



**Reflect Reconciliation Action Plan**  
January 2023 – January 2024



# Acknowledgement of Country

National Association for the Visual Arts (NAVA) acknowledges the Gadigal, Wangal, Dharug, Dharawal, Kurna, Ngunnawal, Ngambri and Dja Dja Wurrung peoples as the Traditional Custodians and Knowledge Holders of the unceded lands on which we live, learn and work.

The NAVA community is based across hundreds of sovereign Nations and unceded lands throughout the continent that has become colonially known as Australia. NAVA pays our deepest respects to all Custodians of Country to whom these lands belong.

We acknowledge Aboriginal and Torres Strait Islander peoples as the first artists and storytellers on this continent, and pay respect to First Nations communities' Ancestors and Elders.

Sovereignty was never ceded. Always was, always will be Aboriginal land.

## Terminology

The words 'Aboriginal and Torres Strait Islander', 'Indigenous' and 'First Nations' are used in this document to refer to both Aboriginal and Torres Strait Islander peoples, and global First Nations artists in the Australian arts and culture sector. Although the usage of these words is complex, and some First Nations peoples may not be comfortable with some of these words, we use them to reflect the variety of terminology that First Nations peoples may identify with throughout this continent. We would like to make known that only the deepest respect is intended in the use of these terms.<sup>1</sup>

<sup>1</sup>This note on terminology is adapted from a section by Georgia Mokak, 'Change the Conversation From Surviving to Thriving'.

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# Artist acknowledgement

As several NAVA staff members live and work on Dharug Ngurra, we wanted to highlight and honour Dharug artists for the front cover of our inaugural RAP. The cover image shows the detail of a wall in *Songlines & Sightlines*, an exhibition that took place at The Leo Kelly Blacktown Arts Centre in 2021 and 2022. You may read more about the project and the artists in the following pages.

– NAVA’s RAP Working Group

## Artists



### **Leanne Mulgo Redpath**

Leanne Mulgo Redpath is a Dharug artist-educator based in Blacktown who has illustrated children’s books including *Cooee Mittigar* and contributed to *Young Dark Emu*.

Leanne is the daughter of Aunty Edna Watson. She has been a director of the Dharug Custodian Aboriginal Corporation for many years.

*Cooee Mittigar* is her first book. She says “I had always wanted to create books to share our knowledge, as education is the key to our culture staying strong”.

Image: Kylie Christian

### **Bundeluk Watson**

Bundeluk Watson is Aunty Edna Watson and Allan Watson’s son. He was a Dharug artist and an educator who grew up in western Sydney and spent many years protecting Dharug country. He spent his adult life in the Blue Mountains. Bundeluk started painting with his mother and Aunty and continued to paint for many years travelling all over the world sharing Dharug Knowledge and culture.



### **Erin Wilkins**

Erin Wilkins is a strong and proud Dharug woman from the Hawkesbury River.

Erin was born and raised in western Sydney, and enjoys being on Country with her sons and grandchildren, connecting with her culture and participating in cultural practices.

Her passion is to continually work towards promoting awareness and strengthening connection to Culture and Country through education and engagement with people of all ages and backgrounds.

“Bringing people on a journey of understanding and respect while leading them into their own pathways and journeys of knowledge, awareness and acceptance is what I work towards”.

Image: Kylie Christian



### **Peter Rush**

With an interest in the urban environment, Sydney-based artist Peter Rush sketches familiar places and everyday life in an insightful way. An architect by trade, Rush works with materials that range from pen and paper to used cereal boxes to capture the mood, expression and texture of city streets.

Image: Joshua Morris

# Artwork statement

*Songlines & Sightlines – Colouring-in Blackown* is an invitation to consider Blacktown's past, present and future. The project is a collaboration between Dharug artists and Knowledge Holders Leanne Mulgo Redpath and Erin Wilkins, with artist and architect Peter Rush, and featuring additional images by the late Bundeluk Watson. It was curated by Tian Zhang.

Songlines are the Dreaming pathways that the ancestral beings travelled along to create Country while singing the land to life. Songlines are the oral maps connecting all Countries and people together while guiding them across the lands as they travel; Dharug people sing stories of the landscape teaching them the locations, migration and significance of each place.

Throughout this interactive exhibition, the artists provided outlines of plants, animals and the human environment on the walls of the gallery. Visitors were then invited to contribute their own drawings, colours and notes directly onto the walls.

We acknowledge the Dharug people who are the traditional owners of the land on which this exhibition took place. Thank you to Dharug Knowledge Holders Leanne Mulgo Redpath and Erin Wilkins for providing cultural knowledge and language for this project. This always was and always will be Dharug Ngurra.





**“Put your money where your mouth is and make a genuine commitment to supporting First Nations and people of colour in the arts. Having a Reconciliation Action Plan is not an outcome. It is a ‘To Do’ list.”<sup>2</sup>**

<sup>2</sup>Georgia Mokak, ‘Tips to Making a Genuine Commitment to First Nations and People of Colour in the Arts’.

# Message from Reconciliation Australia

Reconciliation Australia welcomes the National Association for the Visual Arts (NAVA) to the Reconciliation Action Plan (RAP) program with the formal endorsement of its inaugural Reflect RAP.

NAVA joins a network of more than 2,200 corporate, government, and not-for-profit organisations that have made a formal commitment to reconciliation through the RAP program.

Since 2006, RAPs have provided a framework for organisations to leverage their structures and diverse spheres of influence to support the national reconciliation movement. The program's potential for impact is greater than ever, with close to 3 million people now working or studying in an organisation with a RAP.

The four RAP types – Reflect, Innovate, Stretch and Elevate – allow RAP partners to continuously develop and strengthen reconciliation commitments in new ways. This Reflect RAP will lay the foundations, priming the workplace for future RAPs and reconciliation initiatives.

The RAP program's strength is its framework of relationships, respect, and opportunities, allowing an organisation to strategically set its reconciliation commitments in line with its own business objectives, for the most effective outcomes. These outcomes contribute towards the five dimensions of reconciliation: race relations; equality and equity; institutional integrity; unity; and historical acceptance.

It is critical to not only uphold all five dimensions of reconciliation, but also increase awareness of Aboriginal and Torres Strait Islander cultures, histories, knowledge, and leadership across all sectors of Australian society.

This Reflect RAP enables NAVA to deepen its understanding of its sphere of influence and the unique contribution it can make to lead progress across the five dimensions. Getting these first steps right will ensure the sustainability of future RAPs and reconciliation initiatives, and provide meaningful impact toward Australia's reconciliation journey.

Congratulations NAVA, welcome to the RAP program, and I look forward to following your reconciliation journey in the years to come.



**Karen Mundine**  
Chief Executive Officer  
Reconciliation Australia

# Message from our Executive Director

I acknowledge the Gadigal people as the Traditional Custodians of the land on which I live and work, and pay my respects to First Nations communities' Ancestors and Elders.

I am pleased to present the National Association for the Visual Arts' first Reconciliation Action Plan (RAP). Visual arts, craft and design is central to the continuing cultural survival of First Nations peoples and plays an integral role in the process of reconciliation. Through NAVA's *Code of Practice for the Visual Arts, Craft and Design*, advocacy work, learning programs, and broad Membership and subscriber base, NAVA is uniquely placed to listen, learn, and strengthen our commitment to respectful collaboration and engagement with First Nations arts and culture. Developing this RAP has encouraged us to not only reflect on NAVA's reconciliation achievements but also identify new collaborations, initiatives and actions to embed the voices of First Nations artists, arts workers and organisations into NAVA's work.

NAVA has been influential in bringing about policy and legislative change to encourage the growth and development of the visual arts, craft and design sector and to increase professionalism within the industry. The organisation has had a long commitment to ensuring Aboriginal and Torres Strait Islander peoples' rights are protected. This includes the commissioning and publication of *Valuing Art, Respecting Culture: Protocols for Working with the Australian Indigenous Visual Arts and Craft Sector* written by Doreen Mellor and Terri Janke – a document that provides background information and a historical and cultural context for contemporary Indigenous visual arts practice in Australia, and identifies the appropriate ways of working with First Nations practitioners. NAVA was a vigorous advocate for the introduction of both Moral Rights and Resale Royalty rights legislation in Australia. Today, over 65% of the artists receiving royalties are Aboriginal or Torres Strait Islander artists and this income flows back into artists' communities. NAVA was also a key contributor to the development of Viscopy, which merged with the Copyright Agency in 2017, as well as the *Indigenous Art Code*.

Our RAP has been strengthened by learnings from our recent work revising the *Code of Practice*. Discussions consistently pointed to the practice of care, investing in a diversity of voices across Aboriginal and Torres Strait Islander communities, the critical nature of informed consent, and allowing time and space for people to consider and contribute. My heartfelt thanks to the many artists and arts workers who contributed to this important work.

Thank you also to NAVA staff who have collaborated on this RAP. As an organisation dedicated to prioritising good practices in the arts sector, we are excited to finally begin formalising our commitment to reconciliation. The RAP framework continues to guide our examination and development of cultural competence skills and models within our organisation. We have all benefited from this process and are collectively committed to its application across the entirety of our work.

NAVA acknowledges that cultural competence does not have an end point – nor is it linear. Rather, it is an ever evolving journey that requires transformative learning and ongoing monitoring and accountability. Our aim is to be an organisation that supports story sovereignty and self-determined outcomes for Aboriginal and Torres Strait Islander artists, arts workers and leaders. Our next step along the reconciliation journey will be guided by the vision and very clear strategies and practical targets outlined in our RAP.



**Penelope Benton**  
Executive Director  
NAVA



# Who we are

The National Association for the Visual Arts (NAVA) is the peak advocacy body for the visual arts, craft and design sector. NAVA brings together the many voices of the contemporary arts industry to improve the fundamental conditions of work and practice. We do this through advocacy, education and the *Code of Practice*.

NAVA's *Code of Practice for Visual Arts, Craft and Design* is the heartbeat of our organisation. Through the Code, NAVA sets national good practice standards in collaboration with the industry. Since its establishment in 1983, NAVA has encouraged the growth and recognition of the arts sector by setting good practice standards and advocating for the policies that strengthen Australia's contemporary arts.

Our network comprises over 50,000 artists, arts workers, galleries, arts organisations and industry bodies, with roughly 4,500 paid Members. According to NAVA's 2020 login survey, 3% of Members self-identified as Aboriginal and/or Torres Strait Islander.

Approximately 67% of our core funding is derived from Membership fees. The tiers of Membership give access to Opportunities and Guides pages, and also includes discounted insurance for artists, craft practitioners, designers, conservators, installers, registrars, curators and arts administrators. NAVA has a national reach, with the majority of Members based in New South Wales (40%) and Victoria (28%) followed by Queensland (12%), Western Australia (7%), Tasmania (5%), South Australia (4%), Australian Capital Territory (4%) and Northern Territory (1%).

NAVA is composed of a small and nimble team of nine staff members, three of whom are working full-time. Throughout the Covid-19 pandemic, NAVA has worked remotely from various lands belonging to the Gadigal, Wangal, Dharug, Dharawal, Gundungurra, Kurna, Ngunnawal, Ngambri and Dja Dja Wurrung peoples. In June 2022, we moved its head office into the City of Sydney Creative Studios, based on Gadigal land.

Currently the NAVA team includes a minimum quota for one Aboriginal or Torres Strait Islander staff member. There is also First Nations representation on NAVA's board.





L-R: NAVA staff members Leya Reid, Rhianna Pezzaniti and Emma Pham.  
Photo by Jacqui Manning.

## Our RAP

### Vision

NAVA's vision is for a vital, sustainable and ethical contemporary arts sector where First Nations arts and culture is at the core. Our vision for reconciliation centres principles of First Nations self-determination and story sovereignty, supported by broad and thriving networks of Aboriginal and Torres Strait Islander artists, arts workers and leaders.

This vision for reconciliation will be achieved by working collaboratively alongside First Nations colleagues to support First Nations culture bearers, artists and organisations, communities, and knowledges across Australia across all of our advocacy, learning and Membership services.

## Why we are developing a RAP

To stand for good practice, we need to embody good practice ourselves.

We are dedicated to improving labour conditions in the arts sector, so it is vital that we are responsive to the specific needs of First Nations artists who are subjected to ongoing colonialism, dispossession, and systemic inequity. As an organisation we need to strengthen our cultural safety – critically reflecting on our values, behaviours and actions – so that we can build ongoing and reciprocal relationships with Aboriginal and Torres Strait Islander artists, arts workers, and organisations. By formalising our commitment to reconciliation through the RAP framework, we will be better equipped to embed the priorities and needs of First Nations practitioners into our *Code of Practice*, advocacy, learning and Membership services.

As a peak body, it is important that we recognise the breadth of our reach. As many artists and organisations refer to NAVA's *Code of Practice*, we have a responsibility to ensure that cultural safety is embedded into these industry standards, and that we address systemic inequities with care and rigour. Instead of taking a passive stance, NAVA seeks to be actively anti-racist in our work.<sup>3</sup> For us, this means consistent and targeted action – confronting racism with each decision we make across internal practices, procedures and the Code, as well as external advocacy and programs.

NAVA recognises that Aboriginal and Torres Strait Islander peoples may face overlapping forms of discrimination and marginalisation, such as disability or gender. In particular, disability is twice as common for First Nations people.<sup>4</sup> Our commitment to reconciliation will take an intersectional approach, including having First Nations representation on our Disability Advisory Group for the *Code of Practice* revision.

<sup>3</sup>Informed by conversations with Clothilde Bullen, Wardandi (Nyoongar) and Badimaya (Yamatji), NAVA's Chair.

<sup>4</sup>Royal Commission into Violence, Abuse, Neglect and Exploitation of People with Disability, Infographic.

## Implementing our RAP

The implementation of NAVA's RAP will be spearheaded by our RAP Working Group (RWG), currently comprising Membership and Projects Officers Donnalyn Xu and Naomi Segal. The RWG is responsible for distributing RAP deliverables to staff members, and supporting all staff in being accountable for the completion of these tasks. The RWG meets regularly (at least once a fortnight), and delivers updates in weekly all-staff meetings. Through implementing this RAP, the RWG will expand to include NAVA senior staff and Aboriginal and Torres Strait Islander representatives external to NAVA, who will be remunerated for their time and contributions. Directors of the NAVA Board will also be invited to participate.

NAVA's RAP Champion is our Executive Director Penelope Benton, who will be responsible for driving and championing engagement and awareness of the RAP within NAVA.

## Our reconciliation journey to date

NAVA's reconciliation journey has a long history. Our inaugural meeting in April 1984 raised questions about the role the association might play for Aboriginal artists. The minutes indicate that NAVA held discussions with the Aboriginal Arts Board as well as the Arts and Culture Section of the Department of Aboriginal Affairs in Canberra.

In 2001, NAVA commissioned *Valuing Art, Respecting Culture: Protocols for Working with the Indigenous Australian Visual Arts and Craft Sector* by Terri Janke (Wuthathi/Meriam) and Doreen Mellor (Ngadjan). This work was adopted by the Australia Council in 2002, and its third update was released in 2020 as *Protocols for using First Nations Cultural and Intellectual Property in the Arts*. This resource continues to be referred to in our Code under 'Chapter 1: Principles, Ethics and Rights: First Nations', which outlines good practices around communication, consultation and consent, cultural expression, Indigenous Cultural and Intellectual Property (ICIP), and self-determination. In 2005 - 2007 NAVA played a leading role in the establishment of the *Indigenous Art Code*, which sets standards to promote ethical trading in Aboriginal and Torres Strait Islander art.

Since then, an identified Aboriginal and Torres Strait Islander role on the Board of NAVA was established in 2017. The role of First Nations Engagement Coordinator was established in 2019, with the purpose of understanding the needs of First Nations members and potential members.

Additionally, NAVA regularly commissions writers for guides and articles including **“How to ease the admin burden for artists”** by Joel Bray (Wiradjuri), **“Cultural Authority and Consultation”** by Wesley Shaw (Yuin/Dharawal/Ngarigo), **“Sacred Data”** by Jazz Money (Wiradjuri), **“First Nations Cultural Heritage Conservation”** by Juanita Kelly-Mundine (Bun in djalung), as well as **“Change the Conversation From Surviving to Thriving”** and **“Tips to Making a Genuine Commitment to First Nations and People of Colour in the Arts”** by Georgia Mokak (Djugun).

Our **Artist Files** series is another channel through which we platform artists, including First Nations artists, through video interviews where they can share their stories, practices and experiences.

Although we have had a long and generative history of engaging with Aboriginal and Torres Strait Islander artists and organisations, we are conscious that this has primarily been through short-term and occasional initiatives, contributing to a sector-wide system of casual and precarious employment. As part of our commitment to reconciliation, we will engage in more long-term and sustained working relationships.

Additional examples of NAVA’s partnerships and reconciliation activities are listed in the following section.



Illustration by Emily Johnson, commissioned to accompany Jazz Money’s 2020 article **“Sacred Data”**

# Our partnerships and current activities

## Internal activities and initiatives

- **April 2022 – present:** NAVA team members undertaking Yarn Bark's online course *Acknowledging Country Meaningfully*.
- **May 2019 – present:** NAVA continues to work in partnership with artist/designer, Emily Johnson (Barkindji, Wakka Wakka and Biri Guba) to illustrate and promote NAVA's programs and services.
- **2018 – present:** Regularly licensing images of artworks by First Nations artists to illustrate NAVA News articles.
- **January 2021 – present:** Paul Calcott, Wiradjuri man from central NSW is part of NAVA's Disability Advisory Group for the Code revision.
- **May 2022 – September 2022:** NAVA commissioned writers and conducted consultations for NAVA's new *Code of Practice*, including commissioning Quandamooka woman Stephanie Parkin to write a piece as part of the opening section of the *Code* 'Principles, Ethics and Rights' and a new chapter on artist self-organisation, and Ngugi woman and curator Freja Carmichael who reviewed and added to the sections on exhibiting and selling artwork. Organisations who advised on the new chapter 'Working with First Nations Art Centres' include:

- Aboriginal Art Centre Hub Western Australia (AACHWA)
- Ananguku Arts and Cultural Aboriginal Corporation (Ku Arts)
- Desart
- Ernabella (APY Lands, SA)
- Erub Arts (Torres Strait, QLD)
- Girringun Art Centre (Far North, QLD)
- Ikuntji Arts (Western Desert, NT)
- Indigenous Art Centre Alliance (IACA)
- Indigenous Art Code
- Mangkaja Arts Resource Agency (Kimberley, WA)
- Martumili Artists (Pilbara, WA)
- Milingimbi Art and Culture Centre (Arnhem Land, NT)
- Tangentyere Artists (Central Desert, NT)
- Terri Janke Company
- UMI Arts

- **September 2019 – September 2022:** Consulted with Terri Janke and Company, Indigenous lawyers, for editorial input and advice on the full *Code of Practice* revision.

- **April 2022:** Consulting with First Nations colleagues to develop recommendations under NAVA's first key policy priority, 'Put First Nations first', for our #VoteForArt Federal Election Campaign 2022, which aimed to increase government support for the visual arts to boost the entire economy and quality of life for all Australians.
- **May 2021:** The Board announced Clothilde Bullen, Wardandi (Nyoongar) and Badimaya (Yamatji) as NAVA's first First Nations Chair joining Rohin Kickett (Nyoongar) as elected artist and Bianca Beetson (Kabi Kabi/Wiradjuri) as Aboriginal and Torres Strait Islander representative, replacing Genevieve Grieves (Worimi).
- **April 2021:** The NAVA team undertook cultural safety training with Terri Janke and Company. The workshop educated NAVA staff on cultural safety when hosting or facilitating external consultations with both First Nations and non-Indigenous attendees.
- **March 2017:** The NAVA board was strengthened by the creation of a new role, with Member support and endorsement at an extraordinary general meeting of the organisation. NAVA's inaugural identified Aboriginal or Torres Strait Islander Elected Artist Representative was Wiradjuri artist, Amala Groom, who continued the leadership of other First Nations board, committee and staff members who have served NAVA across its three-decade history including Christine Christopherson, Franscesca Cubillo, Wesley Enoch, Angeline Hurley, Garry Jones, Banduk Marika, Lydia Miller, Lin Onus, Stella Wheildon, and Doreen Mellor.

## Community partnerships

- **Present:** Working with Agency Projects to support First Nations staff with a national support network committed to professional development.
- **2020 – 2022:** Consulted with Aboriginal arts centres in each art-making region, art centre peak bodies in NT, QLD, SA and WA, as well as independent First Nations artists. This consultation informed the Code of Practice revision, NAVA's advocacy work ahead of the federal election, and the development of NAVA's submission to the national cultural policy consultation.
- **January 2020 – September 2021:** Partnership with the Arts Law Centre of Australia's Artists in the Black and the Copyright Agency's Indigenous Engagement Coordinator to deepen knowledge sharing and support First Nations staff and research.
- **December 2020:** Collaborations with Aboriginal Strategy and Engagement at Create NSW for statewide consultation for NAVA's submission to the Productivity Commission's study into the Indigenous Visual Arts. NAVA hosted four workshops to discuss the call for submissions to a national Indigenous Visual Arts Action Plan with focus in the South East.

- **June 2019:** Partnered with Campbelltown Art Centre to host *SHARE. EAT. CONNECT*, a series of First Nations led dialogues on self-advocacy and self-care as practising artists in community, facilitated by Ayesha Ash and Sela Vai.
- **January 2019:** Consulted with the art centre peak bodies on targeted resources for First Nations artists regarding fair pay, artists' fees and best practice.
- **August 2018:** Partnered with Blaklash to create and deliver a six-week curatorial exchange program for Aboriginal and Torres Strait Islander practitioners.
- **October 2017:** As part of Artspace Sydney's *Volume 2017 | Another Book Fair*, NAVA partnered with the Indigenous Art Code and Arts Law's Artists in the Black to host a weekend of discussion about Aboriginal and Torres Strait Islander protocols, policies and rights, writing submissions to the Inquiry into inauthentic Aboriginal 'style' art, and other ways we can contribute to a more ethical arts environment.
- **2015 – 2016:** NAVA continued to work in close collaboration with the Copyright Agency/Viscopy on ensuring the continuation of the Federal Government's support for the resale royalty and was pleased that the government's commitment was extended.
- **2010:** Artists' Resale Royalty was legislated after over 20 years of campaigning by NAVA in alliance with other members of the Campaign for an Australian Resale Royalty.
  - \$11.8 million allocated – over 65% of the artists receiving royalties are Aboriginal or Torres Strait Islander artists and they have received 38% of the total royalties
  - Of the 50 artists who have received most money under the scheme, 18 are Aboriginal or Torres Strait Islander
- **2008:** Completed 3 years of research on the *Indigenous Australian Art Commercial Code of Conduct* used to produce the Indigenous Art Code.
- **2005 – 2007:** NAVA commissioned foundation research on an Indigenous Australian Art Commercial Code of Conduct with funding from the Australia Council Aboriginal and Torres Strait Islander Arts (ATSIA) Board. Following the 2007 Senate Inquiry 'Indigenous Art: Securing the Future, Australia's Indigenous visual arts and craft sector', the Australia Council then took over to make the Code comply with Australian Competition and Consumer Commission (ACCC) requirements.
- **2002:** NAVA lobbying secured Myer Inquiry, resulting in increased funding for Indigenous arts organisations.

- **2000 – 2001:** NAVA commissioned *Valuing Art, Respecting Culture: Protocols for Working with the Australian Indigenous Visual Arts and Craft Sector* written by Doreen Mellor and Terri Janke, and funded by the Aboriginal and Torres Strait Islander Commission (ATSIC); the Commonwealth Government through the Australia Council’s ATSI Board; and the Northern Territory Government’s Department of Arts and Museums. In 2002, the Australia Council adopted this protocol’s model to produce a series of booklets for all artforms.
- **2000:** In collaboration with others, NAVA secured Moral Rights legislation.
- **1994:** As part of the Creative Nation national cultural policy, \$5 million was allocated by the federal government to support the establishment of Viscopy, the visual arts copyright agency, after 5 years of research and intensive advocacy work by NAVA.
- **1990:** NAVA contributed to the establishment of the Aboriginal Arts Management Association (AAMA) to assist Aboriginal artists with the management of their copyright interests. This included assisting artists to pursue litigation, making agreements for reproduction of their work, and providing management of Aboriginal arts projects both nationally and internationally.

## Case Study 1: Indigenous Art Code (2017)

The need for a national Indigenous art code was a recommendation of the 2007 Senate Inquiry into Indigenous Art which investigated, among other things, the unethical trading of Indigenous visual arts and craft. The Senate Inquiry Report, entitled ‘Securing the Future’, established the foundations of a self-regulation *Code* for the Indigenous visual arts sector. Almost one third of the recommendations in the Report refer to the establishment of the *Code*. In response to these recommendations, in 2008 NAVA commenced work on the *Code* in collaboration with the Australia Council for the Arts.

To help design the *Code*, an Industry Alliance Group was formed. This included artists, Indigenous art centres, commercial art galleries, public art galleries, auction houses and visual arts peak bodies, including Arnhem, Northern and Kimberley Artists (ANKA), Umi Arts, Ananguku Arts (Ku Arts), Desert, Australian Commercial Galleries Association, NAVA and the Australian Indigenous Art Trade Association (now known as the Australian Aboriginal Association of Australia).

After a period of public consultation, the Industry Alliance Group endorsed a final *Code* in August 2009. A public company, Indigenous Art Code Limited (IartC), was

established to administer the *Code*. IartC opened for memberships in July 2010. The *Code* and the distinctive IartC logo were publicly launched in November 2010.

NAVA continues to consult and collaborate with the *Indigenous Art Code* today.

## Case Study 2: Blak Curatorial Exchange (2018)

Research in 2018 identified a lack of Aboriginal and Torres Strait Islander curators in South East Queensland, prompting NAVA to partner with Blaklash Projects to create and deliver a program for Aboriginal and Torres Strait Islander artists interested in developing curatorial skills.

Led by Jo-Anne Driessens, Amanda Hayman and Freja Carmichael, the six-week professional development program was the first of its kind in Queensland, and aimed to strengthen the sector by enhancing knowledge, support networks, and provide a unique opportunity to pitch new curatorial ventures to industry representatives.

With the aim of supporting a First Nations owned and led knowledge exchange program, building an open and respectful relationship with Blaklash Projects was crucial to the success of the project. The program had an extended development period where NAVA's Program Coordinator worked together with Blaklash Projects to establish the objectives and parameters for the program. This was responsive and constructive to the needs of the participating artists and sector broadly. With Blaklash Projects' extensive networks and highly regarded reputation, the program was able to engage high profile mentors, guest speakers, and assisted in gaining extensive in-kind support and cooperation from many small-to-medium (S2M) organisations in South East Queensland.

Significant outcomes from the program included conversations around best practice methodologies for consultation and engagement with First Nations artists and community.



# Relationships

Action	Deliverable	Timeline	Responsibility
1. Establish and strengthen mutually beneficial relationships with Aboriginal and Torres Strait Islander stakeholders and organisations.	Identify Aboriginal and Torres Strait Islander stakeholders and organisations within NAVA's local areas and national reach.	January 2023	Executive Director  Communications and Advocacy Manager
	Research best practice and principles that support partnerships with Aboriginal and Torres Strait Islander stakeholders and organisations.	February 2023	Membership and Projects Officers
2. Celebrate and participate in National Reconciliation Week (NRW) (27 May - 3 June) by providing opportunities to build and maintain relationships between Aboriginal and Torres Strait Islander artists and arts workers and other Australians.	Circulate Reconciliation Australia's NRW resources and reconciliation materials to NAVA staff.	May 2023	Communications and Advocacy Manager
	RAP Working Group members to participate in an external NRW event.	May 2023	Membership and Projects Officers
	Encourage and support staff and senior leaders to participate in at least one external event to recognise and celebrate NRW.	May 2023	Membership and Projects Officers



Action	Deliverable	Timeline	Responsibility
<p>3. Promote reconciliation through our sphere of influence.</p>	<p>Communicate our commitment to reconciliation to all staff.</p>	<p>January 2023</p>	<p>Executive Director  Membership and Projects Officers</p>
	<p>Identify external stakeholders that our organisation can engage with on our reconciliation journey.</p>	<p>January 2023</p>	<p>Executive Director  Communications and Advocacy Manager</p>
	<p>Identify RAP and other like-minded organisations that we could approach to collaborate with on our reconciliation journey.</p>	<p>March 2023</p>	<p>Executive Director  Membership and Projects Officers</p>
<p>4. Promote equitable race relations through anti-discrimination and anti-racism strategies.</p>	<p>Research best practice and policies in areas of race relations, intersectionality and cultural safety, in preparation for the development of NAVA's anti-discrimination and anti-racism policy.</p>	<p>March 2023</p>	<p>Finance and Operations Coordinator  Membership and Projects Officers</p>
	<p>Conduct a review of HR policies and procedures to identify existing anti-discrimination provisions, and future needs, including implementing quotas and identified positions.</p>	<p>May 2023</p>	<p>Finance and Operations Coordinator</p>



# Respect

Action	Deliverable	Timeline	Responsibility
5. Increase understanding, value and recognition of Aboriginal and Torres Strait Islander cultures, histories, knowledge and rights through cultural learning.	Develop a strategy document for increasing understanding, value and recognition of Aboriginal and Torres Strait Islander cultures, histories, knowledge and rights within our organisation.	July 2023	Executive Director  Project Manager, Code of Practice
	Conduct a review of cultural learning needs within our organisation.	March 2023	Finance and Operations Coordinator
6. Demonstrate respect to Aboriginal and Torres Strait Islander peoples by observing cultural protocols.	Develop an understanding of the local Traditional Owners or Custodians of the lands and waters within our organisation's operational area.	February 2023	All staff
	Increase staff's understanding of the purpose and significance behind cultural protocols, including Acknowledgement of Country and Welcome to Country protocols.	February 2023	Deputy Director

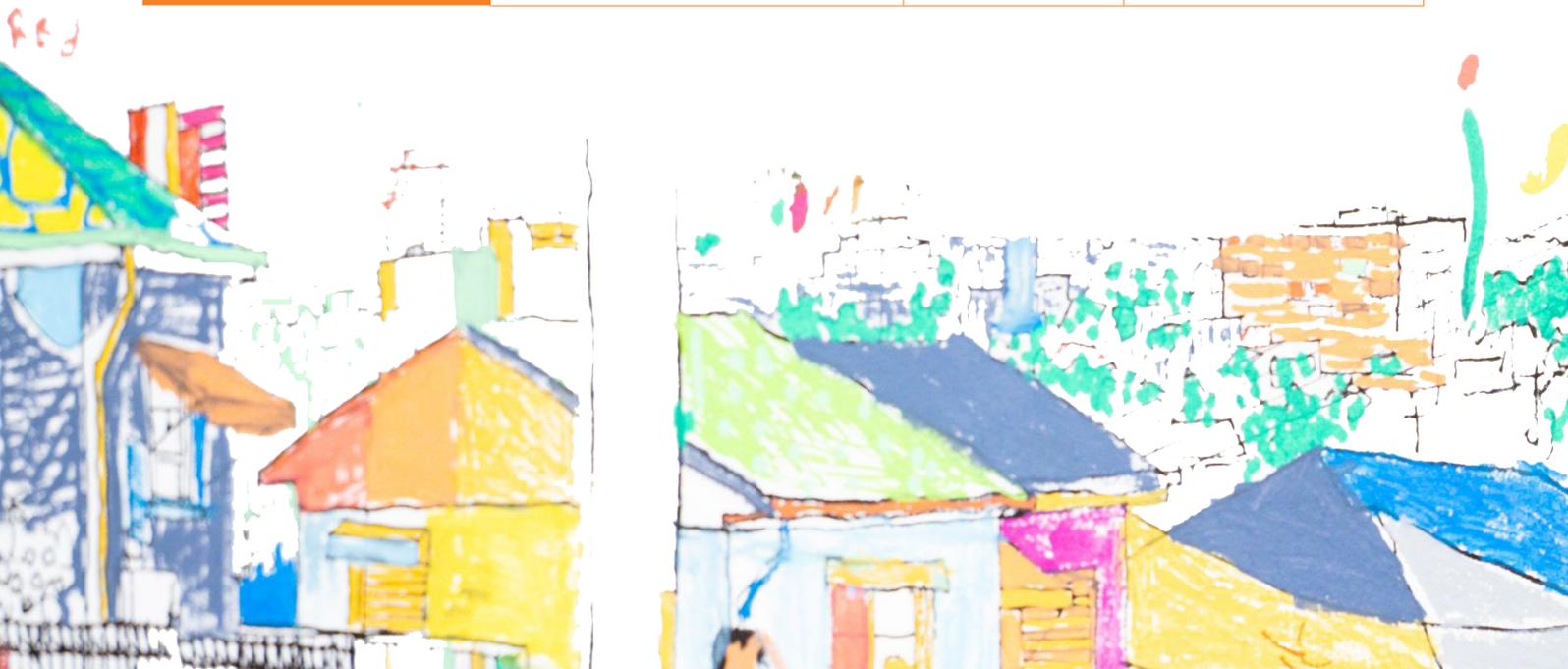
Action	Deliverable	Timeline	Responsibility
7. Build respect for Aboriginal and Torres Strait Islander cultures and histories by celebrating NAIDOC Week (3 - 10 July 2023)	Raise awareness and share information amongst our staff about the meaning of NAIDOC Week.	June 2023	Communications and Advocacy Manager
	Introduce our staff to NAIDOC Week by promoting external events in our local area.	June 2023	Communications and Advocacy Manager
	RAP Working Group to participate in an external NAIDOC Week event.	July 2023	Membership and Projects Officers
	Champion an Aboriginal or Torres Strait Islander artist in a NAIDOC Week specific learning resource for schools.	July 2023	Education Coordinator, Schools





# Opportunities

Action	Deliverable	Timeline	Responsibility
8. Improve employment outcomes by increasing Aboriginal and Torres Strait Islander recruitment, retention and professional development.	Develop a strategy document for long-term and sustainable Aboriginal and Torres Strait Islander employment within NAVA.	January 2023	Executive Director
	Build understanding of current Aboriginal and Torres Strait Islander staffing to inform future employment and professional development opportunities.	February 2023	Executive Director
9. Increase Aboriginal and Torres Strait Islander supplier diversity to support improved economic and social outcomes.	Develop a strategy document for engaging the services of Aboriginal and Torres Strait Islander sole traders, businesses and organisations.	July 2023	Executive Director
	Investigate <b>Supply Nation</b> membership.	January 2023	Deputy Director



Action	Deliverable	Timeline	Responsibility
<p>10. Provide opportunities for our community and staff to learn about Aboriginal and Torres Strait Islander artists and their cultures, histories and knowledge systems.</p>	<p>Acknowledge and promote Aboriginal and Torres Strait Islander artists, and their professional practice and works of art with the publication of four new learning resources for schools.</p>	<p>November 2023</p>	<p>Education Coordinator, Schools</p>
	<p>Acknowledge and promote Aboriginal and Torres Strait Islander artists and their professional practice in three The Artist Files video profiles.</p>	<p>August 2023</p>	<p>Executive Director</p>
	<p>Prioritise Aboriginal and Torres Strait Islander speakers and facilitators in all education events and public programs.</p>	<p>August 2023</p>	<p>Executive Director</p> <p>Education Coordinator, Schools</p> <p>Education Coordinator, Tertiary</p>





# Governance

Action	Deliverable	Timeline	Responsibility
11. Establish and maintain an effective RAP Working Group (RWG) to drive governance of the RAP.	Form a RWG to govern RAP implementation	January 2023	Membership and Projects Officers
	Draft a Terms of Reference for the RWG.	January 2023	Membership and Projects Officers
	Establish Aboriginal and Torres Strait Islander representation on the RWG.	March 2023	First Nations Engagement Manager
12. Provide appropriate support for effective implementation of RAP commitments.	Define resource needs for RAP implementation.	January 2023	Membership and Projects Officers
	Engage senior leaders in the delivery of RAP commitments.	May 2023	Membership and Projects Officers
	Define appropriate systems and capability to track, measure and report on RAP commitments.	February 2023	Membership and Projects Officers



Action	Deliverable	Timeline	Responsibility
13. Build accountability and transparency through reporting RAP achievements, challenges and learnings both internally and externally.	Complete and submit the annual RAP Impact Measurement Questionnaire to Reconciliation Australia.	September 2023	Membership and Projects Officers
	Write monthly updates on our RAP to be published in NAVA News.	June 2023	Membership and Projects Officers  Communications and Advocacy Manager
	Contact Reconciliation Australia to verify that our primary and secondary contact details are up to date, to ensure we do not miss out on important RAP correspondence.	June 2023	Membership and Projects Officers
	Contact Reconciliation Australia to request our unique link, to access the online RAP Impact Measurement Questionnaire.	1 August 2023	Membership and Projects Officers
14. Continue our reconciliation journey by developing our next RAP.	Register via <b>Reconciliation Australia's website</b> to begin developing our next RAP.	November 2023	Membership and Projects Officers

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### Acknowledgements

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