

**Date:** 17 November 2020      **Location:** Keon Park Children's Hub, 7 Dole Avenue, Reservoir

**Chair:** Vicky Guglielmo, Manager Creative Culture and Events      **Minutes:** Anna O'Brien, Team Leader Intercultural Centre

**Apologies:** Aunty Diane Kerr (Wurundjeri Woi Wurrung Cultural Heritage Aboriginal Corporation), Charles Solomon (Garawana Creative), Jamuna Parajuli (CRG member)

**Attendees:** Nicholas Braun (Sibling Architecture), John Tanner (Sibling Architecture), Vicky Guglielmo (City of Darebin), Lizzy Skinner (City of Darebin), Anna O'Brien (City of Darebin), and CRG members – Charles Pakana, Meg Rosse, Taylor Tran, Sharmila Kaul, Nalliah Suriyakumaran (Suriyan), Kate Tempany, Ramona Barry

Additional comments later submitted by Charley Woolmore of Wurundjeri Woi Wurrung Cultural Heritage Aboriginal Corporation (23 Nov) included.

ITEM	DISCUSSION
Welcome & Rules of Engagement, Vicky	Welcome to CRG and Acknowledgement to Country
<p>Introductions by way of Photograph / Object Exercise, All</p> <p>Each person presents an image of what interculturalism or 'welcome' means to them.</p>	<ul style="list-style-type: none"> <li>- Different species, different elements existing as one, starting to grow onto each other, boundaries are blurred</li> <li>- We each carry a rich heritage; we need to share it to gain a deeper understanding of each other</li> <li>- No perfect model of what is correct, we come from all over the world, we are diverse</li> <li>- Food, language, sharing, learning – food connects us. It's a way of communicating when language is a barrier</li> <li>- What we need is a great big melting pot, Big enough to take the world and all it got</li> <li>- Two words, kindness and understanding</li> <li>- Understanding, difference, love, compassion, solidarity, welcome, sharing and coming together for a common goal</li> <li>- Interculturalism is like a lump of clay – everyone putting their hands in the clay, everyone participating equally</li> <li>- Water is a universal symbol – welcome, renewal, generosity, human gesture, unifying. Levelling field</li> <li>- Object, leaf shape. Open, has a hollow for something to happen in</li> <li>- Diwali lamp, diya – made from soil – mother earth. Diwali – festival of light – good over evil. Victory of goodness. It brings light, love, hope, understanding, being together, power</li> </ul> <p><i>Comment later submitted by Wurundjeri Woi Wurrung Cultural Heritage Aboriginal Corporation (23 Nov): What language group is this from?</i></p> <p><i>Answer provided to Wurundjeri: Diyas are native to India are often used in Hindu, Sikh, Jain and Zoroastrian religious festivals such as Diwali. They are made from the earth and lit to signify the victory of good over evil.</i></p>

	<ul style="list-style-type: none"> <li>- Thornbury primary school: Woi Wurrung as its language, Steiner and mainstream, multi-aged classes, linked with Croxton school to immerse kids with those with disabilities, diverse family makeups</li> <li>- Importance of acknowledgement of history, trauma. We must always fight for acceptance. Fight to understand and respect. Combat racism.</li> <li>- Working across cultures, respecting the virtue of the origin story</li> <li>- People from different walks of life, with different ways of viewing the world, taking the time to sit with each other, and understand each other.</li> </ul> <p><i>Comment later submitted by Wurundjeri Woi Wurrung Cultural Heritage Aboriginal Corporation (23 Nov): A project that involves design elements from all cultural groups could be made as a material tapestry incorporating many different cultures and parts of cultures that are similar. Was involved in similar project at teenage lock-up that turned out beautifully (for many reasons) other than the fact it really was beautiful. Understanding – make it a group project.</i></p> <p><i>Answer provided to Wurundjeri: It was agreed that a material tapestry incorporating many different cultures is a great idea and would be a beautiful community art project. Anna will look to incorporate into programming.</i></p>
Project Introduction and Overview, Anna and Vicky	<p>Relocating the Intercultural Centre - priority for previous Council, listed as an action in the Council Plan. Now in implementation phase, the incoming Council will continue to recognise this project is a priority for the community.</p> <p>New home will be the civic buildings on the corner of Gower and High Streets, Preston - a central and visible expression of Council's commitment to combat racism and discrimination at a local level.</p> <p>It is hoped that it will be a central and visible expression of the values of our community - this is what we stand for.</p> <p>The Centre will work to its refreshed vision and mission informed by a more expanded understanding of culture.</p> <p>Central to this and as a foundation upon which the renewed Centre will be based, is an acknowledgement of Aboriginal and Torres Strait Islander communities.</p> <p>CRG will meet for a total of 5 times between November and March to work alongside the architect to inform key design elements in concept design phase.</p> <p>In addition to the CRG, the project team will be consulting ongoing with Wurundjeri Woi Wurrung Cultural Heritage Aboriginal Corporation as primary advisors around design.</p>

*Comment later submitted by Wurundjeri Woi Wurrung Cultural Heritage Aboriginal Corporation (23 Nov): Can this be further explained as to how this will be set up and regulated?*

*Answer provided to Wurundjeri: During the master plan and concept design phase, Wurundjeri will be consulted through cultural consults that will alternate with the CRG meetings. These consults will provide an opportunity for Wurundjeri to provide direct advice to the project team.*

*Aunty Diane Kerr will attend the CRG meetings as a consultant to provide cultural advice to the CRG. Council is keen to continue working with Wurundjeri beyond the completion of design stage 1 and into implementation and future design phases.*

We need to bring back what is a civic asset – create a place of welcome – a place that will be there for decades.

5 to 10-year vision. Built with community. Will take time. Indoor and outdoor spaces.

Council's commitments to the Towards Equality framework and the Welcoming Cities standards.

Question: Are there any internal pressures? Answer: Funding - we will be seeking funding from State and Federal government. This is long-term change; it won't happen overnight. We also have a commitment to Wurundjeri, to hold meaningful conversations and consultations with them, this takes time to build.

*Comment later submitted by Wurundjeri Woi Wurrung Cultural Heritage Aboriginal Corporation (23 Nov): Commitments from various communities supporting it should help with funding opportunities.*

*Answer provided to Wurundjeri: Officers are currently strategising about who to lobby for funding and support in advocacy. Charley suggested government funding proposals should demonstrate how the project will address the government's agenda.*

Question: Community consultation structures are often insufficient. The Intercultural Centre is working with a lot of different people, how will you consult with all of them? Answer: This group will be the advisors. We have taken a long time to get here. We will form partnerships with people. We need to coproduce, co-program. This will be a long-term project, a legacy.

*Comment later submitted by Wurundjeri Woi Wurrung Cultural Heritage Aboriginal Corporation (23 Nov): Consideration should be given to where the centre is located – where all feel comfortable going, accessibility for residents etc.*

	<p><i>Answer provided to Wurundjeri: In 2019, Council commissioned a feasibility study that assessed 10 different locations based on criteria generated from previous community consultations. Through this process, 350 High Street was identified as the preferred location. Now it is challenge of this project – namely the CRG and Wurundjeri to provide advice to the architects on how to transform this location into a place that is welcoming and inclusive to all.</i></p> <p><i>Comment later submitted by Wurundjeri Woi Wurrung Cultural Heritage Aboriginal Corporation (23 Nov): Budget should be taken into consideration to respect and pay people for their time, commitment and ongoing consultation.</i></p> <p><i>Answer provided to Wurundjeri: Wurundjeri will be paid for their time and expert cultural advice. The positions on the CRG are of voluntary nature.</i></p>
Planning & Policy Context / Priorities & Constraints, Lizzy	<p>Between now and March, we will develop the masterplan and the concept plan, stage 1 – what are the highest priority actions?</p> <p>Advisors - CRG and Wurundjeri. Aunty Diane will come to CRG meetings to provide cultural advice for the CRG to consider. The project control group will also work directly with Wurundjeri in between CRG meetings so that they can have their input to the project also.</p> <p><i>Comment later submitted by Wurundjeri Woi Wurrung Cultural Heritage Aboriginal Corporation (23 Nov): Work with who from Wurundjeri?</i></p> <p>Project governance structure explained; Council are the ultimate decision makers &gt; Executive Management &gt; Project control group &gt; Project working group &gt; CRG / Sibling Architecture / Wurundjeri</p> <p><i>Comment later submitted by Wurundjeri Woi Wurrung Cultural Heritage Aboriginal Corporation (23 Nov): This structure makes it appear Wurundjeri visions hold the least importance. I know this isn't the case, but if Elders have ideas that cannot be achieved, it should be explained to them why it cannot be done etc.</i></p> <p><i>Answer provided to Wurundjeri: Agreed that the minutes do not reflect the intent of the weight being given Wurundjeri voice and advice. Wurundjeri are the anchor point for consultation on this project and for the Centre itself. The consultative relationship with Wurundjeri will be long-lasting and ongoing throughout the lifecycle of this project.</i></p> <p>Design considerations explained: Wurundjeri, social justice commitments, vision and values, accessibility, external landscaping, structural works, heritage overlay, lifecycle costs, art, sustainability, previous refurbishment of Shire Hall, IT and communications, security, OH&amp;S, building codes, disability access legislation, design integration.</p>

Design Team Roles / Intros, Nick	<p>Background of Sibling architecture. People at centre of design. Social engagement is important for successful outcomes. Design plays an important role in bringing people together, creating community, engaging people.</p> <p>Previous examples of work explained, e.g. Victorian pride centre, heritage buildings, experience working with First Nations, 12 Apostles, Queen Vic Market – Batman mural.</p> <p>Charles Solomon – indigenous landscaper - part of project team. He will introduce himself and his work next meeting.</p> <p><i>Comment later submitted by Wurundjeri Woi Wurrung Cultural Heritage Aboriginal Corporation (23 Nov): Jefa is a well-known and respected Indigenous architect. Any chance he might be involved?</i></p> <p><i>Answer provided to Wurundjeri: Jefa was invited to submit for tender on this project. It was a competitive process and Sibling Architecture were the successful architects. Charles Solomon stated if there was sculptural work included in the landscaping, there still may be a place for Jefa to be involved.</i></p> <p>Site analysis explained, exploration of existing elements internal and external.</p>
<p>Exercise 01 - Ideal Manifestations</p> <p>Part A: Philosophically, what would your ideal human to human intercultural relationship be like?</p>	<ul style="list-style-type: none"> <li>- Friendship, easy relationships</li> <li>- Kindness, understanding, generous, caring, tolerant, patient</li> <li>- Safe, warm, respectful</li> <li>- Awareness, learn from each other</li> <li>- Exciting, collaborative, optimistic, creative</li> </ul>
<p>Part B: How might this ideal manifest in a physical or built way or through programming?</p> <p>Write down your ideas then place them on the board.</p>	<ul style="list-style-type: none"> <li>- We need rituals, including First Nations rituals</li> <li>- Acceptance of different cultures, inclusive of LGBTIQ+, children, seniors, first impressions</li> <li>- Outside of entrance, make it clear that difference is allowed - project otherness</li> <li>- Accessible, user friendly, family friendly, spaces for groups</li> <li>- Safe spaces, non-threatening, familiar, warm</li> <li>- Expressions of nature, earth, water fire (diya), light</li> <li>- Calm, peaceful, comfortable, relaxing, inspires reflection</li> <li>- Common space, shared space, private space, walls, doors and surroundings</li> <li>- Open for everyone, sense of belonging, dignified, uplifting</li> <li>- A focus on breaking down the walls of ignorance – truth telling. Racism is a form of ignorance. Want to know the truth from other cultures and communities</li> </ul>

	<ul style="list-style-type: none"> <li>- Cross-generational activities</li> <li>- Events for people to learn about other people's cultures, making migrant contributions visible</li> <li>- Opportunities to learn skills, develop understandings beyond people's lived experience</li> <li>- Programming that encourages diverse groups to take power and express themselves in the space and that which facilitates interaction</li> <li>- Movement – dance, music, workshop, fitness for those who can't access mainstream</li> <li>- Language classes</li> <li>- Installations – both community art and professional</li> <li>- First thing people should see is non-culturally specific. Something at the beginning like water, diya, bamboo: inclusive and symbolic of unity. Something neutral, warm, representational, welcoming, functional, something that doesn't preface anyone over the other.</li> <li>- Belonging has to come through lived experience, through programming. People breathing life into the building.</li> <li>- Make the setting demountable so it can be transformed, so there can be a cultural ownership for different times and places. Every culture has a place for cultural ownership. We don't want it to be tokenistic.</li> <li>- Screens outside the building with messages projected. Darebin celebrates Diwali, Darebin celebrates... Interchangeable element.</li> <li>- Beautiful and dignified spaces inspire respect. Makes people feel like they are taking part in something important. Longing for tradition. Beautiful building. Physical experience. Less about the building, more about the program. The program will make people feel safe and welcome, let them feel a sense of ownership.</li> <li>- Reservoir Leisure Centre, transgender swim night. Nothing in the built form changed but something was said and notably changed the setting.</li> </ul> <p><i>Comment later submitted by Wurundjeri Woi Wurrung Cultural Heritage Aboriginal Corporation: Fire is a primal part of all of us and something that connects many cultures. Can an open fire or something of this nature be considered?</i></p> <p><i>Answer provided to Wurundjeri: All agreed that fire offers unity between cultures and the project team will look to incorporate a fire pit into the landscaping.</i></p>
Part C: Do these manifestations already exist in a building, community or city? Describe examples if you know of any.	<ul style="list-style-type: none"> <li>- Parts of the State library / NGV / RMIT</li> <li>- The Peppertree Place garden</li> <li>- Chandigarh, India</li> <li>- Mumbai airport</li> </ul>

<p>Exercise 02 – Problematic Roots</p> <p>What are some of the problems that stop us from realising our ideal manifestations?</p>	<ul style="list-style-type: none"> <li>- Cultural silos</li> <li>- First impressions count, Macbeth act 1, scene 1. Three witches were setting the scene for the play. Dark and sinister</li> <li>- Difficult to walk into a space where you are a minority</li> <li>- No way to design a place to represent every culture</li> <li>- Human nature; the desire to dominate and exercise power and authority</li> <li>- The imaginative effort required to connect with people whose orientations are different to your own</li> <li>- The process of connecting with people who have different values and assumptions takes energy and can be very uncomfortable</li> <li>- Habit</li> <li>- Lack of lived experience</li> <li>- Fear of the unknown</li> <li>- Language barriers</li> <li>- Guilt</li> <li>- Fatigue – both political and moral</li> <li>- Commitment</li> <li>- Lack of access</li> <li>- Presumptive programming</li> <li>- Self-congratulatory</li> <li>- Spaces that unintentionally enact tokenism</li> </ul>
<p>Exercise 03 – Guiding Principles</p> <p>In small groups map an ambitious set of guiding principles that would help us all have a more intercultural-led and welcoming approach to the built environment and its programs and activities.</p>	<ul style="list-style-type: none"> <li>- Assume some people have not been heard / seen / felt</li> <li>- Retain a sense of humility, curiosity, willingness to learn and try again</li> <li>- Dignity</li> <li>- Be aware of assumptions &amp; preconceptions</li> <li>- Make an effort to reach out to the wider community</li> <li>- Fears of the unknown of making mistakes</li> <li>- Have the conversation, willingness to answer &amp; broach difficult questions, honest conversations</li> <li>- Entrance – first impressions, welcoming to everyone – disabilities, LGBTQI, seniors, children</li> <li>- Walls – Transformative</li> <li>- Landscape</li> <li>- Warmth, light</li> </ul>
<p><b>Meeting close:</b> 8.20pm</p>	<p><b>Next meeting:</b> Tuesday 8 December 2020, 6pm to 8pm <b>Location:</b> Shire Hall, 350 High Street, Preston</p>