

**NATIONAL  
PORTRAIT  
GALLERY**



**RECONCILIATION  
ACTION PLAN**

**REFLECT**



**RECONCILIATION  
ACTION PLAN  
2021/22**

## **ACKNOWLEDGEMENT OF COUNTRY**

The National Portrait Gallery (the Gallery) acknowledges the Traditional Custodians of Country throughout Australia and recognises the continuing connection to lands, waters and communities. We pay our respect to Aboriginal and Torres Strait Islander cultures and to Elders past, present and emerging, and recognise their ongoing connections to Culture and Country.

We acknowledge the Ngunnawal and Ngambri peoples, the Traditional Custodians of the Canberra region, on whose lands the Gallery stands. This Country is surrounded by neighbouring tribes including Wiradjuri to the west, Walgalu to the south, Yuin to the east, Ngarigo to the south-east, and Gundungurra to the north-east. We extend this acknowledgement to all First Nations peoples whose stories are shared through the collection and exhibitions and to whose lands our programs and exhibitions travel.

# MESSAGE FROM THE DIRECTOR



I am delighted to present the National Portrait Gallery's Reconciliation Action Plan (RAP). The development of this RAP has given us the opportunity to reflect on our history and values, while reaching out to our stakeholders and formalising our ongoing commitment to provide better opportunities for Aboriginal and Torres Strait

Islander peoples.

The Gallery is local, sited on Ngunnawal and Ngambri Country; national, reflecting the diverse face of Australia; and international, contributing to contemporary conversations about representation and identity. Understanding the opportunities and challenges of our particular situation is central to understanding our role in reconciliation.

The Gallery opened at Old Parliament House in 1998, establishing a collection that set a contemporary agenda, equally engaged with artists and sitters, and that positioned relationships as core to its development and interpretation. The second decade saw the Gallery move to a new, dedicated building designed around the concept of connecting with portraits and purpose-built for exhibitions and programs that explore and embrace diverse representations of identity and personhood. In the third decade we will continue to build on these forward-thinking and inclusive values, and the Gallery's RAP will be fundamental to realising this vision. The 2020 to 2021 plan sets out a clear path to review and identify ways to imbed Aboriginal and Torres Strait Islander histories and ongoing cultures at every level of the organisation. I look forward to working with staff, community and partners to realise our RAP vision.

**Karen Quinlan AM**

Director

National Portrait Gallery

# MESSAGE FROM RECONCILIATION AUSTRALIA



Reconciliation Australia welcomes The National Portrait Gallery to the Reconciliation Action Plan (RAP) program with the formal endorsement of its inaugural Reflect RAP. The National Portrait Gallery joins a network of more than 1,100 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 over 2.3 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 the National Portrait Gallery 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 National Portrait Gallery, 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



**Collection in Focus: Brook Andrew**

Gallery 1 exhibition from 8 May until 27 August 2017 featured portraits of Marcia Langton AM (*Marcia Langton* 2009) and Anthony Mundine (*Peace, the Man and Hope* 2005) exemplifying the assured personas of these Indigenous Australians. Andrew's striking wall designs and the patterns in the works reference the artist's Wiradjuri heritage.

*Peace, the Man and Hope* 2005

Brook Andrew and Larry Rawling (printer)  
screenprint on five sheets of paper  
Gift of Brook Andrew in memory of Emmaline Rose Charnock 2012. Donated through the Australian Government's Cultural Gifts Program  
© Brook Andrew/Copyright Agency 2021

*Marcia Langton* 2009

Brook Andrew and Trent Walter (printer)  
screenprint on paper  
Commissioned with funds provided by Marilyn Darling AC 2009  
© Brook Andrew

# VISION FOR RECONCILIATION

Our vision for reconciliation is an Australia that embraces unity between Aboriginal and Torres Strait Islander peoples and other Australians, a national culture that represents equity and equality. The National Portrait Gallery aims to establish an environment for reconciliation by promoting understanding and appreciation of Aboriginal and Torres Strait Islander Peoples, histories and ongoing cultures as central to our shared national identity. We aspire to cultural excellence in how we employ, engage and collaborate with First Nations Peoples, and an organisational culture that includes, involves, considers and respects First Nations' knowledge and perspectives, and embeds principles of self-determination.

## OUR BUSINESS

The National Portrait Gallery was founded in 1998 and was established as an Australian government agency under the National Portrait Gallery of Australia Act 2012. The Gallery aspires to reflect the diverse face of Australia. It is the place where the national story unfolds with clarity, without complacency or self-satisfaction. We use portraiture to tell Australian stories and to increase the understanding and appreciation of Australian people – their identities, histories, cultures, creativity and diversity.

The Gallery houses the national collection of portraits of sitters who are Australian by birth, choice, or association, and who reflect the breadth, complexity and energy of Australian culture and endeavour. Subjects in the collection are individuals who have shaped, and who will continue to shape our nation and define our collective persona, and those whose experiences are richly illustrative of Australian stories and experiences. As part of a group of national collecting institutions, the Gallery is unique in its exclusive use of portraiture to explore Australian cultures, histories, individual achievements and identities. We focus on both subject and artist, activating the nexus between image and text to provide a lens for visitors to consider a multiplicity of subjects, themes and ideas.

The Gallery employs 48 full time equivalent staff, operating across the 4 areas of Access and Learning, Collections and Exhibitions, Corporate Services, and External Relations. At the time of submission, one staff member identifies as Aboriginal. The Gallery also engages Aboriginal and Torres Strait Islander curatorial researchers and educators on a contract basis, supported by project funding.



*Emily Kame Kngwarreye with Lily* 1993  
Jenny Sages  
oil on canvas  
Purchased 1998  
© Jenny Sages

# OUR RAP AND RECONCILIATION JOURNEY

## PORTRAITURE

Portrait galleries are at once art galleries and social history museums. The National Portrait Gallery of Australia (the Gallery) is one of a small number of national portrait galleries around the world. Although the histories and institutional frameworks of each gallery is very different, there is a common belief that portraits illuminate histories and help us understand the ways that individuals have shaped and continue to shape our national identities. The enduring appeal of national portrait collections is that they are about people. The intersection of artistic expression and people's stories can allow us to see ourselves reflected and provide windows into the lives and experiences of others.

The Gallery's reconciliation journey is framed by portraiture – its histories and traditions – and by Australian identities – its peoples and their stories. Along our journey there have been important moments to look inwards as well as outwards, for opportunities to continue building a culturally safe space for Aboriginal and Torres Strait Islander staff and visitors. Portraiture in Australia was historically a tool of colonisation, overlaying a western lens on the representation of Aboriginal and Torres Strait Islander peoples, and positioning Europeans as the storytellers of history, culture and community. As the National Portrait Gallery of Australia, our reconciliation journey involves coming to an understanding of our contemporary role while acknowledging and challenging historical ideologies of institutional collecting and exhibiting.

## PLACE

The Gallery building is designed to express the diversity, creativity and openness of the Australian character. The Gallery on King Edward Terrace in the Parliamentary Triangle in Canberra was opened in 2008 – the year of the organisation's tenth anniversary – with a smoking ceremony led by Ngambri-Ngunnawal Elder Matilda House. Constructed from materials sourced throughout Australia, architects Johnson Pilton Walker designed the building with the experience of looking at portraits in mind. The Gallery's collection and temporary exhibitions are housed in carefully proportioned rooms inviting a personal engagement with the works of art. Views out to the surrounding landscape reinforce the uniqueness of place and the importance of connection between land and people, in the telling of the nation's story. Since the Gallery's inception, displays of the permanent collection have generally been organised chronologically, and since moving to the new building they have commenced and concluded with contemporary portraits. This was intended to encourage visitors to look at the historical collections through a lens of the present, to be active and critical in their engagement with people's stories and their representation. Portraits of Aboriginal and Torres Strait Islander peoples have been incorporated throughout.

## COLLECTION

From the outset, the Gallery has actively collected and exhibited portraits of Aboriginal and Torres Strait Islander people. At time of writing, ten percent of the sitters in the collection identify/identified as Aboriginal or Torres Strait Islander. Importantly, the first purchase for the collection in 1998 was *Emily Kame Kngwarreye with Lily* 1993 by Jenny Sages – a portrait of one of Australia's foremost Aboriginal artists on her Country; and portraits of David Gulpilil and Russell Page by Tracey Moffatt were among the earliest photographs purchased by the Gallery. In 2013, the Gallery purchased fifteen works from the estate of Michael Riley – the Wiradjuri and Kamilaroi man, photographer, film-maker and video-artist. This group of individual portraits, taken between 1984 and 1990, also constitutes a collective portrait of a vibrant, urban-based First Nations arts community in Sydney's inner-west at a formative juncture. All the works were exhibited together the following year. After obtaining family permission, the 2017 self-portrait *Jarinyanu Dancing at Broome Festival* (1990) by Jarinyanu David Downs came into the collection.

The Gallery's program of commissioning works has resulted in the creation of a number of portraits of Aboriginal and Torres Strait Islander sitters, while also in some instances bringing the work of significant Aboriginal and Torres Strait Islander artists into the collection. Athlete Cathy Freeman was the subject of one of the first two portraits commissioned for the collection (in 1999). Other commissioned portraits include *Mick Dodson* 2010 by Ricky Maynard; *Richard Walley* 2015 by Julie Dowling; and *Jessica Mauboy* 2018 by David Rosetzky. In 2013, the Gallery commissioned Warwick Thornton to make a digital portrait of musician Paul Kelly.

The relationship between the artist and the sitter is central to the outcome of a portrait and the way a person is represented. When approaching an artist to undertake a commissioned portrait, the Gallery always seeks to find a rapport between artist and subject, as evidenced by examples such as Tim Johnson's portrait of Anmatyerre artist Clifford Possum Tjapaltjarri. Johnson and Tjapaltjarri had an existing relationship, having produced a number of collaborative paintings together. Aware of Anmatyerre customs related to reproducing images of people, Johnson was also given permission to employ stylistic motifs and techniques used by Papunya artists in his own work. The Gallery also commissioned the Hermansburg Potters to produce a group portrait, providing the Aranda artists the freedom and opportunity to reinterpret the traditions of self-portraiture informed by Aboriginal traditions of representation and personhood. The project was documented on film, capturing the creation of the portrait pot that reflects the vitality of the potters through their relationships, culture, totems, Country and community. A copy of the film was given to the community as an important record of the makers' lives.



*Maria from the portfolio*  
*'Michael Riley Portraits 1984-1990' 1986*  
(printed 2013)  
Michael Riley  
inkjet print  
Purchased 2013  
© Michael Riley/Copyright Agency 2021



Curator, Collection and Research, Joanna Gilmour has described the 2009 commissioned portrait of Marcia Langton AM by Brook Andrew as, 'A bold, powerful and complex portrait of an inspiring sitter, created by one of Australia's foremost contemporary artists', and as a work which 'exemplifies the National Portrait Gallery's distinct and surprisingly open-ended approach to interpretation and collection development'. Through working with Aboriginal and Torres Strait Islander artists, we are able to expand the boundaries of portraiture to embrace Aboriginal and Torres Strait Islander representations of identities. Marcia Langton, a descendant of the Yiman and Bidjara nations of Queensland, found the process of working with friend and Wiradjuri artist Brook Andrew very powerful. She explained that through layering components and ideas, the portrait transcended stereotypes, to 'depict aspects of the life of an Aboriginal person as a dynamic, flowing series of events rather than the boring old static idea of the Aborigine in Australian mythology'. The portrait of Langton was exhibited in 2017 in conversation with Andrew's equally striking screen-printed portrait of Anthony Mundine: *Peace, the Man and Hope* (2005).

## EXHIBITIONS

The first exhibition in the new building, *Open Air: Portraits in the Landscape*, curated by Andrew Sayers, Dr Sarah Engledow and Wally Caruana in 2008, extended notions of portraiture beyond the simple definition of 'pictures with faces' to embrace deeply-rooted visual expressions of identity. To acknowledge the importance of the 50th anniversary of the 1967 referendum and the 25th anniversary of the Mabo judgement, and coinciding with National Reconciliation week in May 2017, a re-hang of the Collection Display Galleries featured a significantly increased presence of the Gallery's portraits of influential Aboriginal and Torres Strait Islander peoples, foregrounding over 200 years of resistance, culture and creativity.

Shirley Purdie painted the 36-panel non-representational self portrait *Ngalim-Ngalimbooroo Ngagenybe* for the 2018 exhibition *So Fine: Contemporary women artists make Australian history*, in which curators Dr Sarah Engledow and Christine Clark invited ten artists to reflect on and reinterpret Australian history through contemporary portraiture. The subsequent acquisition of *Ngalim-Ngalimbooroo Ngagenybe* in September 2019 acknowledges Purdie's personal history as a crucial part of the Australian experience, and one that will become increasingly important in the national conversation around cultural life and national identities.

In 2018, in the first phase of the Australian Research Council (ARC)-funded project *Facing New Worlds: comparative histories of Australasia and North America*, First Nations Research Associates Shannon Brett (a descendant of the Wakka Wakka, Badtjala and Goreng Goreng peoples of southern Queensland) and Jodie Dowd (a Noongar, Gitja, Minang woman, born and raised on Gunai/Kurnai Country in Gippsland) consulted with Aboriginal communities in the Sydney basin, the central-west of New South Wales and Tasmania in relation to particular portraits of Aboriginal sitters in colonial portraiture held in the collection. These conversations led to corrections, updates and additions to the Gallery's biographical information. Through relationships with families and communities of subjects in the collection we are able to enrich interpretation with memories and context. Portraits offer a tangible connection with people and histories, and this project has also given a voice to the stories not previously told.



*Jarinyanu dancing at Broome Festival 1990*  
Jarinyanu David Downs  
natural earth pigments and synthetic polymer paint on linen  
Purchased 2017  
© Jarinyanu David Downs/Copyright Agency 2021

## **ARTS WORKERS**

In 2018 the Gallery engaged Wiradjuri-Scottish woman April Phillips, as an independent First Nations educator, to review current practice, build staff capacity through cultural awareness, and work with us to enhance existing public programs. The Aboriginal and Torres Strait Islander cultural awareness development day facilitated by April included sessions with Paul House, Nathan Sentence, Amala Groom, Yanti Ropeyarn, Rebecca Bateman and Jonathan Jones. Together, we produced a suite of public programs designed to reach a range of onsite and online audiences for the two major celebrations on the 2018 calendar: Reconciliation week – Don't keep history a mystery and NAIDOC week – Because of her, we can! In particular, these programs highlighted contemporary culture, continuous culture and diverse experiences. The extremely positive responses from teachers and families have formed the basis for renewed approaches to ongoing programming.

The connections with First Nations peoples, experiences and perspectives, and methods for consultation and collaboration developed during this project continue to inform ongoing work in learning and access at the Gallery. Recognising the need for a dedicated role within the organisation, the implementation of affirmative measures was approved in February 2020 to recruit a learning facilitator who identifies as Aboriginal or Torres Strait Islander. Although the recruitment was interrupted by the covid-19 global pandemic, the work involved in building a business case for this position is an important development in the Gallery providing professional and economic opportunities to Aboriginal and Torres Strait Islander peoples, and recognising the important skills and knowledge they can bring to our national institution.

## **GOVERNANCE OF THE RAP**

The Gallery's director, executive team and staff are committed to fostering reconciliation. The Reconciliation Working Group (RWG), made up of staff from across the Gallery, lead consultation with internal and external stakeholders to inform the actions and deliverables identified below. Through the development of 'Our RAP actions', we sought to familiarise ourselves with our context, reflect on our reconciliation achievements, and, in doing so, identify new commitments that will provide better opportunities for Aboriginal and Torres Strait Islander peoples. In the twelve months prior to the development of the RAP, the Gallery undertook a functional realignment. As such, the focus of this RAP is establishing the foundations for best practice, through policy development informed by consultation.

The RWG membership currently comprises:

- Karen Quinlan AM – Director and RAP Champion
- Sandra Bruce – Director, Collections and Exhibitions
- Sheridan Burnett – Exhibitions Manager
- Patrick Cox – Programmer
- Louise Cummins – Travelling Exhibitions Coordinator and RAP Chair
- Joanna Gilmour – Curator, Collections and Research
- Penny Grist – Curator, Exhibitions
- Krysia Kitch – Manager, Learning Programs
- Mathew Warren – Digital Learning Coordinator

Contacting the Reconciliation Working Group at the National Portrait Gallery should occur through the RAP Champion, Karen Quinlan AM  
Karen.Quinlan@npg.gov.au 02 6102 7181



*Potters' Portrait Pot 2009*

Hermannsburg Potters, Irene Mbitjana Entata,  
Virginia Mbitjana Rontji, Lindy Panangka Rontji,  
Rahel Kngwarria Ungwanaka, Rona Panangka Rubuntja,  
Dawn Ngala Wheeler, Judith Pungarta Inkamala,  
Anita Ratara Mbitjana, Hayley Panangka Coulthard and  
Clara Ngala Inkamala

fired terracotta clay, underglaze

Commissioned 2009

© Hermannsburg Potters Aboriginal Corporation

# RELATIONSHIPS



As a gallery of people and stories, our relationships with artists, subjects and publics are as important as the works of art that hang on the walls.

ACTION	DELIVERABLE	TIMELINE	RESPONSIBILITY
Establish and strengthen mutually beneficial relationships with Aboriginal and Torres Strait Islander stakeholders and organisations.	Maintain and expand relationships with Aboriginal and Torres Strait Islander stakeholders and organisations within our local area or sphere of influence.	February 2022	Director Collection and Exhibitions; Director Access and Learning; Director External Relations; Chief Operating Officer
	Research best practice and principles that support partnerships with Aboriginal and Torres Strait Islander stakeholders and organisations.	April 2021	Director Collection and Exhibitions; Director Access and Learning
	Investigate how other museums and galleries consult Aboriginal and Torres Strait Islander groups, to identify the best model for cultural guidance and advice for the Gallery.	April 2021	RAP Champion
	Develop guidelines for engaging and working with Aboriginal and Torres Strait Islander contractors and staff that addresses specific issues of cultural loading.	June 2021	Assistant Manager Human Resources
Build relationships through celebrating National Reconciliation Week (NRW).	Circulate Reconciliation Australia's NRW resources and reconciliation materials to our staff.	April 2021	Assistant Manager Human Resources
	Encourage and support staff and senior leaders to participate in NRW events.	27 May – 3 June 2021	RAP Champion; Assistant Manager Human Resources
	RWG members to participate in an external NRW event.	27 May – 3 June 2021	RAP Champion; RAP Chair
	Continue to program events for NRW.	May 2021	Director Access and Learning
Promote reconciliation through our sphere of influence.	Communicate our commitment to reconciliation to all staff.	September 2021	RAP Champion
	Identify external stakeholders that our organisation can engage with on our reconciliation journey.	November 2021	RAP Champion
	Identify other like-minded organisations that we could approach to collaborate with on our reconciliation journey.	July 2021	RAP Champion
Promote positive race relations through anti-discrimination strategies.	Research best practice and policies in areas of race relations and anti-discrimination.	June 2021	Assistant Manager Human Resources
	Conduct a review of HR policies and procedures to identify existing anti-discrimination provisions, and future needs.	June 2021	Assistant Manager Human Resources
	Develop guidelines for engaging and working with Aboriginal and Torres Strait Islander staff that address specific issues of cultural loading.	June 2021	Assistant Manager Human Resources



*Jimmy Little, Dubbo Reconciliation Group Event 2000*  
Mervyn Bishop  
gelatin silver photograph on paper  
Purchased 2001  
© Mervyn Bishop

# RESPECT



Our reconciliation journey relies on providing space to the voices of Aboriginal and Torres Strait Islander peoples for a richer celebration of identities in Australia.

ACTION	DELIVERABLE	TIMELINE	RESPONSIBILITY
Increase understanding, value and recognition of Aboriginal and Torres Strait Islander cultures, histories, knowledge and rights through cultural learning.	Develop a business case for increasing understanding, value and recognition of Aboriginal and Torres Strait Islander cultures, histories, knowledge and rights within our organisation.	April 2021	Director Access and Learning; Chief Operating Officer
	Conduct a review of cultural learning needs within our organisation.	July 2021	Director Access and Learning
	Develop an Aboriginal and Torres Strait Islander cultural awareness package for induction processes, with up to date resources to increase cultural competency.	June 2021	Director Access and Learning
Demonstrate respect to Aboriginal and Torres Strait Islander peoples by observing cultural protocols.	Continue to develop relationships with local Traditional Owners or Custodians of the lands and waters within our organisation's operational area.	May 2021	Director External Relations
	Develop, implement and communicate a cultural protocol document for Welcome to Country and Acknowledgement of Country.	October 2021	Director External Relations
	Review collection development and management procedures to support the observation of cultural protocols.	May 2021	Director Collection and Exhibitions
Review policy documents to support best practice and incorporate cultural protocols into all parts of Gallery operations.	Identify the policy documents that need to be reviewed in order to support best practice and incorporate cultural protocols, including Collection Development Policy, Acquisitions procedures, and consultation guidelines.	May 2021	Director Collection and Exhibitions
Build respect for Aboriginal and Torres Strait Islander cultures and histories by celebrating NAIDOC Week.	Raise awareness and share information amongst our staff about the meaning of NAIDOC Week.	June 2021	Director Access and Learning
	Continue to host NAIDOC week programs.	July 2021	Director Access and Learning
	Encourage and support staff and senior leaders to participate in NAIDOC week event.	4-10 July 2021	RAP Champion; Assistant Manager Human Resources
	Introduce our staff to NAIDOC Week by promoting external events in our local area.	4-10 July 2021	RAP Chair
	RWG to participate in an external NAIDOC Week event.	4-10 July 2021	RAP Chair



Marcia Langton 2009  
Brook Andrew and Trent Walter (printer)  
screenprint on paper  
Commissioned with funds provided by  
Marilyn Darling AC 2009  
© Brook Andrew

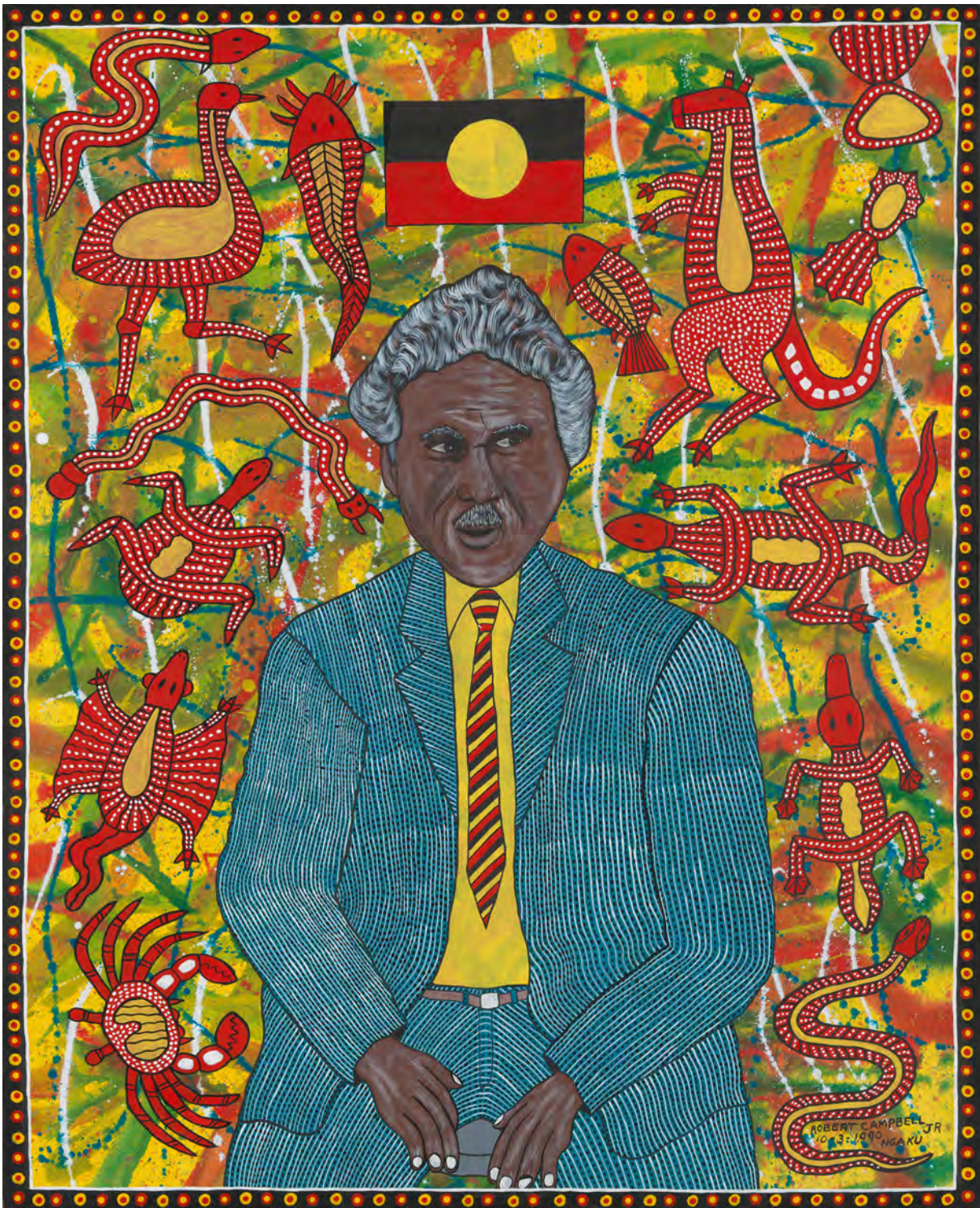


# OPPORTUNITIES



Portraits offer a tangible connection with people and histories, and, we believe, present unique opportunities for reconciliation.

ACTION	DELIVERABLE	TIMELINE	RESPONSIBILITY
Improve employment outcomes by increasing Aboriginal and Torres Strait Islander recruitment, retention and professional development.	Build understanding of current Aboriginal and Torres Strait Islander recruitment, retention and professional development opportunities to inform future employment.	May 2021	Assistant Manager Human Resources
	Develop a business case for Aboriginal and Torres Strait Islander employment within our organisation.	November 2021	Chief Operating Officer; Director Access and Learning
Increase Aboriginal and Torres Strait Islander supplier diversity to support improved economic and social outcomes.	Continue to engage Aboriginal and Torres Strait Islander-owned businesses, artists and sitters as part of programming.	December 2021	Executive group
	Develop a business case for procurement from Aboriginal and Torres Strait Islander owned businesses.	November 2021	Chief Operating Officer; Finance and Business Manager
	Investigate Supply Nation membership.	November 2021	Chief Operating Officer, Finance and Business Manager



Senator Bonner 1990  
Robert Campbell Jnr  
synthetic polymer paint on canvas  
Purchased with funds provided by Tim Fairfax AC 2008  
© Estate of Robert Campbell Jnr.  
Courtesy of the artist and Roslyn Oxley9 Gallery, Sydney

# GOVERNANCE AND TRACKING



Embedding our RAP vision across all aspects of our business will lay the foundation for a culturally safe space for staff and visitors.

ACTION	DELIVERABLE	TIMELINE	RESPONSIBILITY
Establish and maintain an effective RAP Working Group (RWG) to drive governance of the RAP.	Maintain RWG to govern RAP implementation.	November 2021	RAP Champion; RAP Chair
	Draft a Terms of Reference document for the RWG.	October 2021	RAP Champion; RAP Chair
	Explore opportunities for Aboriginal and Torres Strait Islander representation on the RWG.	September 2021	RAP Champion; RAP Chair
Provide appropriate support for effective implementation of RAP commitments.	Define resource needs for RAP implementation.	September 2021	RAP Champion; RAP Chair
	Engage senior leaders in the delivery of RAP commitments.	July 2021	RAP Champion
	Define appropriate systems and capability to track, measure and report on RAP commitments.	October 2021	RAP Champion
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	RAP Champion; RAP Chair
Continue our reconciliation journey by developing our next RAP.	Register via Reconciliation Australia's website to begin developing our next RAP.	August 2021	RAP Champion; RAP Chair
	Invite input from all staff for the Innovate RAP.	August 2021	RAP Champion; RAP Chair
Establish appropriate Indigenous Cultural Intellectual Property Protocols	Include appropriate Indigenous Cultural Intellectual Property Protocols in artist and other contracts	August 2021	Director Collection and Exhibitions

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[Karen.Quinlan@npg.gov.au](mailto:Karen.Quinlan@npg.gov.au) 02 6102 7181



*NgalimNgalimbooroo Ngagenybe* 2018  
Shirley Purdie  
natural ochre and pigments on canvas  
Purchased 2019  
© Shirley Purdie/Copyright Agency 2021

COVER:  
*Skin group from my mother's side* from  
*Ngalim-Ngalimbooroo Ngagenybe* 2018  
Shirley Purdie  
natural ochre and pigments on canvas  
Purchased 2019  
© Shirley Purdie/Copyright Agency 2021