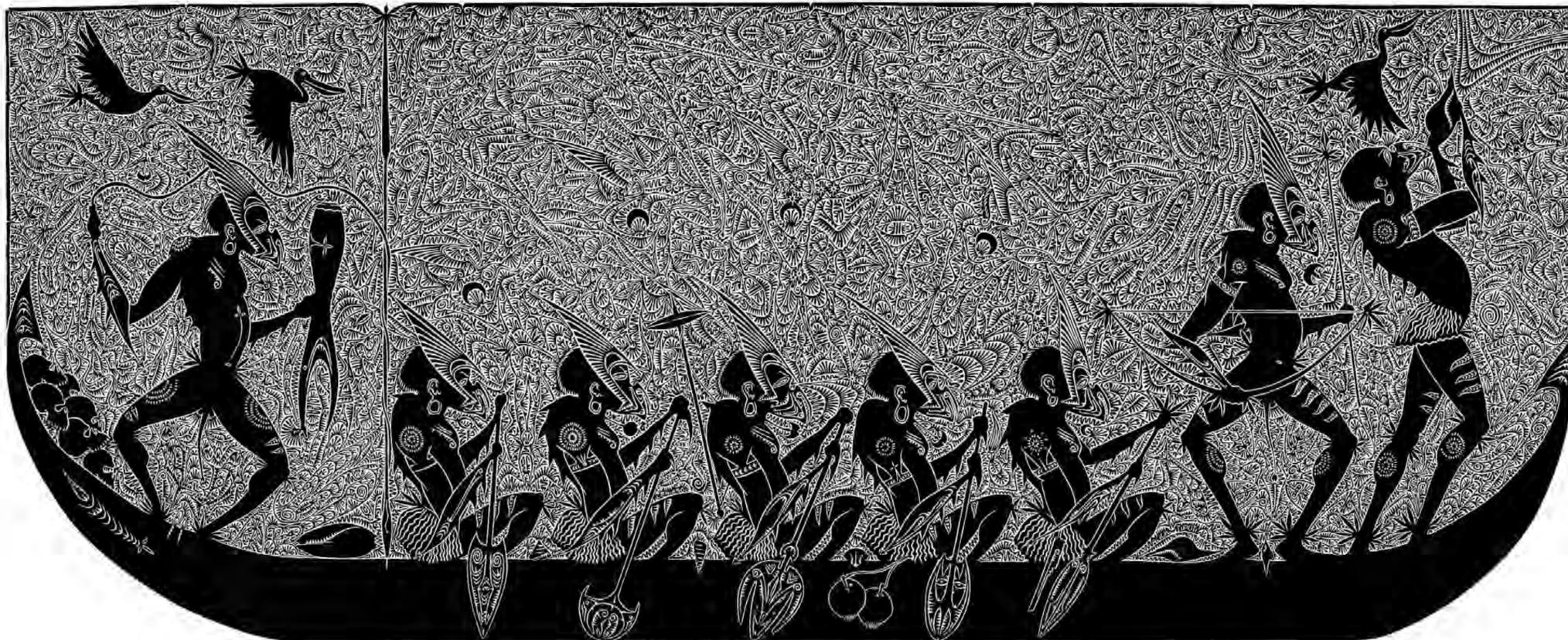


AUSTRALIAN NATIONAL MARITIME MUSEUM

Reconciliation Action Plan 2021–23 **Innovate**

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SEA
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RECONCILIATION
ACTION PLAN

INNOVATE

Zugubal

This image by contemporary Torres Strait Island artist Alick Tipoti illustrates the *gul* or canoe which is a symbol of connectivity in Zendah Kes cosmology, navigating all the cycles of the land, sea and sky and spiritual life. Two great Zugubal ancestors, Thagai and Kang guide Zugubal in their canoe. Thagai is embedded in the pattern, his left hand holding the spears is the Southern Cross. Thagai's right hand is the constellation of Corvus.

Torres Strait Islanders are sea people, connected by the sea, and it is an honour and a privilege for the museum to have custody of contemporary works of art which allows us to share this connection with Australians. As the museum moves into the UN Decade of Ocean Science for Sustainable Development, works by artists such as Tipoti and the Erub Island artists encourage us all to reflect on the interdependence of the world's communities on the ocean and an assertion of the identity of sea peoples and their responsibilities towards the ocean as custodians.

Cover image, *Zugubal* a single block vinyl cut in black ink by Alick Tipoti. © Alick Tipoti reproduced courtesy of Alick Tipoti. Purchased with funds from the Sid Faithfull and Christine Sadler Program supporting Contemporary Indigenous Maritime Heritage in Far North Queensland and the Torres Strait Islands through the ANMM Foundation. ANMM Collection 00054665

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*Au Karem Ira Lamar Lu –
Ghost Nets of the Ocean*

Created out of discarded fishing net that has washed up on the shores and been repurposed by Erub Island artists, the ghost nets are the first thing that visitors see when they enter the museum.

The focal point of this image is *Emeret Nar*, of which the artist says 'The Canoe glides silently through the water navigated by the stars and the seasonal winds and tides. With its translucent ghost net it invites a discussion around culture in times of change; all life is fragile and changing, preserving life and customs is an important part of Erub Island beliefs'.

Emeret Nar ghost net sculpture by Erub Erwer Meta Arts Centre. Purchased with funds from the Sid Faithfull and Christine Sadler Program supporting Contemporary Indigenous Maritime Heritage in Far North Queensland and the Torres Strait Islands through the ANMM Foundation. Reproduced courtesy of Erub Erwer Meta Arts Centre. Image Andrew Frolows/ANMM. ANMM Collection 20161206-1



Message from Karen Mundine, CEO

Reconciliation Australia commends the Australian National Maritime Museum on the formal endorsement of its second Innovate Reconciliation Action Plan (RAP).

Since 2006, RAPs have provided a framework for organisations to leverage their structures and diverse spheres of influence to support the national reconciliation movement.

With over 2.3 million people now either working or studying in an organisation with a RAP, the program's potential for impact is greater than ever. The Australian National Maritime Museum continues to be part of a strong network of more than 1,100 corporate, government, and not-for-profit organisations that have taken goodwill and transformed it into action.

The four RAP types – Reflect, Innovate, Stretch and Elevate – allow RAP partners to continuously strengthen reconciliation commitments and constantly strive to apply learnings in new ways.

An Innovate RAP is a crucial and rewarding period in an organisation's reconciliation journey. It is a time to build the strong foundations and relationships that ensure sustainable, thoughtful, and impactful RAP outcomes into the future.

An integral part of building these foundations is reflecting on and cataloguing the successes and challenges of previous RAPs. Learnings gained through effort and innovation are invaluable resources that the Australian National Maritime Museum will continuously draw upon to create RAP commitments rooted in experience and maturity.

These learnings extend to the Australian National Maritime Museum using the lens of reconciliation to better understand its core business, sphere of influence, and diverse community of staff and stakeholders.

The RAP program's emphasis on relationships, respect, and opportunities gives organisations a framework from which to foster connections with Aboriginal and Torres Strait Islander peoples rooted in mutual collaboration and trust.

This Innovate RAP is an opportunity for the Australian National Maritime Museum to strengthen these relationships, gain crucial experience, and nurture connections that will become the lifeblood of its future RAP commitments. By enabling and empowering staff to contribute to this process, the Australian National Maritime Museum will ensure shared and cooperative success in the long-term.

Gaining experience and reflecting on pertinent learnings will ensure the sustainability of the Australian National Maritime Museum's future RAPs and reconciliation initiatives, providing meaningful impact toward Australia's reconciliation journey.

Congratulations to the Australian National Maritime Museum on your second Innovate RAP and I look forward to following your ongoing reconciliation journey.

Karen Mundine
Chief Executive Officer
Reconciliation Australia

September 2021

A message from our leaders

We are delighted to present the Australian National Maritime Museum's new Reconciliation Action Plan (RAP), a two-year strategic plan which sets out our commitment to recognise, appreciate and celebrate our country's rich and unique Aboriginal and Torres Strait Islander cultures and cultural heritages across every facet of the organisation.

The museum's first RAP very helpfully guided implementation of a long-standing and ambitious program to share with all Australians Aboriginal and Torres Strait Islander maritime stories. In particular, the RAP enabled us to have an enduring impact on the national conversation around the events of 1770, embedding the concept of 'view from the ship and the shore'. As a result, most Australians now expect Aboriginal and Torres Strait Islander perspectives about Cook to be given equal prominence in the public discourse. Our RAP provided a useful framework to support our Aboriginal and Torres Strait Islander staff regarding truth-telling during 2020, including engaging with an external Aboriginal and Torres Strait Islander business to provide support services.

We are so pleased to report that the National Maritime Collection has been deeply enriched by many Aboriginal and Torres Strait Islander works from across the country and from collaborations with artists and communities in recent years. We are particularly proud of the museum's current exhibition of the works of Alick Tipoti called *Mariw Minaral (Spiritual Patterns)*. This exhibition includes many older works from our collection, as well as ones that were acquired with the help of donors and a donation through the Australian Government's cultural gifts program by the artist himself. Tipoti imbues his work with his understanding of his culture and spirituality as a Torres Strait Islander, and it is an honour to share this exhibition with Australians, and to have participated in a partnership with the artist regarding the creative control of the exhibition.

During the past two years, we have partnered with others to share the maritime stories of Aboriginal and Torres Strait Islander peoples. Our partnership with ABC Education resulted in 44,858 students engaging with our online resources in 2019–20. These resources encourage students to think about the impact and legacy of exploration on Aboriginal and Torres Strait Islander peoples. We were the principal funder of Stephen Oliver's *Looky Looky Here Comes Cooky*, a documentary film that looks at the arrival of Captain Cook's HMB *Endeavour* through First Nations' eyes, 250 years on from its landing.

We strongly believe that continued protection and promotion of traditional and contemporary cultural expressions are crucial for First Peoples, and for achieving reconciliation. The museum's RAP continues to be fundamental to realising this vision.

However, after such an expansive outward focus in our first RAP, this time we are turning inward, to focus on our people and our practices. While still sharing the maritime stories of Aboriginal and Torres Strait Islander people nationally and internationally, we will prioritise developing and deepening a culture of reconciliation within the museum and creating a human resources policy environment that supports this culture. This plan sets out a clear path to further embed Aboriginal and Torres Strait Islander cultures at every level of the organisation up to 2023. It is a companion to our Corporate Plan and part of our governance framework.

We look forward to working with community, staff and partners to realise our RAP vision.

Kevin Sumption PSM
Director, CEO & RAP Champion

Alison Page
Councillor and Chair of the Aboriginal and Torres Strait Islander Advisory Committee.

September 2021

Encounters 2020 statistics

While affected by the COVID-19 pandemic, in the 2019–20 financial year, there were:

- 105 media mentions of 'view from the ship and view from the shore', reaching 2.25M people.
- 44,858 students engaging with our *Encounters 2020* online resources.
- 4 exhibitions containing Aboriginal and Torres Strait Islander content opened on site at the museum using funding from the program: *Defying Empire*, *Here: Kupe to Cook*, *Paradise Lost: Daniel Solander's Legacy* and *Ship and Shore*.

'It was a great pleasure to support and work in partnership with a major investor like the Australian National Maritime Museum, to provide an opportunity for Indigenous filmmakers and creatives to tell the story of Cook's journey; as he chartered the east coast of Australia, from an Indigenous perspective through modern days songlines'

Angela Bates, Screen Australia,
on *Looky, Looky, Here Comes Cooky*

Poster for the documentary *Looky Looky Here Comes Cooky* – A songline for 21st century Australia. This film directed by Steven McGregor is a fresh look at the Cook legend from a First Nations' perspective – the songline tells of connection to country, resistance and survival and features the cheeky, acerbic and heartfelt showman Steven Oliver and a host of outstanding Indigenous singer/songwriters performing their music on country.



Our vision for reconciliation

A nation which understands, values and has deep respect for Aboriginal and Torres Strait Islander peoples and, especially, their maritime heritages and cultures. We aspire to be an employer of choice and preferred business partner of Aboriginal and Torres Strait Islander peoples.

The Australian National Maritime Museum commends Reconciliation Australia's aspiration to enable all Australians to contribute to realising the five dimensions of reconciliation. The museum's vision for reconciliation reflects our aspiration to use our resources, assets and relationships to continue to actively contribute to each of these dimensions.

Our policies, practices and procedures are anchored in the principle of Aboriginal and Torres Strait Islander peoples being guardians of their cultural heritage and their rights to negotiate their role in the management and interpretation of their cultural heritage.

The museum seeks to actively engage the Australian public with Australia's maritime history from Aboriginal and Torres Strait Islander perspectives. We are proud of Australia's rich Aboriginal and Torres Strait Islander maritime heritages and we use our institutional position and our custodianship of material from Aboriginal and Torres Strait Islander peoples to advance understanding and appreciation of it through our exhibitions, programs, publications, website and with our partners and networks (including individuals, sponsors, corporate and government partners).

We are an educational institution committed to truth-telling, including acknowledgement of the longstanding connection to Country and resilience of Aboriginal and Torres Strait Islander cultures. We have an international reputation for tackling important issues such as Aboriginal and Torres Strait Islander sea rights and ocean conservation and collaborating with other cultural institutions to this end.

We strive to make our institution accessible to all Australians, including Aboriginal and Torres Strait Islander peoples, and encourage those who engage with us to advance reconciliation within their own spheres of influence.

Reconciliation Australia's five dimensions of reconciliation

1 Race Relations

All Australians understand and value Aboriginal and Torres Strait Islander and non Indigenous cultures, rights and experiences, which results in stronger relationships based on trust and respect and that are free of racism.

2 Equality and equity

Aboriginal and Torres Strait Islander peoples participate equally in a range of life opportunities and the unique rights of Aboriginal and Torres Strait Islander peoples are recognised and upheld.

3 Institutional integrity

The active support of reconciliation by the nation's political, business and community structures.

4 Historical acceptance

All Australians understand and accept the wrongs of the past and the impact of these wrongs. Australia makes amends for the wrongs of the past and ensures these wrongs are not repeated.

5 Unity

An Australian society that values and recognises Aboriginal and Torres Strait Islander cultures and heritage as a proud part of shared national identity.

Our reconciliation journey

The museum's first RAP was approved in February 2019. That plan described our earlier reconciliation activities to 2005. Our achievements since 2019 are recorded below.

Our business

The Australian National Maritime Museum is responsible for leading the promotion and conservation of Australia's maritime heritage and culture. We are an exhibition-focused national cultural institution offering visitors access to high quality permanent exhibits from the National Maritime Collection on site and on tour and a diverse range of public paid exhibitions, programs and experiences. We strive to increase knowledge, appreciation and enjoyment of maritime heritage by staging exhibitions, programs and events; sharing our collections, knowledge and expertise; motivating learning through research, educational programs and products; and exploring contemporary issues of public interest and maritime relevance. As the custodian of a significant and growing collection of Aboriginal and Torres Strait Islander objects and artefacts, we play a pivotal role in ensuring greater national and international understanding of and respect for these unique cultures. We recognise that continued protection and promotion for traditional and contemporary cultural expressions are crucial for achieving reconciliation. Through our programs, exhibitions and employment opportunities we engage with and support Aboriginal and Torres Strait Islander people to practise their cultures and share their knowledge within and outside their communities.



Ngay a linocut and hand coloured print on paper by Alick Tipoti. © Alick Tipoti reproduced courtesy of Alick Tipoti. This work is Tipoti's first self-portrait. ANMM Collection 00055474

The museum is located on the *bamal* and *badu* (lands and waters) of the Gadigal people of the Eora Nation, on Sydney's Darling Harbour. The Gadigal and Wangal clan groups have lived for thousands of years around these foreshores, once known as a site rich in shellfish. In the past, the people lived in an area lush with vegetation, with enormous nutrition and medicinal purposes. Today Darling Harbour is an urban, tourist and entertainment precinct anchored around the museum's iconic building.

The museum is a Commonwealth agency overseen by a Council and reporting to the Minister for Communications, Urban Infrastructure, Cities and the Arts. Established under the *Australian National Maritime Museum Act 1990*, the museum is the only national cultural collecting institution headquartered outside of Canberra.

The museum's Corporate Plan and Statement of Intent are published on our website after approval by the Minister. Each of these governance documents seek to advance reconciliation.

At 30 June 2021, the Australian National Maritime Museum's workforce comprised an equivalent of 114 people engaged under the *Public Service Act 1999*, 462 active volunteers and the full-time equivalent of 15 other workers under contract to our suppliers delivering front of house, teacher guiding, catering, cleaning and security services. In the 2020–21 FY, we had 3 ongoing staff who identify as Aboriginal and Torres Strait Islander. Two members of the museum's Council are Aboriginal.

In 2005, the museum issued 'Connections – Indigenous Cultures and the Australian National Maritime Museum' to guide staff in their relationships with Aboriginal and Torres Strait Islander cultures and peoples and, at the same time, to be a public resource helping to build understanding and encourage interaction with communities, artists and organisations. This resource, which includes background and principles, procedures and guidelines, has served the museum well and remains the foundation of our approach to consultation with Aboriginal and Torres Strait Islander peoples, collections and programs.

Sally Fletcher, Head of Registration, and an honorary life member of the museum, is being offered ceremonial ochre by Nuwandjali Marawili, Yolŋu Sea Rights Flag designer, on the occasion of the first raising of the Blue Mud Bay Sea Rights Flag in Sydney. Image Andrew Frolows/ANMM



Achievements under our first RAP

The Museum achieved the following results against the Key Performance Indicators for 2018–19 and 2019–20:

Key Performance Indicator	Target	2019–20 Actual	2018–19 Actual
Expenditure on major Aboriginal and Torres Strait Islander acquisitions	\$80K	\$189K	\$35K
Percentage of staff and volunteers who have completed cultural awareness training	85%	100%	100%
Aboriginal and Torres Strait Islander Advisory Committee satisfaction with progress	80%	85%	NA*

* The Committee was established during the course of this year, 2019–20 was the first full year of its operation.

	Total across the RAP	2019–20 Actual	2018–19 Actual
Total expenditure on Aboriginal and Torres Strait Islander procurement	\$853,000	\$599,000	\$253,000
Number of artists and organisations in receipt of museum expenditure*	42	41	21
Number of new acquisitions for the National Maritime Collection	54	34	20
Percentage of new acquisition transactions that are Aboriginal or Torres Strait Islander	21%	28%	13%
Value of new themed acquisitions	\$271,365	\$235,830	\$35,535
Percentage value of new acquisitions that are Aboriginal or Torres Strait Islander	35%	72%	8%

* Some organisations and artists received expenditure in both 2018–19 and 2019–20, the total represents the number of unique artists and organisations across the life of the RAP.

The museum established the Aboriginal and Torres Strait Islander Advisory Committee, and there are now six members, including Chair and Museum Councillor, Ms Alison Page.

Museum staff understand and have embraced the importance of an Acknowledgement of Country, and Welcome to Country. A new digital artwork by Brett Leavy in the museum's foyer serves as an acknowledgement of Gadigal custodianship of the museum's lands and waters, and major meetings, including Council, now begin with an Acknowledgement of Country.

The museum has developed partnerships to share Aboriginal and Torres Strait Islander maritime stories to all Australians. A key partnership was with ABC Education, which focuses on resources for schoolchildren. The museum also was the principal funder for *Looky Looky Here Comes Cooky*, a documentary film presented by Steven Oliver that examines Aboriginal and Torres Strait Islander perspectives on Cook. *Looky Looky* was nominated for an AACTA Award (Best Documentary) and won the Best Documentary/Factual Single at the 2021 AIDC Awards.

In the 2019–20 financial year, the museum spent \$599K with Aboriginal and Torres Strait Islander suppliers. The museum has been a member of Supply Nation throughout the duration of the RAP, and a majority of this spend was with Supply Nation members. One of the biggest non-collection Aboriginal and Torres Strait Islander procurements has been the engagement of Ngakkan Nyaagu Pty Ltd to supply the museum's uniforms, a three-year contract valued at over \$200K.

Community control is at the heart of what we do

Fundamental to the museum's success in collecting, caring for, exhibiting and sharing Aboriginal and Torres Strait Islander maritime heritages is working effectively with community in accordance with long-established cultural protocols.

As cultural protocols are not yet fully entrenched in mainstream Australia, we employ Aboriginal and Torres Strait Islander peoples in key positions to bridge this gap amongst our staff and support this with a policy framework, principles and procedures which gives effect to them.

Some of our operational practices of this kind include:

- We invite key community leaders to offer a Welcome to Country at all our major events and functions.
- We provide an Acknowledgement of Country with tour groups, education programs, exhibition-led tours and at major meetings with stakeholders.
- Our Council does an Acknowledgement of Country before every meeting, and staff are encouraged to acknowledge Country at the beginning of important meetings.
- We proudly fly the Aboriginal flag and the Torres Strait Islander flag at the museum every day.
- We proudly fly the Blue Mud Bay Sea Rights Flag at the museum every day.

- We acknowledge the Gadigal lands and waters on which we are based, including an audio-visual Acknowledgement of Country in the museum's sub-foyer *Bamal Badu* by Brett Leavy.
- We include appropriate cultural warnings in our exhibitions and publications and are planning to extend this to other media where relevant.
- We are increasingly using community language, as the lead language, on signage and multi-media platforms, for our Aboriginal and Torres Strait Islander exhibitions and objects, as well as way-finding in the museum precinct. As an example, community languages were incorporated into *Paradise Lost* and into the Sydney Harbour Gallery.
- We do not acquire secret or sacred objects.
- We support best practice in culturally appropriate repatriation wherever relevant.
- We aspire to ensure that expressions of Aboriginal and Torres Strait Islander cultures are pervasive and not confined to the Eora Gallery or a particular temporary exhibition. As an example, our new permanent gallery *Under Southern Skies* looks at Aboriginal and Torres Strait Islander navigation alongside European and Pacific First Peoples.

- Consultation with Aboriginal and Torres Strait Islander peoples about the use of their heritage material is mandatory and our practices in this regard go above and beyond legal requirements and include:
 - Seeking views of community before deciding to acquire, exhibit, loan or otherwise use their material.
 - Seeking to understand the knowledge related to the material in the collection.
 - Respecting cultural norms regarding gender divisions and responsibilities.
 - Providing access to National Maritime Collection material by artists, their relatives or members of their community who may have a cultural link to them.

Close collaborations with community have enabled us to successfully deliver a diverse range of exhibitions that have kept the integrity of the cultural heritage of the communities with which have collaborated.

Some exceptional collaborations include *Gapu-Moṅuk Saltwater – Journey to Sea Country*, *Au Karem Ira Lamar Lu – Ghost Nets of the Ocean* and *Mariw Minaral (Spiritual Patterns)*.

Proudly celebrating National Reconciliation Week and NAIDOC Week

Each year the Australian National Maritime Museum proudly celebrates National Reconciliation Week and NAIDOC Week to highlight our strong commitment to reconciliation and acknowledgement and respect of Australia's Aboriginal and Torres Strait Islander maritime cultures and heritage and build upon the respectful relationships shared by Aboriginal and Torres Strait Islander Peoples and other Australians.

During the museum's first RAP, this has included events such as:

2019 National Reconciliation Week

- ANMM staff participated in a Cultural Cruise aboard Tribal Warrior's *Mari Nawi* to *Be-lang-le-wool* (Clark island), and learnt about the Aboriginal histories of Sydney Harbour.
- *Remembering Mabo* was projected onto the museum's roof. Directed and animated by Aboriginal artist Jake Duczynski in collaboration with Jono Delbridge, *Remembering Mabo* shares the important story of the 1992 case for native title in Australia known as *Mabo v Queensland (No 2)*. Eddie Mabo, a Torres Strait Islander, was the lead plaintiff in the case which successfully challenged the notion of terra nullis in the High Court.

2019 NAIDOC Week – Voice. Treaty. Truth

- A daily Ripples of Time tour was conducted by Aboriginal and Torres Strait Islander staff. The tour explored the journeys of saltwater and freshwater cultures from Tasmania to the Tiwi and Torres Strait Islands, using watercraft, cultural objects and adornments.
- Aboriginal Perspectives of Sydney Harbour Ocean Talk. Four leading Aboriginal art and cultural practitioners (Shane Phillips – NSW Tribal Warrior; Nadeena Dixon – NSW Gadigal artist; Emily McDaniel – NSW Curator and Brett Leavy – Queensland Digital Producer) shared the stories of Sydney Harbour and discussed the varieties of methods they use to interpret Sydney Harbour's rich Aboriginal history and the cultural connections still thriving today.

Museum staff were invited on a Tribal Warrior Association cultural harbour cruise on *Mari Nawi*. During the cruise, which travelled to Clark Island (Be-lang-le-wool) in Sydney Harbour, the Aboriginal crew shared their stories and culture. Image Andrew Frolows/ANMM





2020 National Reconciliation Week

- A Welcome to Country video was launched online and installed in the Tasman Light Gallery. The video acknowledges the Gadigal people of the Eora nation as the Traditional Custodians of the *bamal* (earth) and *badu* (waters) on which the museum is located. It was produced in conjunction with the Metropolitan Local Aboriginal Land Council and Michael West.

2020 NAIDOC Week – Always was, always will be

- NAIDOC Week Ocean Talk: Connected to Sea Country. The talk celebrated the connection between Traditional Owners and Sea Country drawing on 2020's NAIDOC Week theme 'Always Was, Always Will Be'. The deep knowledge of sea country that Traditional Owners bring is vital to understanding, managing and protecting the future of the Great Barrier Reef. The talk featured Traditional Owners Gavin Singleton and Peta Ross.
- Due to COVID-19, the museum's programming for Reconciliation Week and NAIDOC Week was available online.

Au Karem Ira Lamar Lu, the new centrepiece of the Museum's foyer, uses finely detailed examples of marine life under threat to draw attention to the global environmental problem of discarded fishing net. Purchased with funds from the Sid Faithfull and Christine Sadler Program supporting Contemporary Indigenous Maritime Heritage in Far North Queensland and the Torres Strait Islands through the ANMM Foundation. Reproduced courtesy of Erub Erwer Meta Arts Centre. Image Andrew Frolows/ANMM. ANMM Collection 20180206-1

Delivering 'must-visit' exhibitions that increase understanding and appreciation of Aboriginal and Torres Strait Islander maritime heritages

The first thing museum visitors experience as they enter the museum is *Au Karem Ira Lamar Lu – Ghost Nets of the Ocean*, created by Torres Strait Islander artists from Erub Arts, Erub Island and non-Indigenous collaborating artists. It depicts their concerns for the loss of marine life and environmental damage caused by discarded fishing nets, highlights the irreparable harm that these nets cause, and provokes reflection on how humans are adversely affecting the world's oceans.

Since 2015, the museum has exhibited 31 exhibitions on a wide range of Aboriginal and Torres Strait Islander themes, with ten exhibitions opening during the 2 year period of the museum's first RAP (2019–21). Some highlights of the last two years are:

Mariw Minaral (Spiritual Patterns) – 2020

Mariw Minaral brings together some of the finest examples of Torres Strait Islander Alick Tipoti's unique and intricate linocut printmaking practice. The exhibition also showcases Tipoti's award-winning sculptural works, ancestral masks, personal sketchbook and film.

Defying Empire – 2020

Defying Empire: 3rd National Indigenous Art Triennial from the National Gallery of Australia brings the works of 30 contemporary Aboriginal and Torres Strait Islander artists from across the country into the national spotlight.

Under Southern Skies – 2020

A rejuvenation of our old 'Navigators' Gallery. Ranging from bark paintings that depict Makassan Muslim fishermen trading with Aboriginal communities in the Northern Territory, to sextants, compasses and telescopes that show the technological advancement in navigational instruments.

Ship and Shore – 2020

This exhibition examines Cook's voyage and its legacy, incorporating perspectives both of those aboard the Endeavour and Aboriginal and Torres Strait Islander people.

Kanalaritja: An Unbroken String – 2019

A touring exhibition from the Tasmanian Museum and Art Gallery, *Kanalaritja: An Unbroken String* displayed a variety of beautiful, delicate and rare shell necklaces, created by Tasmanian Aboriginal Ancestors in the 1800s, and acclaimed makers of today, as well as a new wave of stringers who had the opportunity to learn the tradition through the luna tunapri (women's knowledge) cultural revitalisation project.

Assimilated Warriors 2014 by Karla Dickens (Wiradjuri people). This work was featured in the exhibition *Defying Empire: 3rd National Indigenous Art Triennial* from the National Gallery of Australia which commemorated the 50th anniversary of the 1967 Referendum that recognised Aboriginal and Torres Strait Islander peoples as Australians for the first time. This acquisition has been supported by David Paul in recognition of the 50th Anniversary of the 1967 Referendum. NGA Collection purchased 2016.



Mariw Minaral (Spiritual Patterns) the art of Alick Tipoti

Alick Tipoti is a renowned visual and performance artist, community leader, linguist and regional advocate from Badu in Zenadth Kes (Torres Strait). His elders named him Zugub, meaning Spiritual Ancestor, due to the spiritual encounters he experiences through his art practice.

'My art is all about telling and illustrating the stories my father told to me. The one thing I will never do is let my forefathers' words be lost.'



The exhibition features *Kisay Dhangal*, a bronze and pearl shell sculpture depicting a dugong, swimming in the moonlight, raising its tail to dive into the grassy underwater ranges to feed. Artist/maker Alick Tipoti. © Alick Tipoti reproduced courtesy of Alick Tipoti. Purchased with the assistance of the Sid Faithfull and Christine Sadler Program supporting contemporary Indigenous maritime heritage in Far North Queensland and the Torres Strait Islands through the ANMM Foundation. Image Andrew Frolows/ANMM. ANMM Collection 00054952

On 25 November 2020, the museum opened *Mariw Minaral*, an exhibition designed to showcase Tipoti's works, with a particular focus on the pieces we are privileged to include in the National Maritime Collection, including a generous donation by Tipoti himself through the Cultural Gifts Program.

This is the first solo exhibition by a Zenadth Kes (Torres Strait Island) artist the museum has delivered. The Indigenous Programs Unit worked in close consultation with the artist Alick Tipoti to capture the true essence of his works. The goal was for our audience to experience the exhibition as a cultural journey and appreciate the importance of Tipoti's practice and our First Peoples intrinsic connection to land, sea and sky.

Tipoti's contemporary artistic techniques are informed by spiritual patterns revealed to him by his Ancestors. These are left through oral histories, held within language and the environment and through observing cultural artefacts held in collecting institutions.

His works use complex background designs, disguised among ritual objects, and land and sea creatures. Using these representations, Tipoti reclaims the cultural history of his people and asserts their deep links to their marine environment. His approach to creating new work is based on not exploiting cultural information, as certain information remains sacred only to Zenadth Kes people. As a custodian and cultural ambassador, his innate desire to keep his cultural practices alive is at the heart of all his work.

In April 2016, Tipoti was a featured artist in *Taba Naba - Australia, Oceania, Arts by Peoples of the Sea*, hosted at the Oceanographic Museum, Monaco. Through this exhibition, HSH Prince Albert II and Tipoti developed a strong relationship driven by their mutual concern for the protection of the world's oceans.

Tipoti invited Prince Albert II to *Badu* in 2018, where they discussed with Elders the relationship between the Badulgul people and the sea. Prince Albert II heard about the challenges facing remote communities, including rising sea levels, plastic pollution in the ocean and the scourge of 'ghost nets'.

'The...balance that Alick Tipoti achieves between the traditional carving of his ancestors and the mighty and intricate linoprint works he makes today, not to mention the high-tech skills necessary to create his bronze *Dugong/Kisay Dangal*. For it's not just a sinuously observed moment in dugong life when the creature is poised to dive into the depths to feed, but there is an accumulation of understanding of the dugong's life cycle and its spiritual value to the Zenadth Kes people carved into its surfaces.'

Jeremy Eccles, Aboriginal Art Directory, 11 January 2021



Entry to *Under Southern Skies*
– a new gallery exploring
the story of navigating and
voyaging around Australia.
One of the objects featured
is *Constellation* by Gail Mabo,
2014. © Gail Mabo/licensed by
Copyright Agency, 2019.
Image Andrew Frolows/ANMM.
ANMM Collection 00054564



... The ghost ships were guided to Australia
by the constellations in the night sky.
My ancestors navigated and lived life with a deep
understanding and respect for these same constellations.
The swirling stars in the night sky will continue
to guide my ancestors and my people for eternity.



Using our collection in unexpected ways to educate visitors about Aboriginal and Torres Strait Islander cultures and heritages

Since 2014, the museum has strived to ensure its permanent and temporary exhibitions reflect a dual perspective so that our visitors have a richer appreciation and respect for Aboriginal and Torres Strait Islander cultures and heritages.

We recognise that there are Aboriginal and Torres Strait Islander stories relevant to each of the museum's master narrative areas and mindful of community concerns about 'white washing' of history by museums, we have intentionally placed Aboriginal or Torres Strait Islander objects in our galleries and used them in conjunction with our temporary exhibitions. As discussed below, to support the objective of 'decolonising' our stories, we have also strategically enhanced our collection of Aboriginal and Torres Strait Islander objects.

Some examples during our first RAP include:

- *Paradise Lost: Daniel Solander's Legacy* – A 2020 exhibition in the Tasman Light Gallery, involved collaboration with the Indigenous Programs Unit around Aboriginal and Torres Strait Islander knowledge's and language for use of plant species used in this exhibition offering a First Peoples perspectives to the exhibition.
- *Under Southern Skies* is a new permanent gallery space that incorporates Aboriginal and Torres Strait Islander perspectives, cultural objects and navigation tools alongside Pacific and European objects and stories.

Our last RAP gave prominence to *Gapu-Moṇuk Saltwater – Journey to Sea Country* as the most important exhibition in the museum's history.

Aerial view of *Gapu-Moṇuk – Saltwater Journey to Sea Country* exhibition featuring saltwater barks purchased with the assistance of Stephen Grant of the GrantPirrie Gallery. Reproduced courtesy of the artists. Image Andrew Frolows/ANMM

This project clearly demonstrates 'best practice'. How the project engages with the contemporary environment of protocols and creates a discourse between the local Gadigal and the Yolṅu is excellent, and establishes a cultural integrity which grounds the exhibition and the museum. The high level of Indigenous-led curatorial development and interpretation sets a new standard in the sector. The outreach component is comprehensive and fitting to the story.

Judges comments on the 2018 MAGNA first prize winning exhibition *Gapu-Moṇuk – Saltwater Journey to Sea Country*



Using curriculum aligned educational programs to share Aboriginal and Torres Strait Islander cultures

The inclusion of Aboriginal and Torres Strait Islander Histories and Cultures as a cross-curricular priority within the Australian curriculum has allowed the museum to include elements of Aboriginal and Torres Strait Islander cultures in a number of our curriculum-linked programs.

As a significant starting point, all students visiting the museum participate in an Acknowledgement of Country under the Blue Mud Bay Sea Rights flag. This allows them to reflect on Aboriginal and Torres Strait Islander ownership of the lands and waters in Sydney and across the nation.

Inclusion of an Aboriginal and Torres Strait Islander perspective in some of our most popular school programs mean that specific discussion points are covered in some detail across the vast majority of our programs delivered on site. The museum is also proud to hold a number of objects within our Education Collection that explore Aboriginal or Torres Strait Islander cultural practices from across the country.

Since the beginning of 2020 the museum has developed digital education resources of national significance which explore Aboriginal and Torres Strait Islander histories and cultures in a way that supports enquiry and learning in Australian classrooms.

In particular, this has included the launch of the *Cook's Voyages* game, a resource that explores the Indigenous perspective on the actions of Cook during his voyages through the Pacific. Additionally, we developed new education resources that support classroom investigation into the ongoing impacts of Cook's visit to Australia's east coast 250 years ago.

Scene from *Cook's Voyages – Views from the Shore* a multifaceted educational game where players go on a journey in parallel to Captain Cook's voyages to the Pacific. With the benefit of hindsight and aided by a proud Pakana woman from Tasmania, players make decisions and are encouraged to communicate and behave respectfully towards First Nations People. The museum worked closely with specialists Roar Educate to develop this game which was awarded a Museums and Galleries National Award (MAGNA) for Interpretation, Learning and Audience Engagement in 2021.



Supporting the retention of Aboriginal and Torres Strait Islander maritime cultural knowledge and sharing it appropriately

A priority for the Australian National Maritime Museum is supporting community to ensure Aboriginal and Torres Strait Islander maritime cultural knowledge is transmitted down the generations and shared with non-Indigenous people in culturally appropriate ways.

Traditional *nawi* (canoe) building is an area where the museum has demonstrated it can usefully facilitate community in the transmission and retention of cultural knowledge.

Our first RAP describes the museum's innovative approach to *Nawi* building and sharing knowledge through symposia.

To celebrate NAIDOC Week, the museum developed and delivered a series of Virtual Excursions for both Australian and International student audiences. Delivered by the Indigenous Programs Unit, they focused on the cultural significance of water to Indigenous people. The virtual excursions provided an opportunity for students to engage with Aboriginal and Torres Strait Islander peoples' connection to Freshwater and Saltwater country. Further, the museum collaborated with the Tribal Warrior Organisation in leading cultural cruises of Sydney Harbour for both school and informal learning audiences.

As a learning institution, the museum is responsible for making sure the information we share is correct and challenges students to think critically about Aboriginal and Torres Strait Islander cultures and heritages. We strive to offer a dual voice in our narratives and prioritise truth-telling. Last year's programs delivered to students included:

- Connections Tour
- Ripples of Time
- Navigators, Explorers and Traders
- Endeavour
- Museum highlights
- Science Week
- Australian Migration Stories
- Pyrmont Walk

Steve Brereton, Worimi man, on a *nawi* (tied-bark canoe) on Darling Harbour at the museum's first *Nawi* Conference in 2012. This spectacle was very moving as this was the first time a *nawi* had been on Darling Harbour for over 100 years. Image Andrew Frolows/ANMM



Using *Signals* to share stories of Aboriginal and Torres Strait Islander maritime heritages

The museum produces a quarterly publication called *Signals*.

The publication has a very broad reach and is well regarded because of its scholarly contribution. *Signals* was established in 1986, and since its earliest days has frequently included articles focused on Aboriginal or Torres Strait Islander maritime histories and cultures. Since 2014, it has been editorial policy for every issue of *Signals* to feature at least one such article. These articles have canvassed a broad range of issues related to maritime heritage, the National Maritime Collection and other matters of relevance to community and culture. Feedback from community is that this platform is particularly valued by them.

Articles written by Aboriginal or Torres Strait Islander staff and guest contributors during the period of our first RAP include:

- 'Defying Empire: 3rd National Indigenous Art Triennale' by Tina Baum (*Signals* 133, December 2020).
- 'Tribal Warrior Aboriginal Corporation – Supporting self-determination, shifting narratives' by the museum's Indigenous Programs Unit (*Signals* 132, September 2020).
- '“Too many Captain Cooks” – the museum's Indigenous contemporary art collection' by Beau James and Stephen Gapps (*Signals* 131, June 2020).
- 'Reconciliation in action – respecting Australia's First Peoples' by Beau James (*Signals* 126, March 2019).



River Dreaming 2012 by Yvonne Koolmatrie (Ngarrindjeri people). This work was featured in the exhibition *Defying Empire: 3rd National Indigenous Art Triennial* from the National Gallery of Australia which commemorated the 50th anniversary of the 1967 Referendum that recognised Aboriginal and Torres Strait Islander peoples as Australians for the first time. This acquisition has been supported by Sue and Steve Dyer in recognition of the 50th Anniversary of the 1967 Referendum. NGA Collection purchased 2016.



Articles contributed by non-Indigenous staff on important issues:

- 'Aboriginal Australians through a European lens – colonial aquatints join our collection' by Stephen Gapps and David O'Sullivan (*Signals* 131, June 2020).
- 'Encounters 2020 – From the ship to the shore' (*Signals* 130, March 2020).
- 'Encounters around Australia – investigating our history' by Steve Riethoff (*Signals* 129, December 2019).
- 'Encounters 2020 – exhibition program' (*Signals* 129, December 2019).
- 'Cook in the curriculum – an opportunity to re-evaluate Cook's place in history' by Peter Tattersall (*Signals* 129, December 2019).
- 'International Project of the Year – *Gapu-Monuk Saltwater – Journey to Sea Country* wins at Museums + Heritage Awards' by Stefania Kubowicz (*Signals* 127, June 2019).
- 'Wiradjuri men Yarri and Jacky posthumously honoured – bravery awards for heroic 1852 flood rescuers' by Stephen Gapps (*Signals* 127, June 2019).
- 'Towards 2020 and beyond Cook – national identity in a changing Australia' by Nigel Erskine (*Signals* 126, March 2019).
- 'A tireless fight – the battle for Sea Country legal rights' by Lauren Butterly (*Signals* 123, June 2018).

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Tribal Warrior helps Aboriginal youth to learn traditional practices, such as building the *nawi* (tied-bark canoe) of the Sydney region. Image Andrew Frolows/ANMM

Our Reconciliation Action Plan

The Australian National Maritime Museum has undertaken the development of a second Reconciliation Action Plan (RAP) to continue to foster a museum and workplace that is built upon recognition and respect of Aboriginal and Torres Strait Islander Peoples and their intrinsic connection to the lands and waters of Australia.

Our RAP highlights the importance of professional and mutual cultural relations built on trust, open communication and an inclusive approach to Aboriginal and Torres Strait Islander Peoples and their concerns for their cultures and cultural heritages.

Our RAP puts reconciliation at the centre of all that we do as a museum.

Implementation of the RAP will enable our workers, who may have varying backgrounds, needs and levels of knowledge, to act confidently when working alongside Aboriginal and Torres Strait Islander Australians on the basis of a sound understanding of cultural protocols, ethics, issues and sensitivities. Our RAP also paves the way for employment and business opportunities for Aboriginal and Torres Strait Islander Peoples in all areas of our organisation.

Developing this RAP

This is the Australian National Maritime Museum's second RAP.

Throughout the first RAP (2019–2021), the museum progressed a number of key deliverables, and in particular, developed a number of formal and informal relationships with Aboriginal and Torres Strait Islander community groups. We have also been exploring a number of informal and formal ways of providing cultural education to our staff and volunteers.

This RAP is a response to our achievements and learnings during the course of the first RAP.

Concurrent with the RAP, the museum's staff have worked hard to deliver various actions under its Corporate Plan and Operational Plans that meaningfully contribute to reconciliation.

Our RAP journey has been stewarded by the RAP Working Group comprised of Aboriginal and Torres Strait Islander staff and non-Indigenous staff of the museum. This work has been reviewed and strengthened by the museum's executive in consultation with our Indigenous Programs Unit.

Our RAP Working Group consists of members across a range of sections. Identified Aboriginal and Torres Strait Islander positions are denoted below with *:

- Co-Chair – Senior Executive, Strategy and External Relations
- Co-Chair, Senior Executive, First Nations*
- RAP Working Group Coordinator – Governance Officer
- Manager of Indigenous Programs*
- Curator, First Nations*
- Chief People Officer
- Deputy Director, Chief Recovery Officer and Chief Financial Officer
- Head of Finance
- Head of Knowledge
- Head of Exhibitions and Collections
- Head of Learning
- Head of Digital Engagement and Insight
- Head of Communications
- Manager, Commercial Services
- Manager, Collections and Access
- Digital Experience Manager

Given the nature of the RAP and its significance to the museum, a draft of this document was considered and approved by the Aboriginal and Torres Strait Islander Advisory Committee, chaired by ANMM Councillor Alison Page, a Walbanga and Wadi Wadi woman. The Aboriginal and Torres Strait Islander Advisory Council recommended the RAP to be endorsed by the ANMM Council.

In 2012, the museum began working with community to facilitate a *nawi* (tied-bark canoe) building program for Aboriginal youth in NSW to support the retention of important cultural knowledge and build broader awareness of this aspect of Australia's maritime heritage. The museum has hosted two national symposia on Aboriginal and Torres Strait Islander watercraft. Image Beau James/ ANMM



Championing and implementing this RAP

The Council, through the Director, is accountable for the achievement of the actions in the RAP and will receive regular reports about progress with implementation.

The museum is committed to consulting with the Aboriginal and Torres Strait Islander Advisory Committee regarding the progress of the RAP.

The Director, Senior Executive, Strategy and External Relations, Chief People Officer and ANMM Councillor Alison Page champion this RAP backed by the museum's executive who ensure the RAP is fully implemented across the organisation.

Our RAP Coordinator guides the development and monitoring of the RAP in consultation with a RAP Working Group comprised of staff who have the practical responsibility of tracking progress and who provide leadership and engagement to build a workplace culture and capability that is vital to RAP achievement. The RAP Working Group is chaired by the Senior Executive, Strategy and External Relations.

Our partnerships

We have strong partnerships with Aboriginal and Torres Strait Islander peoples and non-Indigenous Australians that we can leverage to deliver our RAP.

Our next step is sharing information about our past achievements, our vision and plans for the future.

Our relationships with Aboriginal and Torres Strait Islander Peoples get stronger every year. The museum involves Aboriginal and Torres Strait Islander peoples in all processes that concern their cultural heritages and since 2014 we have prioritised genuine, respectful but targeted consultation on our proposed acquisitions, exhibitions, programs and plans.

The museum is a statutory authority within the Arts Portfolio. The Australian Government is our major funder and we have very strong relationships with our Minister and Department and, in particular with the Office for the Arts and the other national cultural collecting institutions. Located in Sydney, and operating under a long term lease from the New South Wales Government, the museum also has very strong relationships with relevant NSW Government agencies and the City of Sydney.

The museum has strong relationships with the Australian National Maritime Foundation (our fundraising arm), our donors, sponsors, partners, members, co-tenants (Google, the Australian Maritime College and Sydney Heritage Fleet) and suppliers.



Relationships

Our RAP aspires to create mutually beneficial, sustainable, cultural relationships and partnerships with Aboriginal and Torres Strait Islander peoples founded on trust and open communication.

We reaffirm our endorsement of the principle of Aboriginal and Torres Strait Islander peoples being guardians of their cultural heritage and their right to negotiate their role in the management and interpretation of their cultural heritage in the museum. We believe that consultation with those concerned is the appropriate and essential first step in the development of any museum project involving Aboriginal and/or Torres Strait Islander communities or individuals.

We will continue to have an inclusive approach to engagement and shared experiences with Aboriginal and Torres Strait Islander peoples, including individual artists through their artworks in our collections and exhibitions and with Aboriginal and Torres Strait Islander communities.

Smoking ceremony by Dean Kelly, Aboriginal Cultural Ambassador, and Glen Doyle, Cultural Performer, for the arrival of special international visitors at the museum. Image Andrew Frolows/ANMM

Relationships

Action	Deliverable	Timeline	Responsibility
1 Establish and maintain mutually beneficial relationships with Aboriginal and Torres Strait Islander stakeholders and organisations	Meet with local Aboriginal and Torres Strait Islander stakeholders and organisations to develop guiding principles for future engagement	March 2022	Senior Executive, First Nations
	Develop and implement an engagement plan to work with Aboriginal and Torres Strait Islander stakeholders and organisations	March 2023	Senior Executive, First Nations
2 Build relationships through celebrating National Reconciliation Week (NRW)	Circulate Reconciliation Australia's NRW resources and reconciliation materials to our staff	May 2022 May 2023	Chief People Officer
	RAP Working Group members to participate in an external NRW event	27 May–3 June 2022 27 May–3 June 2023	Working Group Chair
	Encourage and support staff and senior leaders to participate in at least one external event to recognise and celebrate NRW	27 May–3 June 2022 27 May–3 June 2023	Chief People Officer
	Organise at least one NRW event each year, potentially including a public event, to engage the Australian public in the museum's reconciliation journey	27 May–3 June 2022 27 May–3 June 2023	RAP Working Group Chair
	Register all our NRW events on Reconciliation Australia's NRW website	May 2022 May 2023	RAP Working Group Coordinator
3 Promote reconciliation through our sphere of influence	Implement strategies to engage our staff in reconciliation	November 2021	Chief People Officer
	Communicate our commitment to reconciliation publicly	November 2021	Director
	Explore opportunities to positively influence our external stakeholders, including media, sponsors, corporate and government partners, to drive reconciliation outcomes, promote truth-telling and understanding of the resilience of Aboriginal and Torres Strait Islander peoples and cultures	November 2021 November 2022	Director
	Collaborate with RAP and other like-minded organisations to develop ways to advance reconciliation	November 2021 November 2022	RAP Working Group Chair
4 Promote positive race relations through anti-discrimination strategies	Conduct a review of HR policies and procedures to identify existing anti-discrimination provisions, and future needs	December 2021	Chief People Officer
	Develop, implement and communicate an anti-discrimination policy for our organisation	December 2021	Chief People Officer
	Engage with Aboriginal and Torres Strait Islander staff and/or Aboriginal and Torres Strait Islander advisors to consult on our anti-discrimination policy	December 2021	Chief People Officer
	Educate Leadership Team on the effects of racism and discrimination	February 2022	Chief People Officer
5 Maintain the Aboriginal and Torres Strait Islander Advisory Committee for the museum	Convene quarterly meetings of the Aboriginal and Torres Strait Islander Advisory Committee to make recommendations to Council	September, November 2021 March, June, September, November 2022 March, June, September 2023	Senior Executive, Strategy and External Relations

Museum volunteers. All staff and volunteers participate in cultural awareness training to build awareness of, and respect for the richness and diversity of Aboriginal and Torres Strait Islander Peoples cultures and histories. Ngakkan Nyaagu Pty Ltd was contracted to supply the uniforms for staff and volunteers. Image Andrew Frolows/ANMM



Respect

The museum has always believed that to understand Australia fully, you have to understand its peoples' many and varied links to their waterways and seas. None have links that are longer and stronger than those of Aboriginal and Torres Strait Islander Peoples.

Aboriginal and Torres Strait Islander cultures and heritages are reflected through the ANMM's collections, exhibitions and programs and the ways in which they are acquired, accessed or exhibited reflecting upon the continuity and harmony between the art and culture from which it arises.

We acknowledge the special position of Aboriginal and Torres Strait Islander Peoples as the First Peoples of Australia and the Traditional Custodians of the lands and waters on which the museum is located. We strive to ensure that this special position is recognised and incorporated into our core business activities, so that our workforce, partners and the wider community understand, appreciate and celebrate this rich cultural history.

We aspire to ensure that respect underlies all verbal and written communication with or about Aboriginal and Torres Strait Islander Peoples. We understand that inappropriate terminology can reinforce stereotypes, even if that is not the intention of the speaker or the writer. We believe that using the correct terms will help our workers to recognise and understand the beliefs of Aboriginal and Torres Strait Islander Peoples and help them think about the way in which these peoples are represented at the museum.

Respect

Action	Deliverable	Timeline	Responsibility
1 Increase understanding, value and recognition of Aboriginal and Torres Strait Islander cultures, histories, knowledge and rights through cultural learning	Conduct a review of cultural learning needs within our organisation	March 2022	Chief People Officer
	Consult local Traditional Owners and/or Aboriginal and Torres Strait Islander advisors on the development and implementation of a cultural learning strategy	March 2022	Chief People Officer/Senior Executive, First Nations
	Develop, implement and communicate a cultural learning strategy for our staff	June 2022	Chief People Officer/Learning
	Provide opportunities for RAP Working Group members, HR managers and other key leadership staff to participate in formal and structured cultural learning	March 2022 March 2023	Chief People Officer
2 Demonstrate respect to Aboriginal and Torres Strait Islander peoples by observing cultural protocols	Increase staff's understanding of the purpose and significance behind cultural protocols, including Acknowledgement of Country and Welcome to Country protocols	March 2022	RAP Working Group Chair
	Develop, implement and communicate a cultural protocol document, including protocols for Welcome to Country and Acknowledgement of Country	November 2021	Head, Communications/ Senior Executive, First Nations
	Invite a local Traditional Owner or Custodian to provide a Welcome to Country or other appropriate cultural protocol at significant events each year	September 2021	Event owners
	Include an Acknowledgement of Country or other appropriate protocols at the commencement of important meetings	September 2021	Director
3 Build respect for Aboriginal and Torres Strait Islander cultures and histories by celebrating NAIDOC Week	RAP Working Group to participate in an external NAIDOC Week event	First week in July 2022 July 2023	RAP Working Group Chair
	Review HR policies and procedures to remove barriers to staff participating in NAIDOC Week	February 2021	Chief People Officer
	Promote and encourage participation in external NAIDOC events to all staff	First week in July 2021 July 2022	RAP Working Group Chair
4 Use the National Maritime Collection and museum programs to build awareness of and respect for the richness and diversity of Aboriginal and Torres Strait Islander Peoples, cultures and histories	Continue to develop collections, exhibitions, blogs and oral histories to: Celebrate the maritime culture and heritages of Aboriginal and Torres Strait Islander peoples Explore themes of truth-telling, resilience and the connections between Aboriginal and Torres Strait Islander cultures and the sea Promote the use of National Maritime Collection material by Aboriginal and Torres Strait Islander Peoples to support cultural maintenance Promote loans of Aboriginal and Torres Strait Islander collection items to other cultural institutions Mark Aboriginal and Torres Strait Islander dates of significance on an annual basis Present positive, diverse images of Aboriginal and Torres Strait Islander Peoples on our website and in publications	September 2021 September 2022 September 2023	Chief Experience Officer
	Work with Aboriginal and Torres Strait Islander Peoples and organisations to continue to develop and care for the National Maritime Collection in accordance with <i>Cultural Connections</i> (which specifies best practice in respect of collection development and cultural engagement), including enhancing information about language in our collection records	September 2021 September 2022 September 2023	Chief Experience Officer

Opportunities

The museum is committed to providing education, employment and contracting opportunities to Aboriginal and Torres Strait Islander Peoples, communities and organisations. We recognise that providing pathways and opportunities to Aboriginal and Torres Strait Islander Peoples and organisations through our business activities will contribute to economic participation and development and social inclusion.

Action	Deliverable	Timeline	Responsibility
1 Improve employment outcomes by increasing Aboriginal and Torres Strait Islander recruitment, retention and professional development	Build understanding of current Aboriginal and Torres Strait Islander staffing to inform future employment and professional development opportunities	June 2022	Chief People Officer
	Engage with Aboriginal and Torres Strait Islander staff to consult on our recruitment, retention and professional development strategy	June 2022	Chief People Officer
	Develop and implement an Aboriginal and Torres Strait Islander recruitment, retention and professional development strategy	June 2022	Chief People Officer
	Advertise job vacancies to effectively reach Aboriginal and Torres Strait Islander stakeholders	June 2022	Chief People Officer
	Review HR and recruitment procedures and policies to remove barriers to Aboriginal and Torres Strait Islander participation in our workplace	June 2022	Chief People Officer
	Increase the percentage of Aboriginal and Torres Strait Islander staff employed in our workforce	June 2022	Chief People Officer
2 Increase Aboriginal and Torres Strait Islander supplier diversity to support improved economic and social outcomes	Develop and implement an Aboriginal and Torres Strait Islander procurement strategy	January 2022	Head, Finance
	Continue Supply Nation membership	November 2021 March and November 2022 March 2023	Head, Finance
	Develop and communicate opportunities for procurement of goods and services from Aboriginal and Torres Strait Islander businesses to staff	November 2021 March and November 2022 March 2023	Head, Finance/RAP Working Group Chair
	Review and update procurement practices to remove barriers to procuring goods and services from Aboriginal and Torres Strait Islander businesses	March 2022 March 2023	Head, Finance
	Develop commercial relationships with Aboriginal and/or Torres Strait Islander businesses	March 2022 March 2023	Head, Finance
3 Ensure museum executive deliberations are informed by a First Nations perspective	Recruit and appoint a Senior Executive, First Nations	November 2021	Director
	Senior Executive, First Nations to participate in Museum Executive deliberations	November 2021	Director

Governance

Action	Deliverable	Timeline	Responsibility
1 Establish and maintain an effective RAP Working Group (RWG) to drive governance of the RAP	Maintain Aboriginal and Torres Strait Islander representation on the RWG	September 2021 September 2022 September 2023	RAP Working Group Chair
	Establish and apply a Terms of Reference for the RWG	September 2021 September 2022 September 2023	RAP Working Group Chair
	Meet at least four times per year to drive and monitor RAP implementation	September, December, March, June in each year	RAP Working Group Coordinator
2 Provide appropriate support for effective implementation of RAP commitments	Define resource needs for RAP implementation	September 2021	Chief People Officer
	Engage our senior leaders and other staff in the delivery of RAP commitments	September 2021 September 2022 September 2023	RAP Working Group Chair
	Define and maintain appropriate systems to track, measure and report on RAP commitments	September 2021 September 2022 September 2023	RAP Working Group Coordinator
	Appoint and maintain an internal RAP Champion from senior management	September 2021 September 2022 September 2023	RAP Working Group Chair
3 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	30 September 2021 30 September 2022	RAP Working Group Coordinator/Chair
	Report RAP progress to all staff and senior leaders quarterly	September, December 2021 March, June, September, December 2022 March, June 2023	RAP Working Group Coordinator/Chair
	Publically report our RAP achievements, challenges and learnings, annually	October 2021 October 2022	RAP Working Group Coordinator/Head, Communications
	Investigate participating in Reconciliation Australia's biennial Workplace RAP Barometer	May 2022	RAP Working Group Coordinator/Chair
4 Continue our reconciliation journey by developing our next RAP	Register via Reconciliation Australia's website to begin developing our next RAP	November 2022	RAP Working Group Coordinator/Chair

Appendix

Our Aboriginal and Torres Strait Islander Advisory Committee

Alison Page Chairperson

Ms Page is currently a Director of the Australian Government's Indigenous Land Corporation, Chair of the National Centre of Indigenous Excellence and is a member of the Senior Advisory Group for an Indigenous Voice to Parliament, the Creative Economies Taskforce and the Australia Day Council. She has also served as a member of numerous boards, including the Expert Panel for Constitutional Recognition of Indigenous Peoples, the Museums and Galleries NSW Board and the Australian Museum Trust. Ms Page has substantial experience in design, communications and marketing and was a panelist for eight years on the ABC television program *The New Inventors* which showcased Australian innovation. She is currently a Professor of Practice in the school of design at the University of Technology Sydney.

Kenny Bedford

Mr Kenny Bedford lives on and represents the remote island of Erub (Darnley) on the Torres Strait Regional Authority Board. He is also a Board Member of Reconciliation Australia and has held the Executive position of Portfolio Member for Fisheries since 2008 and is President of the Erub Fisheries Management Association, a member of Erubam Le Traditional Land and Sea Owners (TSL) Corporation and sits on Far North Queensland's Abergowrie College Community Consultative Committee. Mr Bedford has a Bachelor of Applied Health Science and Diploma of Youth Welfare, received the Vincent Fairfax Fellowship in 2000, and is a graduate of the Australian Rural Leadership Program.

Ray Ingrey

Mr Ingrey is of Dhungutti and Dharawal descent and is from the La Perouse Aboriginal community at Botany Bay. He holds a number of leadership positions including: Chairperson of the Gujaga Foundation, Deputy Chairperson of the La Perouse Local Aboriginal Land Council and leads language, culture and research activities within his community.

Dillon Kombumerri

Dillon Kombumerri is employed by the NSW Government Architects Office as a Principal Government Architect. He is a registered architect with 30 years' experience and has designed several award winning projects. During this time his work has focused heavily on projects addressing the well-documented disadvantages faced by Indigenous communities.

Dillon has extensive experience in tutoring and lecturing on a national and international level. He has been Adjunct Professor at the University of Sydney since 2012.

Dillon has featured on national radio and television and written articles for several highly regarded professional journals.

John Maynard

John Maynard is of the Worimi people of Port Stephens, New South Wales. He is the Director of the Purai Global Indigenous History Centre and Chair of Aboriginal History at the University of Newcastle.

He completed a Diploma of Aboriginal Studies from the University of Newcastle in 1995 and a Bachelor of Arts from the University of South Australia in 1999. He was awarded a PhD examining the rise of early Aboriginal political activism from the University of Newcastle in 2003.

Professor Maynard was an Australian Research Council post-doctoral fellow and was Deputy Chairperson of Council with the Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS) in Canberra until 2016.

John was the recipient of the Aboriginal History (ANU) Stanner Fellowship for 1996 and the New South Wales Premiers Indigenous History Fellowship for 2003–04. John was a member of the Executive Committee of the Australian Historical Association 2000–02 and the Indigenous Higher Education Advisory Committee 2006–07 he has worked with and within many Aboriginal communities urban, rural and remote. He is the author of twelve books.

Nyunggai Warren Mundine AO

Nyunggai Warren Mundine AO lives in Sydney and is a descendant of Australia's Bundjalung, Gumbaynggirr and Yuin First Nations. He sits on the Board of SBS and is a businessman, entrepreneur, company director, advisor to governments and businesses, media commentator, TV and webinar show host, author and opinion writer. He is a political strategist and advocate for Australian economic reform and growth, empowering the First Nations people of Australia to build businesses and sustainable economies. Warren's life and career is shaped by a personal commitment to regional and Indigenous economic development. Warren has over 40 years' experience working in the public, business, policy, arts and community sectors.

Nicholas Wappett

Nick Wappett is a Senior Analyst at JBWere and manages over \$300 million in investments on behalf of various not-for-profit organisations. Prior to joining JBWere in June 2015, Nick participated in the NAB Graduate Program and participated in Career Trackers Indigenous Internship Program. Nick has a Bachelor of Business from the University of Technology Sydney, a Diploma of Stockbroking from Deakin University and is an accredited Foreign Exchange Advisor.

Enquiries

Enquiries about the RAP can be addressed to the RAP Working Group Coordinator and sent to info@sea.museum