meant that their ethnic languages were not to be heard as much anymore. People started to question as they felt danger of national unity replacing local identities?

As a result, in 1974, Arts and Music Councils were established to revive, preserve and promote culture. In 1999, a National Cultural Policy was enacted – this policy addresses all traditions and tribes inclusively with the aim of reviving and promoting the arts and culture so that they do not die.

What is Indigenous in the Tanzanian context? Soon after colonization, there were some people who decided to stay the way they were. But during 1960s, changes were put in place and groups such as the Maasai were told not to come to town in their traditional attires.

Now, there are many people migrating into big cities seeking for employment and do not refer themselves as Indigenous. A key challenge in Tanzania is how Indigenous peoples can preserve their identity and promote their art and culture.

**SESSION THREE:**

**INDIGENOUS ART AND CULTURE AS FUNDAMENTAL ASPECTS OF NATIONAL ECONOMIES**

_Dr Michael Mel, Associate Professor and Pro Vice Chancellor, University of Goroka, Papua New Guinea_

Dr Mel noted that he had learnt English to get a job but realised that once you had a job, you had to love money! In his view, job, money, culture and history are all contested spaces.

Economy can be looked at in terms of money and in terms of a way of life. How do Indigenous peoples fit into the economic space in this day and age, from an Indigenous perspective? How do Indigenous peoples recognise their epistemology, their history, who they are in an economic system?
In terms of Indigenous communities, history (the labyrinth of stored culture, the sum total of who Indigenous peoples were in the past) comes down to who has constructed it. How do Indigenous peoples find themselves and construct Indigeneity when it was not constructed by Indigenous people? Do they construct our survival past?

From an historical perspective, Indigenous peoples can walk through the corridors of history in galleries and museums, for example, but there is no context, no names, no story of how and where it comes from. How significant are these things, what do they say about the present? These institutions are sacred to some but how important are they to Indigenous peoples?

In Papua New Guinea, there are over 800 languages. Efforts to retain language are important because with language comes knowledge, history and stories. The past is carried into the present.

The past is an economy - museums and nationally significant sites are part of an economy. So how do Indigenous peoples find themselves in an economy which is hungry for naming and placing? Indigeneity is constructed with these platforms, but how do Indigenous peoples make the ‘genre’ their own? How do Indigenous peoples capitalise, organise, politicise and construct an identity for themselves?

In Papua New Guinea, what was considered native or traditional art was seen to exist as artefact or craft. If it moved into fine art it was not seen as authentic because non-Indigenous audiences couldn’t see the genealogy that was traced from contemporary Indigeneity to what they understood as their ‘past’ - it was viewed as being copied from something else.

While our finest traditional works are in the museum, the work Indigenous peoples toil on today ends up in the tourist market. Does the perception continue that Indigenous peoples are making artefacts and not fine art?

Television is so very pervasive in people lives that Indigenous peoples need to find a way into that space to provide the songs and images that relate to themselves and the Indigenous youth of today. They need to use the tools in the new economy to ask where do Indigenous peoples find themselves and then develop an economy that supports that.

Copyright and ownership is another contested space. Because it is so difficult to track the genealogy to find out who really owns what land, land ownership in PNG is a contested space. As First peoples, the question needs to be asked, ‘Does the land own me or do I own the land’?

In terms of economies, if Indigenous communities are truly living, having satisfaction with their lives, with their relationships with the environment and to their past and their futures, how do Indigenous peoples do that in an environment based on greed, individualisation, competition and commodification, and not on sharing and valuing non-material things?

Today, our economies are unsustainable and they pillage and plunder the land and the seas. Indigenous peoples need to look at a different economy, an Indigenous economy that is about sustainability, providing the legacy of the past as well as for the future, where language, sharing and caring remains.
**Sonny Williams, Secretary for Culture, Ministry of Cultural Development, Cook Islands**

Mr Williams noted that the Indigenous peoples of the Cook Islands are of Polynesian background and part of Māoridom. There are many similarities with Māoridom, and Polynesians have linguistic links to Aotearoa.

The missionaries arrived in the Cook Islands in the 1820s, followed by colonisation. In the 1900s, the Cook Islands were annexed to New Zealand but in 1965, the Indigenous peoples gained independence and now have their own laws and policies. The official language in 1965 was English but in 2003, the Māori Language Act stipulated Māori as the second official language. Up until the 1970s, Indigenous peoples had not been allowed to speak Māori in school or to do any traditional dance.

The 1990s saw a movement of cultural revival, and in 1991 the Ministry of Culture was formed, a national cultural centre was built and since then, there has been a realisation of the Indigenous cultural history. Like many others, our Indigenous culture is primarily oral and primarily expressed through the performing arts, although in recent times, more attention has been given to the crafts.

The 1996 economic downturn led to bankruptcy and the government tried to demolish culture because of the economic situation. However, the government realised the value of the cultural industry which has now become a very important way to earn a living in the Cook Islands. The Ministry of Culture was retained but the community continues to feel the negative impact of losing our talented people to other countries, mainly New Zealand and Australia.

Efforts are now being made to economise the Indigenous culture in order to preserve and protect it, and to encourage people to remain in the Cook Islands and make their living there. In addition, new technologies are being used to exchange cultural material as it is very costly and takes a long time for ships and aircraft to reach the islands.

Tourism represents 65% of the country’s economy, with anthropological burial sites and cultural tourism the major attractions. In a sense, the islands are a heritage destination and efforts have focused on the revival of canoe carving tradition, tapa making and dances about traditional stories.

The negative economic climate has impacted significantly on the capacity to promote and present the Indigenous culture, as well as on the development of contemporary Indigenous cultural expression. However, the development of vibrant cultural industries and the benefits of utilising digital technology to create product and communicate will foster economic agency for the Indigenous peoples of the Cook Islands.

**Elvas Mari, Executive Director, National Arts Council of Zimbabwe**

Mr Mari explained that Zimbabwe means ‘a house of stone without mortar’ and that the term represents a key cultural reference point for Zimbabweans.

There are two main ethnic groups in Zimbabwe, the Shona (71% of the population) and the Ndebele (16% of the population), and a small number of other groups in the north and south of the country. Zimbabwe achieved independence from its British colonial past in 1980 and is now focused on developing its own culture and its own past.

Indigenous peoples are divided into ten regional provinces and this is where most cultural activities happen. However, there exists an urban and rural divide – rural people are closer to
their Indigenous culture and their past than those in urban settings. Urbanised people have very different values – they have lost their stories around objects and have lost their traditional values.

There is a critical need for safeguards to ensure the survival and protection of traditional cultures in the more marginalised parts of the country, where art and culture may not have been written or documented but lived through the people.

Dividing culture into artforms poses a risk in that it fragments culture and leads to a ‘gentrification’ of art which privileges some elements of culture over others. Nonetheless, there are three artforms that really define Zimbabweans:

- In music, the celebrated musical instrument called the ‘mbira’ has become an export item. While objects such as musical instruments are easily exportable, the skill in playing these instruments is not. Indigenous peoples are now looking into how to export the skills as well as the instruments.
- Stone sculpture is also well known internationally and stone sculpting has become a tourist attraction for the whole country.
- Indigenous peoples also have a strong tradition of dance. In colonial times, one of the traditional dances had to have its name changed to ‘Jerusalem’ or ‘Jerusarema’ in order for it to be allowed to be performed. Zimbabweans’ resilience and determination to keep culture alive is evidenced by the fact that a traditional dance to celebrate the inauguration of a chief was proclaimed as an intangible cultural heritage by UNESCO in 2005.

Cultural survival and sustainability also depends on education, and on the sustainability of the environment and natural resources. For example, dance often uses the clapas and the tree used in making these instruments is endangered by soil degradation.

These cultural activities generate livelihoods that reside in traditional knowledge and practices, ensuring that communities grow. Indigenous peoples are also working with youth to achieve cultural economic improvement and to sustain their language and identity.

In order to safeguard and promote the arts for the benefit of the people, partnerships with tourism and trade/export are being fostered to achieve cultural heritage and economic benefits in tandem.

A major problem is that the creators and producers of artefacts are not the sellers or marketers. This is affecting the livelihood of Indigenous people and there are issues around ensuring that economic development is based on a fair return to artists and communities. Key challenges include unethical practices and the lack of respect for intellectual property rights, particularly through the use of new technologies.

Indigenous peoples also need to recognise that the people themselves are cultural capital, and that the loss of Indigenous people due to economic circumstances is also the loss of language and culture.

The recording of history by non-Indigenous people presents challenges as it does not necessarily recognise or respect Indigenous cultural expression. Indigenous language is a way of thinking, it records culture intrinsically and the stories need to be retained around Indigenous cultural objects. History needs to be recorded in the language in which it is thought!
From a cultural policy point of view, Zimbabwe’s current position of a national policy for all with separate policies for the ‘others’ will change to a national policy for all within a framework of cultural diversity.

SESSION FOUR: INDIGENOUS ART AND CULTURE PRIORITIES IN NATIONAL AND INTERNATIONAL FRAMEWORKS, CHALLENGES AND FUTURES

Bilel Aboudi, Deputy Director of International Cooperation and External Relations, Ministry of Culture, Tunisia

Mr Aboudi discussed effective international mechanisms and tools that can be used to inform and to further develop national policy, and he put forward a number of challenges and recommendations.

A culture is maintained when it is used, but not necessarily when it is protected. The dynamics reside in the introduction of continuous community development projects using cultural resources. The advantage of using a dynamic approach like this is that it shifts the stereotype of ‘other’ for Indigenous cultures and encourages a sense of pride, wellbeing and future possibilities for Indigenous communities, circumventing the sense of being ‘endangered’, dying cultures.

A national policy/framework for Indigenous culture should encompass:

- A commitment to the maintenance of Indigenous culture/s.
- A commitment to a high level of community ownership and self-determination, and tangible reasons for community engagement with their Indigenous culture.
- The inclusion of the Articles 7 and 8 of the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions, which are designed to make the protection of an endangered culture a priority (noting that the Convention is a political tool and not an obligation specific for Indigenous cultures).
- A commitment to cultural protection.
- A commitment to contemporary cultural expression.

Some important mechanisms include:

- Subscribing to the World List of Intangible Heritage.
- Applying to the International Fund for Cultural Diversity for financial assistance.
- Undertaking joint partnerships with specialised local NGOs which have been accredited by the UNESCO Convention and can use the UNESCO logo branding on joint projects.
- Undertaking projects funded by UNESCO. Funding is available from UNESCO for projects and once funding has been secured, it helps in efforts to secure funding from other sources. There is credibility to be gained through UNESCO support, even if the funding is a small amount.
- Introducing local experts on Indigenous knowledge to participate in these organisations as observers.
- Introducing an authenticity label for cultural products, one that can be easily recognised and that promotes an ‘Indigenous cultural product for development’, similar to an eco-label.

Other important UNESCO instruments include:

- The World Intellectual Property and Organisation (WIPO)
- The Convention for the Safeguarding of the Intangible Cultural Heritage
The importance of any international instrument is to know how to implement it for local interests. Also, it is important to recognise that networking and ‘noise’ are crucial in gaining visibility in the international arena, to be there and to have influence in that arena.

**FOCUS GROUP DISCUSSIONS: KEY CHALLENGES**

Discussion amongst participants highlighted the following key issues:

**Cultural Maintenance**
- Handing on Indigenous pedagogy and epistemology, especially with the increased effect of urbanisation.
- Recording, archiving and protecting traditional heritage, and finding ways to safeguard cultural identity including, for example, promoting local languages in schools.
- Recognising that education is a tool for intangible heritage.
- Learning and development of Indigenous languages.
- Acceptance of Indigenous languages in the context of one official language (often the language of colonial era and the language associated with education and success).
- Ensuring that there exists a national cultural policy for all the people, incorporating the right is to express cultural diversity.

**Authenticity**
- Lack of information on how nations have dealt with authenticity issues, including legislation, trademarks, communal ownership.
- Sensitivities around the policing of authenticity, and who should police it, and how.
- Need for greater clarity around defining Indigenous artists and arts organisations – some organisations say they are Indigenous, but actually don’t have Indigenous people working for them.
- Maintaining authenticity, especially given that tourism changes the concept of culture.

**Copyright and Artists’ Rights**
- Issues around copyright, ownership, sharing of wealth, carpetbaggers (a term for those who unethically capitalise on other people’s efforts).
- Many artists exploited as they are often desperate to make enough money to provide food for themselves and their families, they are unaware of the market environment of the urban centres, and middlemen and carpetbaggers are capitalising on naivety of artists.
- Conflict with the galleries which are the conduit and make the most of the money.
- Artists not engaged with copyright agencies - more pressing issues that require immediate access to money.
- Ensuring that traditional artists get the benefit of economic opportunities.
- The layers of bureaucracy and the requirement for membership fees make unions and associations representing artists cumbersome and expensive. Members don’t have money for fees and therefore, the structure can’t be maintained.
- Communities struggle to represent and protect themselves as they need to be literate in IP and copyright matters in order to be able to do so.
- There is a role for arts councils/governments to educate artists and sensitise them about the importance of copyright and sustainable career.

**Protecting and promoting Indigenous knowledge, information and skills**
- Issue of focusing only on Indigenous arts, at the expense of other aspects of Indigenous culture, such as traditional medicine, beliefs and skills. If the arts take all of the attention
and become the sole indicator of Indigeneity, then Indigenous peoples are missing so much more. Less attention on other areas will be to our collective detriment. Art is an indication of the thriving tools that are there, they are a window to the health of a community.

- Knowledge and skills are intangible tools, the arts are the outcomes. By focusing on the outcomes only, Indigenous peoples are losing the tools of language and culture as a holistic and unified system.
- Need to create a ‘common well’ from which Indigenous peoples can draw from in terms of best practice, ideas and opportunities, and put back in, in terms of outcomes, accountability, opportunities, problems, questions and sharing of success stories.
- Need increased avenues for information exchange - perhaps along the lines of IFACCA but specifically information for Indigenous peoples.
- Reintegrate knowledge of the past and identify best practice, including in digital forums.
- Indigitisation: Indigenous people are using digital forms in a different way. Use of broadband internet access and new digital media are creating opportunities for Indigenous arts and culture. The desire for individuals to connect and to give back to their communities act as a driver for forms of technological development.

**Individual/Community**

- Increased focus on the individual economic benefit and new economic systems are fracturing families and communities.
- The arts come from our ancestors, families and communities, they belong to one’s community.
- Elder artists are deeply concerned because ancient stories are being sold off through commercial activities that dilute the integrity of their stories and return money to only one person, leading to conflict.
- Ensuring that communities benefit from the exposure and sales of their art and culture, not only the artists.

**Indigeneity**

- Building the value of Indigenous arts to the Indigenous people themselves, convincing the people of the value of their own culture.
- Need to ensure that Indigenous peoples are recognising themselves through the overall, inclusive expression of their Indigenous society and customs, not solely through ‘the arts’ that are presented to tourists.
- Need to find ways to help the next generation realise that their Indigenous identity and culture is their Indigenous wealth.
- Need to have control to determine the terms of engagement, and to foster self-determination.

**Protocols**

- Important to give attention to customs of the people. For example, photographs taken by tourists are not always allowed by custom.
- Determining what is public and what is private knowledge, and who can speak for what.

**Infrastructure**

- Lack of infrastructure – there is often relatively strong representation of individual practitioners but not a lot of support for organisations.
- Need a strong NGO model with a strong voice and more autonomy.
- Need greater access to and visibility through cultural infrastructures.
- It is often culturally difficult to work within non-Indigenous mainstream structures.
- Space for programming, setting own agenda and peoples creating their own blueprint.
- Particularly poor arts and cultural infrastructure in regional and remote areas.
- Cultural centres are important as dynamic entities that safeguard, protect and promote Indigenous arts.
**Funding and investment**

- Prohibitive costs associated with travelling to maintain community connections; with living in remote areas (‘high end art/low end living’); and with national and international freight and flights.
- Insufficient funds and expertise to undertake marketing and promotion.
- The challenge for governments to find a reasonable balance in their funding for culture and well-being in the context of competing demands, such as education, welfare, health, law and order, infrastructure development, etc.
- Need to encourage more philanthropy and giving.

**Advocacy and Audience Development**

- Increased representation of Indigenous peoples on mainstream boards and committees.
- Create more opportunities for Indigenous people to take on leadership roles and fill higher roles in government, in order to be able to make change through power and influence.
- Need for a collective voice for advocacy.
- Challenges in developing audiences to appreciate Indigenous work.

### SESSION FIVE: CLOSING SESSION

The forum covered a broad spectrum of practices and sensibilities, and reflected various perspectives about the way the world is constructed for Indigenous peoples. Unsurprisingly, given that some nation states continue to be colonised, some are autonomous and some have some self governance, it was evident that terminology in the Indigenous sector is multilayered and complex.

It was noted that Indigenous cultures are in convergence with the modern world, not only in how art is made, transmitted, distributed and handed through generations, but also in how Indigenous peoples locate themselves in the context of new technologies, economic imperatives and opportunities, capitalism and the commodification of product and the market place. New environments have a major influence on how Indigenous art is distributed.

The forum highlighted how Indigenous arts are contained within the holistic framework of the Indigenous culture, including language, land and traditional knowledge, and that global processes have repercussions for Indigenous cultures.

Participants agreed that the importance of gatherings such as this forum, cannot be overstated because there is much to be gained from learning about the experiences of others. As one participant noted, ‘These forums are very significant because Indigenous peoples are inspired and will take valuable lessons back. How can we continue these discussions in spirit and stoke the fire?’

Participants discussed the possibility of another, larger international gathering, such as a First Nations Arts Summit, and agreed that such an event would provide a valuable opportunity to:

- define, articulate and discuss culture from an Indigenous, non-Western paradigm
- give more time to discuss highly complex issues and challenges within the wider international arena
- elevate Indigenous cultural issues globally
- undertake more extensive research and analysis of the issues raised and others that might be identified
- partner with key agencies, such as UNESCO
Participants agreed that the following topics which emerged from the Forum should be considered for further discussion at any future gathering:

- **History**: written by non-Indigenous people does not transfer culture, only the anthropological perspective of Indigenous culture as seen through the non-Indigenous lens.
- **Identity**: Indigenous art and culture is ‘our identity through our lens’.
- **Language**: is integral to translating tradition and to the continuum of living culture.
- **Living culture**: building the value of Indigenous arts to Indigenous people themselves, especially the next generation. Underpinning cultural centres as living entities that safeguard, protect and promote Indigenous arts.
- **Self determination**: Highlight the need for Indigenous peoples to decide how, why and if cultural expression will be turned into art in a commercial sense, and to control/determine the entire process from creation and production to marketing and distribution.
- **Contemporary practices**: acknowledge different perspectives on contemporary cultural life vs artefacts/craft vs fine art. If our culture is living, is our artwork traditional?
- **Cultural policy**: that reflects living culture, language, identity and the UNDRIP and UNESCO.
- **Indigenous economies**: explore economic modeling, participation and benefits.
- **Future vision**: what do Indigenous peoples need to do now to ensure their culture is here in 50-5000 years’ time.

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**DRAFT RESOLUTION FROM THE FORUM**

In the final session of the forum, there was considerable discussion about the appropriateness and wording of a resolution. While it was not possible in the time available to agree on the exact wording, there was general consensus about the following proposal:

From the *Indigenous Arts Policy Forum: Initiatives and Challenges*, we call on IFACCA members to collaborate with their international partners and the artistic community to support the proposal to organise an International Gathering on Indigenous Arts and Culture.
Appendix A – Definitions and References

Indigenous peoples are recognised within an array of international statements. There are some 370 million Indigenous peoples from 90 countries. The United Nations Development Group Guidelines on Indigenous Peoples’ Issues (Feb 2008) encompasses the definition of the Indigenous and Tribal Peoples Convention, 1989 (No. 169) of the International Labour Organisation which applies to Tribal peoples whose social, cultural and economic conditions distinguish them from other sections of the national community, and whose status is regulated wholly or partially by their own customs or traditions or by special laws or regulations. Peoples who are regarded as indigenous on account of their descent from the populations which inhabited the country, or a geographical region to which the country belongs, at the time of conquest or colonisation or the establishment of present state boundaries and who, irrespective of their legal status, retain some or all of their own social, economic, cultural and political institutions. The Convention also states that self-identification as indigenous or tribal shall be regarded as a fundamental criterion for determining the groups to which the provisions of this Convention apply.

The Study on the discrimination against indigenous peoples (Martínez Cobo Study) puts forward the following “working definition”: Indigenous communities, peoples and nations are those which, having a historical continuity with pre-invasion and precolonial societies that developed on their territories, consider themselves distinct from other sectors of the societies now prevailing in those territories, or parts of them. They form at present non-dominant sectors of society and are determined to preserve, develop and transmit to future generations their ancestral territories, and their ethnic identity, as the basis of their continued existence as peoples, in accordance with their own cultural patterns, social institutions and legal systems.

The Working Group on Indigenous Populations’ Working paper on the concept of “indigenous people” lists the following factors that have been considered relevant to the understanding of the concept of “indigenous” by international organizations and legal experts. Priority in time, with respect to the occupation and use of a specific territory; the voluntary perpetuation of cultural distinctiveness, which may include the aspects of language, social organization, religion and spiritual values, modes of production, laws and institutions; Self-identification, as well as recognition by other groups, or by State authorities, as a distinct collectivity; and an experience of subjugation, marginalization, dispossession, exclusion or discrimination, whether or not these conditions persist.

References - The key reference points for the forum included:

- Commonwealth Foundation ‘Putting Culture First: CommonWealth perspectives on culture and development’ (2008) [www.commonwealthfoundation.com/LinkClick.aspx?fileticket=16LU0GdSEto%3D&tabid=247]
- the IFACCA Discussion paper – Indigenous Arts Policy: Initiatives and Challenges (subsequently updated and the final report will be published in early 2012)
## Appendix B – Forum Agenda – Friday 7 October 2011

<table>
<thead>
<tr>
<th>Time</th>
<th>Item</th>
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<tr>
<td>9:00am</td>
<td>Registration</td>
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<tr>
<td>9:30am</td>
<td>Welcome to Country</td>
<td>Aunty Carolyn Briggs Boon Wurrung Elder</td>
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<td>9:40am</td>
<td>Welcome and key objectives for the Forum</td>
<td>Ms Lydia Miller, Forum Chair, Executive Director, ATSIAB</td>
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<td>IFACCA’s role and activities</td>
<td>Ms Sarah Gardner, Executive Director of IFACCA</td>
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<tr>
<td>9:55am</td>
<td>Overarching context for the sessions: The Contemporary Space as a Cultural Interface</td>
<td>Prof Martin Nakata, Forum Facilitator, Director Nurrigili, University of New South Wales</td>
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<tr>
<td>10:10am</td>
<td>Session One: Indigenous art and culture as a unifying element of society and identity</td>
<td>Mr Edgar Meza (Peru) Mr Dean Molebatsi (Botswana) Mr Muriwai Ihakara (New Zealand)</td>
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<td></td>
<td>Art and culture can unite people, communities and nations as a space to share, engage and exchange. This space allows for a dialogue about who Indigenous peoples are, how Indigenous peoples see our world and what our response is to our world through story, dance, song, painting and writing. Culture is our communication of the meaning of our human existence as individuals, collectives, communities, nations and regions.</td>
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<td>11:00am-11:30am</td>
<td>MORNING TEA</td>
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<td>11:30am-12:15pm</td>
<td>Session Two: Indigenous art and culture as a contested space for creative works</td>
<td>Mr Emmanuel Tjibaou (New Caledonia) Ms Louise Profeit Le-Blanc (Canada) Mr Gonche Materego (Tanzania)</td>
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<td>Art and culture can unite us but it can also be a contested space to challenge, define and position opposition to dominant dialogues. It also highlights the tensions that may arise from exercising the right to live within one’s own culture; the right to hear different cultural voices; and the right to an environment that supports creativity.</td>
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<tr>
<td>12:15pm-1:00pm</td>
<td>Session Three: Indigenous art and culture as fundamental aspects of national economies</td>
<td>Mr Michael Mel (Papua New Guinea) Mr Sonny Williams (Cook Islands) Mr Elvas Mari (Zimbabwe)</td>
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<td>Creativity is increasingly recognised as a resource in generating economic growth within national economies. Creative industries are at the crossroads of the arts, culture, business and technology and contribute toward economic development and sustainable livelihoods within countries.</td>
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<td>1:00pm-2:00pm</td>
<td>LUNCH</td>
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<tr>
<td>2:00pm-3:00pm</td>
<td>Session Four: Indigenous art and culture priorities in national and international frameworks, challenges, and futures</td>
<td>8 roundtable discussions Introduction by Mr Bilel Aboudi (Tunisia)</td>
</tr>
<tr>
<td>3:00pm-4:00pm</td>
<td>Plenary and Closing session: Report back key issues and priorities for further development, sum up of the day’s discussion, proposal for a First Nation’s World Summit on Indigenous Art and Culture, closing comments.</td>
<td>Representatives of each roundtable and Ms Lydia Miller, Ms Sarah Gardner and Prof Martin Nakata</td>
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<td>4.00pm-5.30pm</td>
<td>Post-event drinks and canapés: Executive Lounge, Level 28, Crown Metropol</td>
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<td>6.45pm-10.00pm</td>
<td>Opening night of ‘FOLEY’ presented by Ilbijerri Aboriginal Theatre Pre-Show Drinks: 6.45pm at the Fairfax Studio Foyer Performance commences: 7.45pm</td>
<td>Venue: Fairfax Studio, The Arts Centre, 100 St Kilda Road, Melbourne</td>
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## Appendix 3: List of Participants

### Indigenous Arts Policy Forum (7 October 2011) - Participants List (FINAL)

<table>
<thead>
<tr>
<th>Title</th>
<th>First Name</th>
<th>Second Name</th>
<th>Position</th>
<th>Organisation</th>
<th>Country</th>
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<tbody>
<tr>
<td><strong>International Participants</strong></td>
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<tr>
<td>Mr</td>
<td>M Cossi</td>
<td>Zépherin</td>
<td>Gestionnaire du patrimoine culturel</td>
<td>Ministère de la Culture, de l’alphabétisation et de la promotion des langues nationales</td>
<td>Benin</td>
</tr>
<tr>
<td>Mr</td>
<td>Dean</td>
<td>Malebatsi</td>
<td>Arts administrator</td>
<td>Department of Arts and Culture</td>
<td>Botswana</td>
</tr>
<tr>
<td>Mr</td>
<td>Jean-Pierre</td>
<td>Gahungu</td>
<td>Conseiller au cabinet</td>
<td>Ministère de la Jeunesse, des Sports et de la Culture</td>
<td>Burundi</td>
</tr>
<tr>
<td>Mr</td>
<td>Steven</td>
<td>Loft</td>
<td>Curator, scholar, writer and media artist</td>
<td></td>
<td>Canada</td>
</tr>
<tr>
<td>Ms</td>
<td>Louise</td>
<td>Profet- LeBlanc</td>
<td>Aboriginal Arts Coordinator</td>
<td>Canada Council for the Arts</td>
<td>Canada</td>
</tr>
<tr>
<td>Mr</td>
<td>Sonny</td>
<td>Williams</td>
<td>Secretary for Culture</td>
<td>Ministry of Cultural Development</td>
<td>Cook Islands</td>
</tr>
<tr>
<td>Mr</td>
<td>Lasaiasa</td>
<td>Veikoso</td>
<td>Director</td>
<td>Fiji Arts Council</td>
<td>Fiji</td>
</tr>
<tr>
<td>Ms</td>
<td>Letia</td>
<td>Mitchell</td>
<td>Manager</td>
<td>Pacific Arts Alliance</td>
<td>Fiji</td>
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<tr>
<td>Ms</td>
<td>Kiri</td>
<td>Vakpata</td>
<td>Senior Advisor</td>
<td>Arts Council of Finland</td>
<td>Finland</td>
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<tr>
<td>Mr</td>
<td>Domingos</td>
<td>do Rosario</td>
<td>Artur</td>
<td>Direttore Nazioanle di Promozione di Industrie Culturali</td>
<td>Mozambique</td>
</tr>
<tr>
<td>Mr</td>
<td>Emmanuel</td>
<td>Tjiaaou</td>
<td>Head of Research and Heritage Department</td>
<td>Jean-Marie Tjiaaou Cultural Centre</td>
<td>New Caledonia</td>
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<tr>
<td>Mr</td>
<td>Murwai</td>
<td>bakara</td>
<td>Manager, Policy Development</td>
<td>Creative New Zealand</td>
<td>New Zealand</td>
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<tr>
<td>Mr</td>
<td>Stephen</td>
<td>Wainwright</td>
<td>CEO</td>
<td>Creative New Zealand</td>
<td>New Zealand</td>
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<tr>
<td>Ms</td>
<td>Cathrine</td>
<td>Cardiff</td>
<td>Director</td>
<td>Creative New Zealand</td>
<td>New Zealand</td>
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<tr>
<td>Mr</td>
<td>Rabo</td>
<td>Mato</td>
<td>Deputy Secretary General</td>
<td>Minister de la Communication, de Nouvelles Technologies, de l’Information et de la Culture</td>
<td>Niger</td>
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<tr>
<td>Ms</td>
<td>Kiblas</td>
<td>Soalataob</td>
<td>Cultural Consultant</td>
<td>Ministry of Community &amp; Cultural Affairs</td>
<td>Palau</td>
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<tr>
<td>Mr</td>
<td>Edgar</td>
<td>Francisco</td>
<td>Meza</td>
<td>Asesor del Viceministro</td>
<td>Ministry of Culture</td>
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<tr>
<td>Ms</td>
<td>Malou</td>
<td>Jacob</td>
<td>Executive Director</td>
<td>National Commission for Culture and the Arts</td>
<td>Philippines</td>
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<tr>
<td>Dr</td>
<td>Michael</td>
<td>Mel</td>
<td>Associate Professor and Pro Vice Chancellor</td>
<td>University of Goroka</td>
<td>PNG</td>
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<tr>
<td>Mr</td>
<td>Ghonche</td>
<td>Romuald</td>
<td>Materrego</td>
<td>Executive Secretary</td>
<td>BASATA - National Arts Council of Tanzania</td>
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<tr>
<td>M</td>
<td>Comlanvi</td>
<td>Zohou</td>
<td>Conseiller technique a la Cooperation Culturelle Internationale / Secretaire General de la commission nationale du patrimoine culturel</td>
<td>Ministere des Arts et de la culture</td>
<td>Togo</td>
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<tr>
<td>Mr</td>
<td>Bilal</td>
<td>Aboudi</td>
<td>Deputy Director of International Cooperation &amp; External Relations</td>
<td>Ministry of Culture</td>
<td>Tunisia</td>
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<tr>
<td>Mr</td>
<td>Faisal</td>
<td>Kiwewa</td>
<td>Director</td>
<td>Bayimba Cultural Foundation</td>
<td>Uganda</td>
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<tr>
<td>Mr</td>
<td>Olú</td>
<td>Alake</td>
<td>Head of Funding</td>
<td>Equality and Human Rights Commission</td>
<td>UK</td>
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<tr>
<td>Mr</td>
<td>Elvas</td>
<td>Mari</td>
<td>Executive Director</td>
<td>National Arts Council of Zimbabwe</td>
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<tr>
<td>Aunty</td>
<td>Carolyn</td>
<td>Briggs</td>
<td>Boon Wurrung Custodian and Elder of the Kulin Nation</td>
<td>Boon Wurrung Foundation</td>
<td>Australia</td>
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<tr>
<td>Mr</td>
<td>Martin</td>
<td>Nakata</td>
<td>Director, Nura Gili</td>
<td>University of NSW</td>
<td>Australia</td>
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<tr>
<td>Mr</td>
<td>Vernon</td>
<td>Ah Kee</td>
<td>Artist</td>
<td>proppaNOW Collective</td>
<td>Australia</td>
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<tr>
<td>Ms</td>
<td>Helena</td>
<td>Gulash</td>
<td>Director</td>
<td>QLD Indigenous Arts Marketing and Export Agency</td>
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<td>Ms</td>
<td>Alex</td>
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<td>Senior Manager, Arts Development</td>
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<tr>
<td>Mr</td>
<td>Hugo</td>
<td>Leschen</td>
<td>Executive Secretary</td>
<td>Dept of Natural Resources, Environment, the Arts and Sport (Arts NT)</td>
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<tr>
<td>Ms</td>
<td>Raelene</td>
<td>Baker</td>
<td>Principle Indigenous Adviser</td>
<td>Arts QLD</td>
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<tr>
<td>Ms</td>
<td>Stacey</td>
<td>Campton</td>
<td>Assistant Secretary, Indigenous Culture Branch</td>
<td>Office for the Arts, PM&amp;C</td>
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<tr>
<td>Ms</td>
<td>Fiona</td>
<td>Hoggart</td>
<td>Director, Cultural Diplomacy Section, PDB</td>
<td>Department of Foreign Affairs and Trade</td>
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<tr>
<td>Ms</td>
<td>Leanne</td>
<td>Backskin</td>
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<td>Ms</td>
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<td>Ms</td>
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<tr>
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