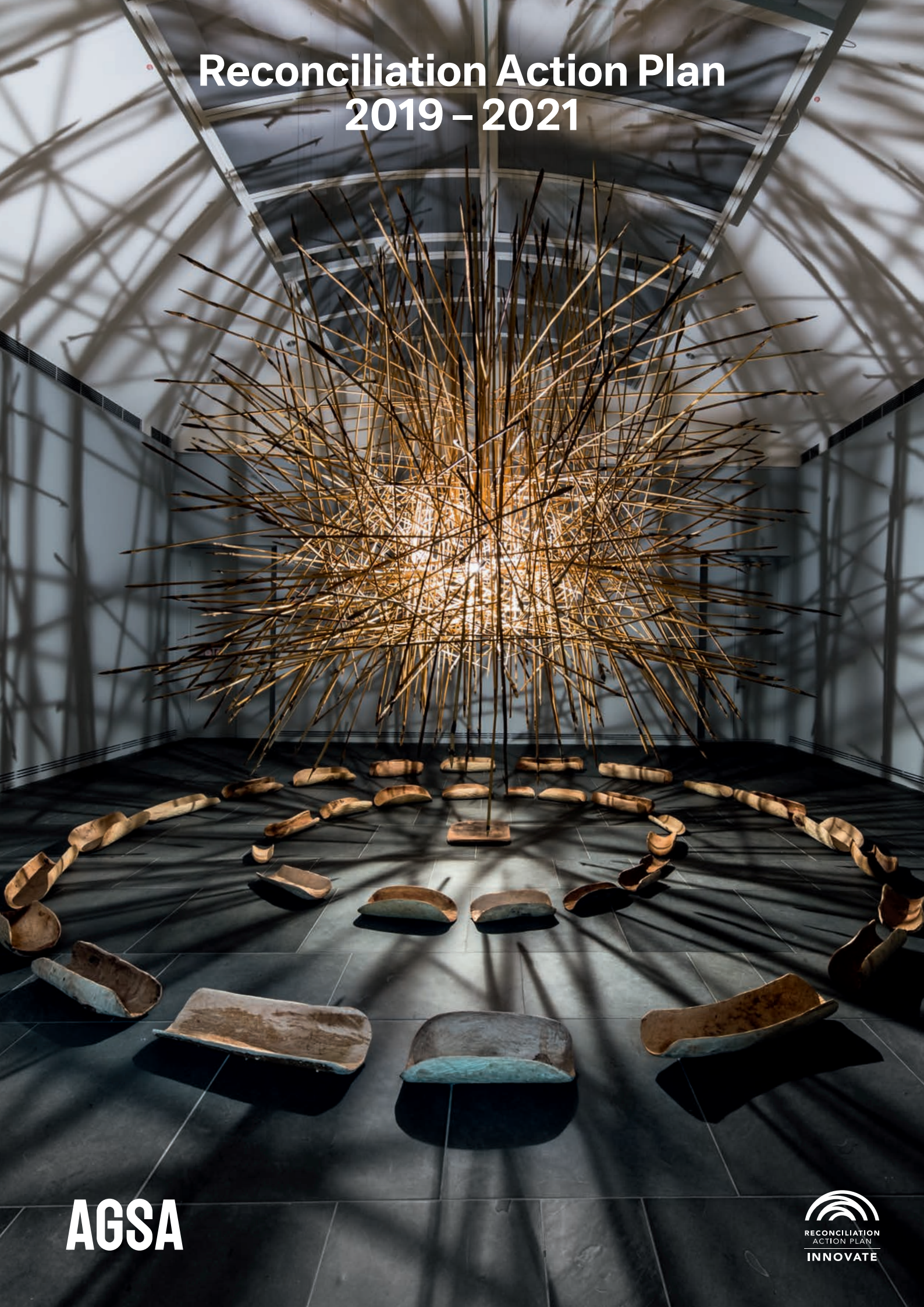


Reconciliation Action Plan 2019 – 2021





Acknowledgement of Country

The Art Gallery of South Australia respects the important role language plays in strengthening culture and supports the inclusion of Aboriginal and Torres Strait Islander languages in our exhibitions, displays and public programs.

The Art Gallery of South Australia Kurna yartangka yuwanthi.

AGSArLu Kurna miyurna parna yaitya mathanya Wama Tarntanyaku tampinhi.

Parnaku yailtyarna, tapa purruna kuma muinmurninhi.

AGSArLu yalura nakunthi yaiya wirrkangka, yaitya pintyangka, yaitya tapa purrunila.

AGSA purtipurti.

Purrutyi wirrkalirrkalarna, pintyalintyalarna AGSArLu tampinhi.

AGSArLu wangkanthi “Ngaityalya” yaitya nakupi miyurnaitya.

AGSArLu yaitya mathanya kumarta yartanangku Tidna Wirltunangku, warrunangku kuma tampinhi.

The Art Gallery of South Australia stands on Kurna land.

AGSA recognises Kurna people as the custodians of the Adelaide Plains

Their beliefs and way of life continues.

AGSA sees the perfection in art, creation and culture.

AGSA celebrates.

AGSA acknowledges all the artists.

AGSA says “Thank you” to all the Indigenous artists on show.

AGSA recognises the Indigenous custodians from other parts of Australia and from overseas.

Aboriginal and Torres Strait Islander peoples are respectfully advised that this publication may contain the images or names of people who have passed away.

Image left
Welcome to Country by Jack Buckskin at TARNANTHI launch, 2018; photo: Nat Rogers.

Over many decades we have developed deep relationships with artists from the Anangu Pitjantjatjara Yankunytjatjara (APY) Lands and for their communities we share this Pitjantjatjara translation.

Art Gallery of South Australia nyanga palunya panya Kurna tjuṯaku ngurangka ngaranyi

Panya Kurna tjutaya iritinguru nguraritja tjuta nyinangi munula kuwari tjanampa Tjukurpa kulini.

Nganapa kuwari pulkara pukularinyi anangu maru tjutangu palyantja tjuta nyakula munula tjanytjunmananyi tjananya munu tjanampa kiminiti tjuta kulu waarka wiru palyara iyanyangka.

Munu Gallery-ngku kulini munu walkuni anangu maru, Torres Strait Islander tjuta munu anangu First Nations ngura overseas-nguru tjuta tjana nyangakutu wirura pitjanyangka

The Art Gallery of South Australia is located on Kurna Country.

The Gallery acknowledges the Kurna people as the Traditional Custodians of the Adelaide Plains and recognises the importance of their ongoing cultural and heritage beliefs.

The Gallery proudly celebrates Aboriginal and Torres Strait Islander art and cultures and expresses its gratitude and respect to the artists who have created the works of art in the collection and on display as well as to their communities.

The Gallery also pays respect to the cultural authority of Aboriginal and Torres Strait Islander peoples who visit here from across Australia and First Nations people from around the world.

Thank you to Kurna Warra Karrpanthi for kindly providing the Kurna translation and Dr Sam Osborne, Associate Director: Regional Engagement (APY Lands), University of South Australia for providing the Pitjantjatjara translation.



Message from the Director and Chair

It is a privilege to present the Art Gallery of South Australia’s first Reconciliation Action Plan (RAP). The development of this RAP has enabled us to proudly reflect on our reconciliation achievements, while identifying how we can commit to new actions that will provide better opportunities for Aboriginal and Torres Strait Islander peoples in the years ahead.

AGSA’s collection is displayed in a colonial-era building that projects colonial cultural values, yet stands on land that has always been part of the Country of the Kaurna People of the Adelaide Plains.

As one of the most visited cultural institutions in South Australia, AGSA has an influential public role. We welcome more than one million visitors annually, of all ages and from all cultural backgrounds, and nurture a safe place for artistic inspiration and contemplation. The breadth and diversity of art in our collection created by Aboriginal and Torres Strait Islander artists helps our broad audience to learn and develop a greater appreciation of the culture and history of Australia’s First Peoples. Our Aboriginal and Torres Strait Islander art collection intertwines the ancient and the contemporary and is displayed as part of global conversations about identity, land, spirituality and politics.

AGSA has established respectful relationships with Aboriginal Elders, artists and communities over many years. Through such ongoing relationships and through practical measures, we support artists in creating works of art that they determine they should make, in keeping with an artist-led approach underpinning all contemporary art acquisitions, displays and exhibitions at the Gallery. Further to this approach, we understand the particular importance to Aboriginal and Torres Strait Islander communities of making and sharing art for the maintenance of a strong, vibrant and adaptive culture.

Our RAP has been enriched by learnings from three iterations of the groundbreaking TARNANTHI, an annual celebration of contemporary Aboriginal and Torres Strait Islander Art. The voices of many TARNANTHI artists, staff members and Cultural Advisors can be found within this RAP. We owe a deep gratitude to these leaders for their generosity in sharing their cultural and personal histories.

Thank you also to AGSA staff who have contributed their ideas through multiple consultation processes. This RAP has the commitment of all management and staff and will benefit from its shared ownership.

Art plays a vital role in the reconciliation journey and our institution is proud to be strengthening opportunities for Aboriginal and Torres Strait Islander peoples. We look forward to implementing this RAP and working towards a more reconciled Australia.

Rhana Devenport ONZM
Director
Art Gallery of South Australia

Tracey Whiting
Chair
Board of the Art Gallery



Image above (top)
Rhana Devenport ONZM,
Director, Art Gallery of South
Australia.

Image above
Tracey Whiting, Chair,
Board of the Art Gallery.

Image left
TARNANTHI launch 2017,
featuring Electric Fields;
photo: John Montesi.

Message from Reconciliation Australia

Reconciliation Australia is delighted to welcome the Art Gallery of South Australia to the Reconciliation Action Plan (RAP) program by formally endorsing its inaugural Innovate RAP.

As a member of the RAP community, the Gallery joins over 1000 dedicated corporate, government and not-for-profit organisations that have formally committed to reconciliation through the RAP program since its inception in 2006. RAP organisations across Australia are turning good intentions into positive actions, helping to build higher trust, lower prejudice and increase pride in Aboriginal and Torres Strait Islander cultures.

Reconciliation is no one single issue or agenda. Based on international research and benchmarking, Reconciliation Australia defines and measures reconciliation through five critical dimensions: race relations; equality and equity; institutional integrity; unity; and historical acceptance. All sections of the community — governments, civil society, the private sector and Aboriginal and Torres Strait Islander communities — have a role to play to progress these dimensions.

The RAP program provides a framework for organisations to advance reconciliation within their spheres of influence. This Innovate RAP provides the Gallery with the key steps to establish its own unique approach to reconciliation. Through implementing an Innovate RAP, the Gallery will develop its approach to driving reconciliation through its business activities, services and programs, and develop mutually beneficial relationships with Aboriginal and Torres Strait Islander stakeholders.

We wish the Gallery well as it explores and establishes its own unique approach to reconciliation. We encourage the Gallery to embrace this journey with open hearts and minds, to grow from the challenges, and to build on its successes. As the Council for Aboriginal Reconciliation reminded the nation in its final report:

“Reconciliation is hard work — it’s a long, winding and corrugated road, not a broad, paved highway. Determination and effort at all levels of government and in all sections of the community will be essential to make reconciliation a reality.”

On behalf of Reconciliation Australia, I commend the Art Gallery of South Australia on its first RAP, and look forward to following its ongoing reconciliation journey.

Karen Mundine
Chief Executive Officer
Reconciliation Australia



Vision for reconciliation

Our vision is to establish an environment for reconciliation by promoting understanding of and respect for Aboriginal and Torres Strait Islander histories and cultures through the power of art.

We also envisage the establishment of a more equitable society and workplace by creating opportunities for Aboriginal and Torres Strait Islander peoples — to make and exhibit works of art, develop skills and gain employment. By fostering the unique expertise of Aboriginal and Torres Strait Islander artists, acknowledging our past, and helping the broader community to learn more, we will proudly work towards a reconciled future.

Art is a starting point for people of all ages to learn and grow. With the privilege of our public role, we will:

- **Listen** to, champion and provide a platform for the diverse voices and stories of Aboriginal and Torres Strait Islander artists.
- **Respect** the cultural authority of Aboriginal and Torres Strait Islander peoples through the way we work, by supporting the making of art and by understanding the importance of this in maintaining a strong, vibrant and adaptive culture.
- **Celebrate** the vital role that art plays in the reconciliation journey and share Aboriginal and Torres Strait Islander works of art with the broadest audience.

Image
Richard Bell, Kamilaroi/
Kooma, northern Riverine
region, Jiman/Gurang
Gurang, north east region,
Queensland, born 1953,
Charleville, Queensland,
The Sign Says It, 2017,
Brisbane, synthetic polymer
paint on linen, 200.0 x
200.0 cm; Acquisition
through TARNANTHI:
Festival of Contemporary
Aboriginal & Torres Strait
Islander Art supported by
BHP 2017, Art Gallery of
South Australia, Adelaide,
© Courtesy the artist and
Milani Gallery.



Our business

AGSA’s objectives are prescribed by the *Art Gallery Act 1939* and can be summarised as the preservation, research and education associated with heritage and contemporary works of art of aesthetic excellence and historical or regional significance.

Our mission is to serve the South Australian and wider communities by providing access to original works of art of the highest quality. Through our permanent collection, temporary exhibitions, publications, education, research and public programs, AGSA seeks to become part of the daily life of all Australians – to champion art, artists and their ideas. These ideas are amplified by our curatorial approach through which displays of works from the collection are frequently changed – sparking new conversations and challenging historical narratives. Through our collection and displays, the Gallery represents contemporary ideas of importance to our twenty-first-century audience. We aim to be a leading art museum in Australia and the Asia Pacific Region with a distinct and innovative identity and a strong creative voice.

AGSA is much-loved and one of the most visited cultural institutions in the state. Our visibility and reputation in the community is considerable, and thanks to a long and generous history of philanthropy, guided by strong directorship, our collection is of national and international significance.

AGSA’s collections, including the Aboriginal and Torres Strait Islander art collection, are often shown at other galleries and museums across Australia and around the world.

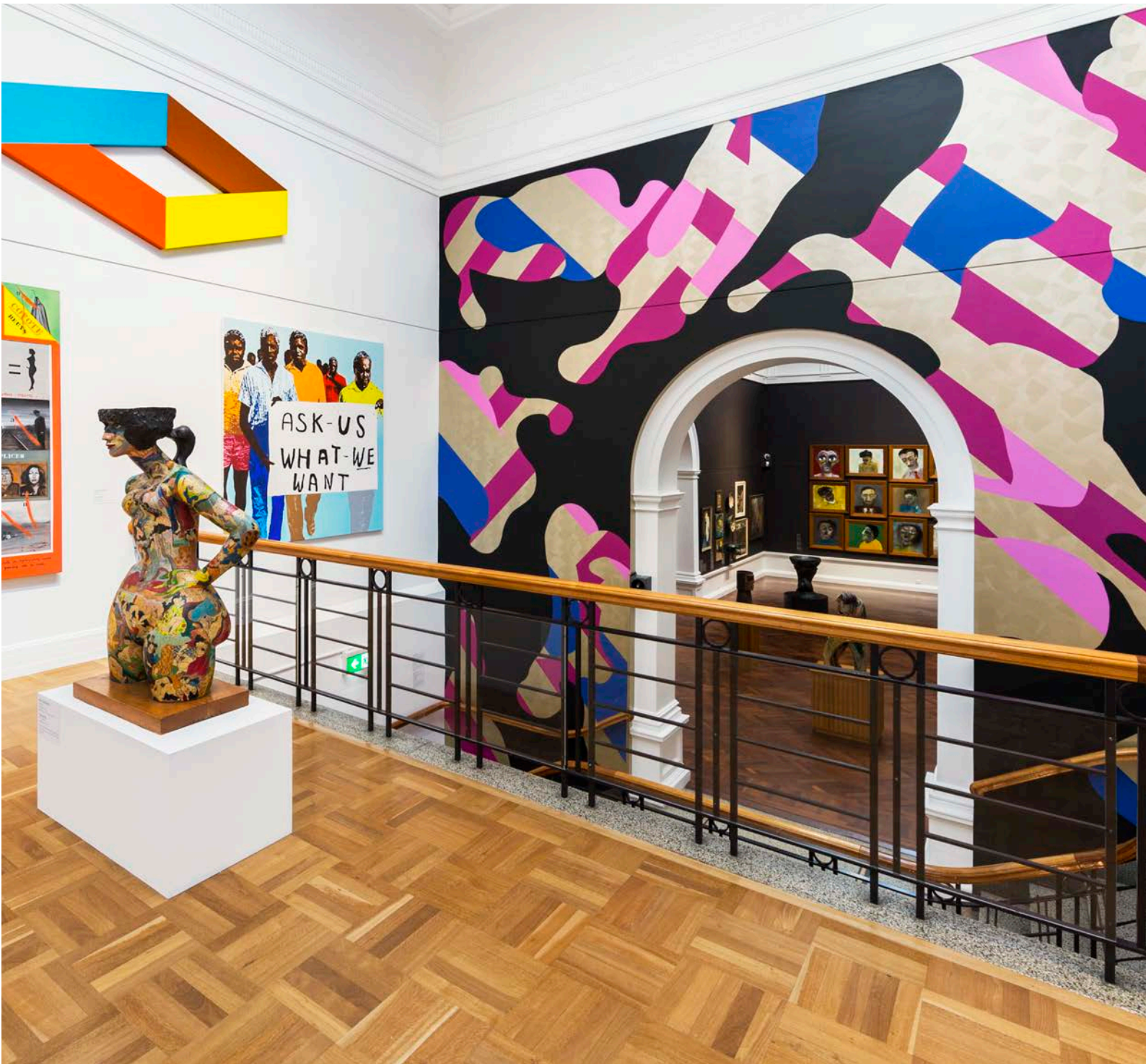
Within the Gallery, Aboriginal and Torres Strait Islander works of art are purposefully integrated throughout our permanent exhibitions and displays. This approach is part of our distinct curatorial signature and was developed through listening to the aspirations of the artists and communities with whom we work directly.

Through all our artistic programming and specifically through TARNANTHI, the Gallery works with Aboriginal and Torres Strait Islander artists and communities across Australia. TARNANTHI also partners with local and regional South Australian cultural institutions and provides a vital opportunity for reconciliation goals and outcomes with each partnering organisation.

During the 2017 TARNANTHI Festival, 528 Aboriginal and Torres Strait Islander artists were engaged to produce new works of art, representing artists from 139 language groups. In its first presentation as a focus year, TARNANTHI 2018 featured the major solo survey exhibition *John Mawurndjul: I am the old and the new*. Developed and co-presented by the Museum of Contemporary Art (MCA) and AGSA in close association with Maningrida Arts & Culture, this exhibition welcomed over 130,000 visitors and attracted widespread critical acclaim. In addition, the Gallery supports many Aboriginal businesses and organisations that assist with our operations and public programs.

AGSA employs sixty-seven full-time employees of whom three full-time employees identify as Aboriginal and Torres Strait Islander. This equates to four per cent of the workforce. The Gallery intends to expand this representation through the implementation of our RAP.

Image
Installation view: Gallery 17
featuring site-specific
installation OA_CAMO by
Reko Rennie.





Our RAP

AGSA recognises the importance of art in fostering the cultural understanding and respect that are vital to reconciliation across the broader community. We understand that Aboriginal and Torres Strait Islander art is not separate from the national story but an essential part of it. We also recognise that creating and sharing art is a crucial element in maintaining and continuing cultural knowledge among Australia’s strong, resilient and adaptive First Peoples.

The development of a RAP articulates and reinforces our deep commitment to working with and supporting Aboriginal and Torres Strait Islander artists and communities, our valuable role in enhancing understanding of the art and culture of Australia’s First Peoples, and our responsibility to present and celebrate the depth and breadth of this art among a wide audience.

AGSA has long been a leader in the mainstream recognition of Aboriginal art. Ours was the first state art museum in Australia to acquire a work by an Aboriginal artist when we purchased an early watercolour by Albert Namatjira in 1939.

In 1980 ours was the first public art institution to purchase a Western Desert painting – a large-scale canvas by Anmatyerre artist Clifford Possum Tjapaltjarri – in an important early step for an art movement that has since captured the imagination of the world.

In recent years we have helped to promote the work of Anangu Pitjantjatjara Yankunytjatjara artists, notably in 2010 through the nation’s first major exhibition showcasing this vibrant emerging desert painting movement. And each year we now stage TARNANTHI, which draws hundreds of thousands of visitors to appreciate the cultural and artistic diversity presented by hundreds of artists from across the country.

Through our RAP, AGSA expresses a resolve to foster reconciliation by celebrating and cultivating understanding of Aboriginal and Torres Strait Islander art and artists; to respect, nurture and present the diverse artistic voices of Australia’s First Peoples in genuine and meaningful ways; and to help nourish the cultural strength and champion the artistic excellence of Aboriginal and Torres Strait Islander Peoples – for the benefit of First Australians and all Australians.

Image
Spinifex Arts Project artists standing with completed men’s collaborative *Ilkurika*, Spinifex Country, Great Victoria Desert, 2015; photo: Stephen Oxenbury.

Our Innovate RAP is based on three core pillars of reconciliation

Relationships

The Gallery will continue to work respectfully with Aboriginal and Torres Strait Islander peoples to improve reconciliation outcomes. We will listen and learn from the diverse voices of Australia’s First Peoples and create a safe place for cultures to connect.

Respect

Aboriginal and Torres Strait Islander peoples have inhabited and held an abiding connection to this land for some 65,000 years. We respect the knowledge and traditions of the world’s oldest living cultures and support Aboriginal and Torres Strait Islander people’s important role in Australia’s past, current and future society.

Opportunities

The Gallery is committed to providing opportunities, such as employment and funding for Aboriginal and Torres Strait Islander led projects, to develop the leadership and self-determination of Australia’s First Peoples.



Image
Sammy Dodd, Pitjantjatjara/
Yankunytjatjara people, South Australia,
born 1946, Winpiranganyi, South
Australia, Mumu Mike Williams,
Pitjantjatjara people, South Australia,
born 1952, between Kenmore Park and
Pukatja (Ernabella), South Australia,
Tjukurpa Kunpu Mulapa, 2016, Mimili,
South Australia, synthetic polymer paint
on canvas mail bags; wood, spinifex resin
and kangaroo tendon, 121.5 x 75.0 cm (a),
123.0 x 73.0 cm (b), 123.0 x 2.2 x 2.3 cm
(c); Acquisition through TARNANTHI:
Festival of Contemporary Aboriginal &
Torres Strait Islander Art supported by
BHP 2017, Art Gallery of South Australia,
Adelaide, © Sammy Dodd and Mumu
Mike Williams / Copyright Agency.



Image
Lena Yarinkura and Bob Burruwal, from
Maningrida Arts and Culture, with their
work *Namorrordo*, TARNANTHI, 2017;
photo: John Montesi.

Governance of the RAP

The Gallery’s Director, Senior Management Group and staff from across the organisation are champions for our RAP and committed to actively supporting reconciliation. Throughout the development of this RAP, a number of optional actions and deliverables were workshopped and nominated by staff, with responsibility for implementation spread across work areas. The level of engagement and support for our RAP is evident in the membership of our first Reconciliation Working Group (RWG), with close to one-third of staff nominating to join the Group. Its purpose will be to support the development, launch and implementation of our RAP and to champion our vision to others. The RWG Terms of Reference were adopted in June 2018. RWG meetings will be open for all staff to attend to increase the cultural competency of our organisation and a Guide representative will be also be invited to attend meetings. The Chair will rotate annually. RWG membership currently comprises:

Stewart Adams

Image Services: Photography & Logistics Officer

Heidi Chamberlain

Senior Marketing Coordinator

Jane Crosby

Project Manager, TARNANTHI

Mimi Crowe

Producer, TARNANTHI

Nici Cumpston

Barkindji people, Artistic Director, TARNANTHI

Tracey Dall

Senior Coordinator, Image Services/ TARNANTHI

Elle Freak

Assistant Curator of Australian Paintings and Sculpture

Alise Hardy

Teen Programs Officer

Mark Horton

Deputy Director

Antonietta Itropico*

Manager, Publications

Megan McEvoy

Exhibitions and Public Programs Coordinator

Laura Masters

Image Services: Sales & Rights Officer

Kylie Neagle

Learning, Education Officer

Barry Patton

Writer and Researcher, Aboriginal Art, TARNANTHI

Tom Readett

Ngarrindjeri people, Education Officer, TARNANTHI

Leigh Robb*

Curator, Contemporary Art

Jacqueline Schaare

Graphic Designer, Marketing and Exhibitions

Gloria Strzelecki

Assistant Curator, Aboriginal and Torres Strait Islander Art

Rebecca van Essen

Development Officer

Georgia Walker*

Communications Coordinator

* absent from photo opposite

An external Cultural Advisory Committee helps to support TARNANTHI and information exchanges will occur between the RWG and the Cultural Advisory Group.

Image
Reconciliation Working Group in front of Kangkura-KangkuraKu Tjukurpa – A Sister’s Story by Ken Family Collaborative, left to right, first row: Stewart Adams, Nici Cumpston, Elle Freak, Mark Horton second row: Heidi Chamberlain, Jacqueline Schaare, Tracey Dall, Mimi Crowe third row: Rebecca van Essen, Megan McEvoy, Gloria Strzelecki, Kylie Neagle fourth row: Laura Masters, Jane Crosby, Barry Paton, Tom Readett, Alise Hardy absent: Antonietta Itropico, Leigh Robb, Georgia Walker; photo: Saul Steed.



Case study: TARNANTHI

TARNANTHI is an annual celebration of Aboriginal and Torres Strait Islander art and artists which is unique in its scale and scope. It comprises a major exhibition, a biennial festival of exhibitions at numerous sites around Adelaide, and an annual Art Fair, which together present the work of hundreds of Aboriginal and Torres Strait Islander artists from across the country. In 2017 almost 400,000 people attended TARNANTHI exhibitions and events.

Tarnanthi is a Kurna word that means to come forth or to appear, a concept made real by encouraging artists to create significant new works and collaborative projects, through which Aboriginal artists and communities reinforce cultural knowledge and continuity and strengthen community empowerment and pride.

The event also provides an environment for artists and cultural concepts to connect by bringing together people and ideas from diverse locations. Artists may have opportunities to upskill through practical placements at technical and artistic organisations or to establish networks for future collaborations and career development by exhibiting with like-minded partner organisations. In addition, TARNANTHI delivers a notable economic benefit to Aboriginal and Torres Strait Islander communities – for example, the Art Fair has now generated almost \$2.2million in sales, with all proceeds going directly to art centres, artists and the Purple House Foundation. TARNANTHI is a flagship program of the Art Gallery of South Australia, presented in partnership with BHP and with support of the Government of South Australia.

Image below
Artist Mervyn Street, *Abstracted Muster* exhibition, Adelaide Central School of Art Gallery, Adelaide, TARNANTHI, 2017; photo: Tony Kearney.

Image right
TARNANTHI launch, 2018; photo: Nat Rogers.





Case study: Education programs

AGSA’s education programs help to broaden understanding and appreciation of Aboriginal and Torres Strait Islander art and cultures among younger people, from early-years students to tertiary level. Our kids and families program, Start, offers an exciting introduction to visual art on the first Sunday of every month and multiple programs each year are curated by, or programmed with, Aboriginal and/or Torres Strait Islander artists.

Our Studio and school holiday programs also immerse learners in meaningful activities that connect to our Aboriginal and Torres Strait Islander displays. School programs – supported by the Department of Education and tailored to meet the Australian curriculum – range from tours of the collection and learning opportunities for visiting school groups to professional development workshops for educators. Outreach programs also take the learning programs on the road to regional schools.

Since 2017, several short courses have been offered to educators and the public to expand understandings of Aboriginal and Torres Strait Islander art and cultures. Aboriginal and Torres Strait Islander artists and curators deliver these programs, with the Gallery’s collection as the backdrop. With each course rapidly booking out, and attendees coming from interstate, AGSA plans to expand this program in the coming years.

AGSA has also developed a substantial number of online education resources for schools, which profile individual Aboriginal artists and art centres.

Image below
Students from Allenby Gardens Primary School visiting TARNANTHI, 2015; photo: Saul Steed.

Image left
Jack Buckskin performing at Start; photo: Casper Buisman.



Profile: Nici Cumpston

Nici Cumpston has developed a purposefully inclusive philosophy in her role as the Gallery’s first dedicated Curator of Aboriginal and Torres Strait Islander Art. A practising artist of Afghan, English, Irish and Barkindji Aboriginal heritage, she believes that the artist comes first and foremost – and provides a high level of practical support and encouragement for Aboriginal and Torres Strait Islander artists. This means that preparations for exhibitions and the Gallery’s annual TARNANTHI event involve considerable work directly with artists, art centres and communities, asking artists to imagine their work on a national or international platform and determining

what they want to present and achieve, what support they may need and how they might want to extend their artistic practice. She also has a clear appreciation of how communities work. She sees her role in part as one of advocate who cultivates opportunities for artists to develop. Nici promotes emerging artists and helps to find the openings in which talent flourishes. ‘To me, that means more than anything. They’re the stories that are the most meaningful – seeing the artist’s confidence grow, seeing communities have opportunities that they might not have otherwise had,’ Nici says.

Image below
Visit to Ernabella Arts, Pukatja, as part of Contemporary Collectors APY tour with Nici Cumpston, June 2017.

Image right
Nici Cumpston, Artistic Director TARNANTHI; photo: Ben Searcy.



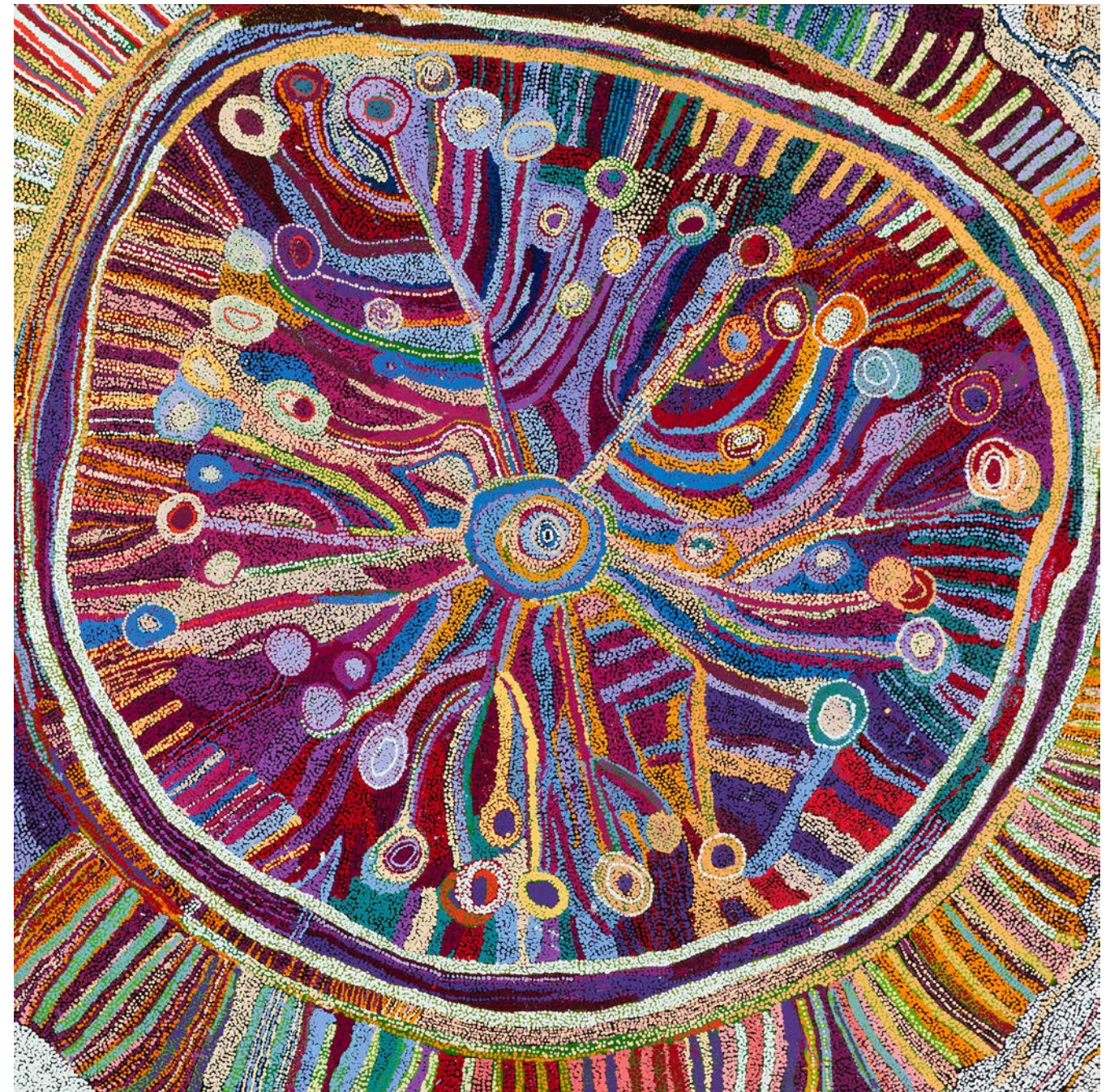


Image left
Janice Peacock, Meriam Mir people, Torres Strait Islands, born 1955, Mareeba, North Queensland, *Pearls Hell lugger crate with not so flash bottom*, from the series *Ailan Crates and Traits in the Straits*, 2004, Brisbane, rope, plastic bags, raffia, string, paint, feathers, shells, rocks, sand, shellac, wood, fishing devices, buttons, plastic aquarium plants, calico cloth, 175.0 x 97.0 x 56.0 cm (irreg.); South Australian Government Grant 2005, Art Gallery of South Australia, Adelaide, © Janice Peacock.

Image above
Wawiriya Burton, Pitjantjatjara people, South Australia, born 1928, Pipalyatjara, South Australia, *Ngayuku ngura - My country*, 2012, Amata, South Australia, synthetic polymer paint on linen, 198.0 x 198.0 cm; Gift of Lisa Slade and Nici Cumpston 2013, Art Gallery of South Australia, Adelaide, © Wawiriya Burton / Copyright Agency. *Ngayuku ngura - My country* was painted by Anangu artist Wawiriya Burton in 2012 during the early stages of the development of the exhibition *Heartland: Contemporary Art from South Australia*. The painting is a demonstration of Burton's custodial responsibility for Country in the north west of South Australia.

Relationships

The Gallery will continue to work respectfully with Aboriginal and Torres Strait Islander peoples to improve reconciliation outcomes. We will listen and learn from the diverse voices of Australia’s First Peoples and create a safe place for cultures to connect.

Action 1

The Reconciliation Working Group (RWG) actively monitors RAP development and implementation of actions, tracking progress and reporting.

DELIVERABLE	TIMELINE	RESPONSIBILITY
RWG oversees the development, endorsement and launch of the RAP.	Quarterly meetings	Chair, RWG
Ensure Aboriginal and Torres Strait Islander peoples are represented on the RWG.	May 2018	Chair, RWG
Meet at least four times per year to monitor and report on RAP implementation and update all staff after each meeting.	February May August November	Chair, RWG
Establish Terms of Reference for the RWG.	March 2018	Chair, RWG
Review the Terms of Reference of the TARNANTHI Cultural Advisory Group and support information exchanges between the RWG and the Cultural Advisory Group.	December 2018	Producer, TARNANTHI
Encourage broad representation on the RWG from across the organisation including membership from the Senior Management Group.	May 2018	Deputy Director

Action 2

Celebrate and participate in National Reconciliation Week (NRW) by providing opportunities to build and maintain relationships between Aboriginal and Torres Strait Islander peoples and other Australians.

DELIVERABLE	TIMELINE	RESPONSIBILITY
Organise at least one internal event for NRW each year, including volunteers.	27 May – 3 June	Development Officer
Register all NRW events via Reconciliation Australia’s NRW website.	Annually in May	Development Officer
Support an external NRW event.	27 May – 3 June	Public Programs Coordinator
Ensure our RAP Working Group participates in an external event to recognise and celebrate NRW.	27 May – 3 June	Chair, RWG
Host NRW events that feature Aboriginal artists and leaders, linking with existing works on display.	27 May – 3 June	Assistant Director, Artistic Programs Senior Curator Public Programs Coordinator
Inform Guides about NRW and encourage them to focus on Aboriginal and Torres Strait Islander works of art during public tours.	27 May – 3 June	Front of House Coordinator Education Support Officer

Action 3

Develop and maintain mutually beneficial relationships with Aboriginal and Torres Strait Islander peoples, communities and organisations to support positive outcomes.

DELIVERABLE	TIMELINE	RESPONSIBILITY
Develop and implement an engagement plan to work with our Aboriginal and Torres Strait Islander stakeholders.	June 2019	Producer, TARNANTHI
Meet with local Aboriginal and Torres Strait Islander organisations to develop guiding principles for future engagement.	June 2019	Director
Ensure Aboriginal and Torres Strait Islander peoples contribute to Gallery decision-making processes, including future Board appointments, major projects and judging panels.	Annual review in November	Director Chair, Board of the Art Gallery
Engage Aboriginal and Torres Strait Islander peoples to share their knowledge of art and culture at public events, including Neo (for teenagers) and Start (for children 3–12).	Annual review in November	Public Programs Coordinator

Action 4

Raise internal and external awareness of our RAP to promote reconciliation across our business and the arts sector.

DELIVERABLE	TIMELINE	RESPONSIBILITY
Develop and implement a strategy to communicate our RAP to all internal and external stakeholders.	March 2019	Head of Marketing and Membership Communications Manager
Promote reconciliation through ongoing active engagement with stakeholders and partners.	Annual review in November	Head of Development
Encourage all staff to participate in TARNANTHI events to develop relationships with Aboriginal and Torres Strait Islander artists.	Annually in October	Director
Ensure publication in the Gallery’s magazine of articles that highlight RAP initiatives.	Annual review in November	Manager, Publications

Action 5

Create opportunities to support Aboriginal and Torres Strait Islander artists and products.

DELIVERABLE	TIMELINE	RESPONSIBILITY
Encourage donors, sponsors and partners to support Aboriginal artists through acquisitions, funding, exhibitions and capacity-building initiatives.	Annual review in November	Head of Development Head of Benefaction
Promote new acquisitions of Aboriginal and Torres Strait Islander works of art and retail products, to reach the broadest audience.	Annual review in November	Head of Marketing and Membership Retail Manager Manager, Publications

Respect

Aboriginal and Torres Strait Islander peoples have inhabited and held an abiding connection to this land for some 65,000 years. We respect the knowledge and traditions of the world’s oldest living cultures and support Aboriginal and Torres Strait Islander people’s important role in Australia’s past, current and future society.

Action 6

Engage employees in continuous cultural learning opportunities to increase understanding and appreciation of Aboriginal and Torres Strait Islander cultures, histories and achievements.

DELIVERABLE	TIMELINE	RESPONSIBILITY
Develop and implement an Aboriginal and Torres Strait Islander cultural awareness training strategy for our staff, volunteers and permanent contract staff, which defines cultural learning needs of employees in all areas of our business and considers various ways that cultural learning can be provided (online, face-to-face workshops or cultural immersion).	June 2019 Annual review in November	Director
Investigate opportunities to work with Kurna people and/or Aboriginal and Torres Strait Islander consultants to develop cultural awareness training.	June 2019	Chair, RWG
Provide opportunities for all staff and volunteers to participate in cultural training.	2 x per year	Chair, RWG
Promote Reconciliation Australia's Share Our Pride online tool to staff and volunteers.	Annual review in November	Chair, RWG

Action 7

Engage employees in understanding the significance of Aboriginal and Torres Strait Islander cultural protocols, such as Welcome to Country and Acknowledgement of Country, to ensure there is a shared meaning.

DELIVERABLE	TIMELINE	RESPONSIBILITY
Develop, implement and communicate a cultural protocol document for Welcome to Country and Acknowledgement of Country and include it in all induction processes for staff and volunteers.	January 2019 Annual review in November	Chair, RWG
Develop a list of key contacts for organising a Welcome to Country and maintaining respectful partnerships.	December 2018	Public Programs Coordinator
Invite a Kurna Elder or representative to provide a Welcome to Country at significant events, including all major public exhibition openings.	All major openings and events	Public Programs Coordinator
Include an Acknowledgement of Country at the commencement of all important internal and external meetings, including public tours and talks given by staff or volunteers.	Annual review in November	All staff and Volunteers
Encourage staff to include an Acknowledgement of Country at the commencement of all meetings.	Annual review in November	Chair, RWG
Display Kurna Acknowledgement of Country at Gallery entrances.	June 2019	Head of Marketing and Membership
Develop and implement a style guide for Kurna Acknowledgement of Country for all published materials.	February 2019	Head of Marketing and Membership Writer and researcher TARNANTHI Manager, Publications

Action 8

Provide opportunities for Aboriginal and Torres Strait Islander staff to engage with their cultures and communities by celebrating NAIDOC Week.

DELIVERABLE	TIMELINE	RESPONSIBILITY
Review HR policies and procedures to ensure there are no barriers to staff participating in NAIDOC Week.	March 2019	Deputy Director
Provide opportunities for all Aboriginal and Torres Strait Islander staff to participate with their cultures and communities during NAIDOC Week.	First week in July	Deputy Director
Provide opportunities for staff to participate in NAIDOC Week activities.	First week in July	Deputy Director
Engage Aboriginal and Torres Strait Islander peoples to lead Gallery NAIDOC Week events.	First week in July	Public Programs Coordinator

Action 9

Provide more opportunities for the community and staff to learn about the diversity of Aboriginal and Torres Strait Islander artists and maintain institutional integrity through the way we work.

DELIVERABLE	TIMELINE	RESPONSIBILITY
Celebrate and recognise Aboriginal and Torres Strait Islander anniversaries and achievements.	Annual review in November	Director
Expand the inclusion of Kurna and other Aboriginal languages in displays and interpretive materials.	Annual review in November	Assistant Director Artistic Programs Senior Curator Education Officer
Develop cultural competency questions to be used during recruitment processes and investigate how the RAP can be mentioned in job descriptions to ensure new staff are aware of our commitment to the RAP.	Annual review in November	Chair, RWG
Offer Auslan interpretation of Welcome to Country and Aboriginal artist talks and ensure interpreters have cultural training in appropriate Aboriginal sign terminology, if sign language is not delivered by Aboriginal and Torres Strait Islander peoples.	Annual review in November	Education Support Officer
Maintain and expand the delivery of educational workshops and outreach programs in collaboration with Aboriginal and Torres Strait Islander peoples.	At least 2 x per year Annual review in November	Education Officer
Develop six new learning resources about Aboriginal and Torres Strait Islander artists, and broader reconciliation themes.	6 x within RAP timeframe	Education Officer TARNANTHI
Continue to develop cultural exchange opportunities, such as with Desart.	Annual review in November	Assistant Director Artistic Programs
Increase the number of visitors to the Gallery who identify as Aboriginal and Torres Strait Islander peoples and expand opportunities for engagement.	Annual review in November	Director
Ensure all marketing images reflect broader cultural diversity, including Aboriginal and Torres Strait Islander peoples.	Annual review in November	Head of Marketing and Membership
Aim for 100% of ministerial furnishing loans to showcase Aboriginal and Torres Strait Islander works of art and provide extended wall texts for people to learn more about the work.	Annual review in November	Assistant Director Artistic Programs
Ensure ethical research relating to Aboriginal and Torres Strait Islander artists in line with relevant protocols including the Australia Council's Protocols for Working with Indigenous Artists.	Annual review in November	Senior Curator
Maintain and grow relationships with artists, art centres and copyright agencies to ensure the appropriate use of images and protect Aboriginal and Torres Strait Islander artists' legal and moral rights in line with the Indigenous Art Code.	Annual review in November	Senior Coordinator: Image Services
Ensure cultural warnings are provided in exhibitions, online and in publications, where appropriate.	Annual review in November	Senior Curator Head of Marketing and Membership Manager, Publications

Opportunities

The Gallery is committed to providing opportunities, such as employment and funding for Aboriginal and Torres Strait Islander led projects, to develop the leadership and self-determination of Australia’s First Peoples.

Action 10

Investigate opportunities to improve and increase Aboriginal and Torres Strait Islander employment outcomes within our workplace.

DELIVERABLE	TIMELINE	RESPONSIBILITY
Collect information on our current Aboriginal and Torres Strait Islander staffing arrangements to inform future employment opportunities and ensure staffing numbers are maintained or increased within the RAP timeframe.	Annual review in September or when staffing changes	Deputy Director
Develop and implement an Aboriginal and Torres Strait Islander Employment and Retention strategy.	June 2019	Deputy Director
Engage with existing Aboriginal and Torres Strait Islander staff to consult on employment strategies, including professional development.	June 2019	Director
Advertise all vacancies in Aboriginal and Torres Strait Islander media.	Annual review in November	Deputy Director
Review HR and recruitment procedures and policies to ensure there are no barriers to Aboriginal and Torres Strait Islander employees and future applicants participating in our workplace.	June 2019	Deputy Director
Improve opportunities for Aboriginal and Torres Strait Islander peoples by: <ul style="list-style-type: none">• Including in all job advertisements the statement that Aboriginal and Torres Strait Islander people are strongly encouraged to apply.• Exploring how TARNANTHI employment vacancies can be advertised solely for Aboriginal and Torres Strait Islander peoples in the first instance.	Annual review in November	Deputy Director

Action 11

Investigate opportunities to incorporate Aboriginal and Torres Strait Islander supplier diversity within our organisation.

DELIVERABLE	TIMELINE	RESPONSIBILITY
Review and update procurement policies and procedures to ensure there are no barriers for procuring goods and services from Aboriginal and Torres Strait Islander businesses.	March 2019	Deputy Director
Develop and communicate to staff a list of Aboriginal and Torres Strait Islander businesses that can be used to procure goods and services, including utilising Aboriginal Business Connect.	Annual review in November	Chair, RWG
Develop at least one commercial relationship with an Aboriginal and/or Torres Strait Islander owned business.	December 2018	Deputy Director Retail Manager
Investigate Supply Nation membership.	December 2018	Chair, RWG
Increase commercial relationships with Aboriginal and/or Torres Strait Islander owned businesses or artists to develop products for the Gallery Store.	June 2019	Producer, TARNANTHI Retail Manager

Action 12

Grow the leadership capacity of Aboriginal and Torres Strait Islander peoples, including staff and artists.

DELIVERABLE	TIMELINE	RESPONSIBILITY
Identify and encourage staff to apply for Aboriginal and Torres Strait Islander leadership opportunities.	As opportunities are identified	Director
Create employment opportunities for Aboriginal and Torres Strait Islander peoples across all parts of the organisation.	Annual review in November	Director
Actively participate in the State Government’s Aboriginal Employment Industry Cluster Program for Arts and Culture.	3 x per year	Assistant Director Artistic Programs
Promote exhibition, prize and event opportunities through Aboriginal and Torres Strait Islander networks and media.	Annual review in November	Head of Marketing and Membership Communications Manager Project Officer Artistic Programs

Governance, tracking progress and reporting

Actions 13–16

13 Report RAP achievements, challenges and learnings to Reconciliation Australia.

DELIVERABLE	TIMELINE	RESPONSIBILITY
Complete and submit the RAP Impact Measurement Questionnaire to Reconciliation Australia.	30 September annually	Chair, RWG
Investigate participating in the RAP Barometer.	May 2020	Chair, RWG

14 Report RAP achievements, challenges and learnings internally and externally.

DELIVERABLE	TIMELINE	RESPONSIBILITY
Publicly report our RAP achievements, challenges and learnings through reports, publications and other marketing materials.	Annual review in November	Head of Marketing and Membership
Report RAP progress annually to the Board of the Art Gallery.	Annual review in November	Deputy Director

15 Review, refresh and update RAP.

DELIVERABLE	TIMELINE	RESPONSIBILITY
Liaise with Reconciliation Australia to develop a new RAP based on learnings, challenges and achievements.	Six months prior to RAP expiry date	Chair, RWG
Send draft RAP to Reconciliation Australia for review and feedback.	Four months prior to RAP expiry date	Chair, RWG
Submit draft RAP to Reconciliation Australia for formal endorsement.	Three months prior to RAP expiry date	Chair, RWG

16 Report on the wellbeing and economic outcomes of our reconciliation initiatives.

DELIVERABLE	TIMELINE	RESPONSIBILITY
Monitor and report on the economic and wellbeing benefits of TARNANTHI.	Annual review in November	Producer TARNANTHI
Monitor and report on acquisitions and loans of Aboriginal and Torres Strait Islander works of art.	Annual review in November	Registrar

‘All these faces, our faces, our stories. Listen! We have stories to tell. We come here and work, we have done this for a while now. See these faces, they all have stitched all over them all these stories, markings. That’s what we do, sew and talk and listen and try to make things get better. So, we thought we might make these faces so you can listen, to us, to our stories, listen to us getting better.’

Yarrenyty Arltere Artists, Larapinta Valley Town Camp, Alice Springs



Kulata Tjuta (front cover image)

Initiated by senior men from the Anangu Pitjantjatjara Yankunytjatjara (APY) Lands, *Kulata Tjuta* is at once a contemporary art project and a cultural maintenance initiative. Meaning many spears, *Kulata Tjuta* is made up of 550 *kulata* (spears) suspended in an explosive formation that hovers above a circular installation of hand-carved *piti* (wooden bowls) made by Anangu women. The work references the atomic bomb testing that was carried out at Emu Junction and Maralinga between 1953 and 1963. Initiated by the British, the tests took place without the permission of Aboriginal custodians and had devastating effects on both the people and the environment.

The *Kulata Tjuta* project was formally established in 2010 in the recognition that skills in weapon and tool making were crucial for instilling cultural awareness and pride in the younger generation. Since its inception, at least three contemporary art installations involving *kulata* have been developed and presented, and by sharing the skills of weapon and tool making across generations and communities, Anangu keep culture strong.

Image front cover
Jimmy Donegan, born 1940, Roma Young, born 1952, Ngaanyatjarra people, Western Australia/ Pitjantjatjara people, South Australia; Kunmanara (Ray) Ken, 1940–2018, Brenton Ken, born 1944, Witjiti George, born 1938, Sammy Dodd, born 1946, Pitjantjatjara/Yankunytjatjara people, South Australia; Freddy Ken, born 1951, Naomi Kantjuriny, born 1944, Nyurpaya Kaika Burton, born 1940, Willy Kaika Burton, born 1941, Rupert Jack, born 1951, Adrian Intjalki, born 1943, Kunmanara (Gordon) Ingkatji, c.1930–2016, Arnie Frank, born 1960, Stanley Douglas, born 1944, Maureen Douglas, born 1966, Willy Muntjantji Martin, born 1950, Taylor Wanyima Cooper, born 1940, Noel Burton, born 1994, Kunmanara (Hector) Burton, 1937–2017, Cisco Burton, born 1963, Angela Burton, born 1966, Moses Brady, born 1993, Freda Brady, born 1961, Kunmanara (Ronnie) Douglas, 1949–2017, Marcus Young, born 1998, Kamurin Young, born 1994, Frank Young, born 1949, Carol Young, born 1972, Anwar Young, born 1994, Mumu Mike Williams, born 1952, Ginger Wikilyiri, born 1930, Mr Wangin, born c.1939, Lyndon Tjangala, born 1994, Bernard Tjalkuri, born c.1930, Iluwanti Ungkutjutu Ken, born 1944, Keith Stevens, born 1940, Graham Kulyuru, born 1939, William Tjapaltjarri Sandy, born 1951, Mary Katatjuku Pan, born c.1944, Kunmanara (Tiger) Palpatja, c.1920–2012, Mark Morris, born 1975, Kevin Morris, born 1984, Errol Morris, born 1965, Yaritji Young, born c.1956, Lydon Stevens, born 1967, Pitjantjatjara people, South Australia; Alec Baker, born 1932, Margaret Ngilan Dodd, born 1946, Eric Kunmanara Barney, born 1973, Priscilla Singer, born 1968, Kunmanara (Jimmy) Pompey, 1952–2018, David Pearson, born c.1964, Peter Mungkuri, born 1946, Yankunytjatjara people, South Australia; Pepai Jangala Carroll, born 1950, Michael Bruno, born 1994, Pitjantjatjara people, South Australia/Luritja people, Northern Territory; Mick Wikilyiri, born 1938, Pitjantjatjara/Yankunytjatjara people, South Australia; Adrian Riley, born 1961, Aaron Riley, born 1974, Walpiri people, Northern Territory; Vincent Namatjira, born 1983, Western Arrernte people, Northern Territory, *Kulata Tjuta*, 2017, Anangu Pitjantjatjara Yankunytjatjara Lands, South Australia, wood, spinifex resin, kangaroo tendon, plus 6 channel DVD with sound, (dimensions variable); Acquisition through TARNANTHI: Festival of Contemporary Aboriginal & Torres Strait Islander Art supported by BHP 2017, Art Gallery of South Australia, Adelaide, Courtesy the artists and Ernabella Arts, Iwantja Arts, Kaltjiti Arts, Mimili Maku Arts, Tjala Arts, Ninuku Arts, Tjungu Palya Artists, APY Art Centre Collective.

Image left
Valerie Stafford, Anmatyerre people, Northern Territory, born 1963, Coniston Station, Northern Territory, Roxanne Sharpe, Luritja people, Northern Territory, born 1985, Alice Springs, Northern Territory, Rhonda Sharpe, Luritja people, Northern Territory, born 1977, Alice Springs, Northern Territory, Dulcie Sharpe, Luritja people, Northern Territory, born 1957, Hamilton Downs Station, Northern Territory, Rosabella Ryder, Arrernte people, Northern Territory, born 1975, Alice Springs, Northern Territory, Marlene Rubuntja, Arrernte people, Northern Territory, born 1961, Alice Springs, Northern Territory, Dulcie Raggett, Luritja people, Northern Territory, born 1970, Alice Springs, Northern Territory, Roxanne Petrick, Eastern Arrernte/ Alyawarr people, Northern Territory, born 1986, Alice Springs, Northern Territory, Trudy Inkamala, Arrernte/ Luritja people, Northern Territory, born 1940, Hamilton Downs Station, Northern Territory, *Every face has a story, every story has a face: Kulilal*, 2016, Alice Springs, Northern Territory, mixed media, dyed blankets, polyester wadding, embroidery thread, twigs, 228.0 x 120.0 x 100.0 cm (overall); Acquisition through TARNANTHI: Festival of Contemporary Aboriginal & Torres Strait Islander Art supported by BHP 2017, Art Gallery of South Australia, Adelaide, © Yarrenyty Arltere Artists.

Contact details

Jane Crosby, Project Manager, TARNANTHI
crosby.jane@artgallery.sa.gov.au
T +61 8 8207 7112

Art Gallery of South Australia

North Terrace, Adelaide
agsa.sa.gov.au

The Art Gallery of South Australia is part of the Department of the Premier and Cabinet (DPC). This RAP sits under the DPC RAP currently in development and contributes to broader departmental and State Government objectives.