



Reconciliation Action Plan

Innovate - February 2021 to February 2023

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cover

Archie Moore

Arrinda Nation (detail), 2014

Linen

190 × 180cm

Central desert petroglyph. Colours: red ochre (earth), black (people).

Note: Due to the ever-evolving nature of the COVID-19 pandemic, certain aspects of Slattery's Reconciliation Action Plan have and will continue to be adapted to align with governmental restrictions and certain business changes. Deliverables within the 'Opportunities' category which involve collaboration with institutions such as The University of Melbourne will continue to progress whilst taking into account restrictions currently enforced by the Victorian Government, causing possible delays. As of September 2020, recruitment remains a priority, however methods of doing so are currently being tailored to ensure compliance with all COVID-19 related restrictions. We will continue to ensure employee positions and further opportunities for First Nations individuals are regularly considered in our business. Slattery remains deeply committed to reconciliation and will continue utilizing remote working technology to progress our deliverables in a way that ensures the health and safety of our employees, clients and Indigenous stakeholders.

Message from our Managing Director

We are proud to present Slattery's first Reconciliation Action Plan (RAP). This document is an exciting opportunity to reflect on our journey thus far, whilst formalising a commitment to continue evolving as we work towards a truly reconciled Australia.

As a professional in the built environment, Aboriginal Connection to Country has always resonated strongly with me. I have a deep admiration of the way the Traditional Custodians have and continue to care for their ancestral lands and seas, maintaining physical, spiritual, social and cultural connections spanning back over 65,000 years. However, I also recognise that this extraordinary history is fraught with tragedy, disconnection, destruction and intergenerational trauma, and that as a firm in the property and construction industry, we have a responsibility to not only create better outcomes for First Nations peoples, but to pay homage to their role as caretakers of the land.

At Slattery, improving the lives of members of the community through infrastructure drives everything we do. I strongly believe that how you treat your First Nations peoples is a testament to how new communities are built. To leave a truly positive legacy, recognition and appreciation of First Nations culture must be intertwined with the development process. I am proud to say that we have been a part of projects which are world-first in their recognition of Aboriginal and Torres Strait Islander peoples' culture. These engagements have not only allowed us to further our reconciliation goals, but also advance those of our clients, embodying the spirit of teamwork which is so integral to a reconciled Australia. When we recognise the knowledge to be learnt from First Nations peoples and work together, our impact is magnified and can touch the lives of more people than imagined.

In March 2020, I travelled to Alice Springs accompanied by artist Thea Perkins, an Arrernte and Kalkadoon woman, to meet the Tangentyere Artists. This visit had a profound impact on me; it was a privilege to be surrounded by women supporting their families through their mastery and gain an understanding of the immense focus and skill required to express one's story and lived experiences through art.

The wide focus of our 'Innovate' plan is about using our expertise in the built environment to create a more equitable life for First Nations peoples. Internally, the deliverables outlined further in this document will aid in the personal development of staff and our partners through raising awareness about the issues which are still facing Aboriginal and Torres Strait Islander peoples today. I believe that by filling these gaps in knowledge and understanding, we can all develop a nuanced cultural intelligence which will be instrumental in the way we interact with the wider community. In this way, and because our vision for reconciliation remains so closely aligned with our core values, I am certain that Slattery will drive change that is both innovative and sustainable.

Reconciliation is how we acknowledge the past and prepare for the future, and I am humbled to take our first official steps on this journey.

Best regards,



Sarah Slattery



Message from Reconciliation Australia

Reconciliation Australia commends Slattery on the formal endorsement of its inaugural Innovate Reconciliation Action Plan (RAP).

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

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



This Innovate RAP is both an opportunity and an invitation for Slattery to expand its understanding of its core strengths and deepen its relationship with its community, staff, and stakeholders.

By investigating and understanding the integral role it plays across its sphere of influence, Slattery will create dynamic reconciliation outcomes, supported by and aligned with its business objectives.

An Innovate RAP is the time to strengthen and develop the connections that form the lifeblood of all RAP commitments. The RAP program's framework of relationships, respect, and opportunities emphasises not only the importance of fostering consultation and collaboration with Aboriginal and Torres Strait Islander peoples and communities, but also empowering and enabling staff to contribute to this process, as well.

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. Slattery is part of a strong network of more than 1,100 corporate, government, and not-for-profit organisations that have taken goodwill and intention, and transformed it into action.

Implementing an Innovate RAP signals Slattery's readiness to develop and strengthen relationships, engage staff and stakeholders in reconciliation, and pilot innovative strategies to ensure effective outcomes.

Getting these steps right will ensure the sustainability of future RAPs and reconciliation initiatives, and provide meaningful impact toward Australia's reconciliation journey.

Congratulations Slattery on your Innovate RAP and I look forward to following your ongoing reconciliation journey.

Karen Mundine
Chief Executive Officer
Reconciliation Australia

Acknowledgement of Country



“We acknowledge the Australian Aboriginal and Torres Strait Islander peoples as the first inhabitants of the nation and the Traditional Custodians of the lands where we work and live. We pay our respect to Elders , past, present and emerging. We are committed to a positive future for Aboriginal and Torres Strait Islander communities.

In particular, we recognise the Traditional Owners of the land on which we are privileged to have our offices occupy and work within – the Boon Wurrung and Woiwurrung (Wurundjeri) peoples of the Kulin Nation in Melbourne, the Jagera and the Turbal people in Brisbane, the Gadigal people of the Eora Nation in Sydney and the Whadjuk Noongar people in Perth.”

Our Vision

At Slattery, we are committed to our vision to create better outcomes for all communities through the built environment.

We envisage an Australia where the Traditional Custodians of the land are appreciated and represented throughout the property and construction industry. We have a vision of our company providing empowering, meaningful opportunities for First Nations peoples.

We look forward to a day when the built environment holistically recognises, respects and upholds the incredible cultural heritage of Australia's First Peoples.



Engaging with Australian Aboriginal artists

Working with art advisor Barbara Flynn, we are forming an art collection for the Sydney office as part of the larger Slattery art collection. The nine artists in the collection are Australian Aboriginal artists. Our reason for engaging with and supporting them is the excellence of their art when judged by any standard and when compared with the most exciting artists working in Australia and the world today.

The artists are:

Archie Moore (Kamilaroi), lives and works in Brisbane

Thea Anamara Perkins (Arrernte and Kalkadoon), lives and works in Sydney

Tangentyere Artists, Alice Springs:

Betty Nungarrayi Conway (Pitjantjatjara, Luritja and Yankunytjatjara),
lives and works in Ilparpa Town Camp, Mparntwe, Alice Springs, Northern Territory (NT)

Sally M. Nangala Mulda (Arrernte, Pitjantjatjara, Luritja and
Yankunytjatjara), lives and works in Abbott's Town Camp, Mparntwe, Alice Springs, NT

Nyinta Donald Peipei (Luritja and Yankunytjatjara),
lives and works in Mparntwe, Alice Springs, NT

Grace Kemarre Robinya (Arrernte, Luritja, Western Arrernte and
Anmatyerr), lives and works in Trucking Yards Town Camp, Mparntwe, Alice Springs, NT

Doris Thomas (Luritja), lives and works in Old East Side, Mparntwe, Alice Springs, NT

Rosina Gunjarrwanga (Kuninjku), lives and works in Mandekadjang and Maningrida, NT

Kenan Namunjdja (Kuninjku), lives and works in Mankorlod and Maningrida, NT

Engaging with Australian Aboriginal artists

Archie Moore



Archie Moore
Kooiimerburra Nation, 2014

Linen
170 × 83cm
Handprint motif from rock painting. Colours from thumb to palm, clockwise: pale blue (sky), dark blue (sea), dark green (forest), white (cloud), ochre (earth), yellow (beach).



Archie Moore
Parnkalla Nation, 2014

Linen
170 × 83cm
Concentric circles are waterholes. Colours left to right: black (people), dark brown, ochre, red (three shades of earth), yellow (sun). Different colours of earth from Google Earth.

Engaging with Australian Aboriginal artists

Archie Moore



Archie Moore
Warkemon Nation, 2014

Linen
170 × 83cm
Shield design. Colours top to bottom: green (forest), black (people), blue (sea). Dark brown, ochre and white (shield design).



Archie Moore
Barkunjee Nation, 2014

Linen
170 × 83cm
Two waterholes with a path between them. Map of how to get to waterhole. Stripe colours: ochre (earth), dark green (forest), black (people).

Engaging with Australian Aboriginal artists

Archie Moore



Archie Moore

United Neytions, 2014–18 (installation view)

Polyester, nylon, zinc-plated alloy

456 × 228cm and 228 × 228cm (flags); 2000 × 1700cm (stainless steel frame)

T1 Marketplace, International Terminal, Sydney Airport

Joint venture of Sydney Airport and MCA Australia

Curator: Barbara Flynn

Photo: Jessica Maurer

Engaging with Australian Aboriginal artists

Archie Moore

Slattery have purchased five flags by Archie Moore (b. 1970, Toowoomba, Queensland) for presentation as part of the Slattery Sydney office art collection.

Moore's work comprises a series of flags that represent imagined Aboriginal nations, referring to a map published by anthropologist R.H. Mathews in 1900 that denoted only twenty-eight Aboriginal groups in Australia at the time of European colonisation. As distinguished law academic, writer and Eualeyai/Kamilaroi woman Larissa Behrendt explains, this was a vast underestimation:

Mathews incorrectly represented the diversity of Aboriginal culture, as in fact over five hundred different Aboriginal nations were sovereign at the time of Australia's colonisation, but Moore takes his reduced schema as the starting point for his own artistic investigations.

In designing the flags for United Neytions, Moore researched symbols that had particular significance to the individual nations represented by Mathews, including designs, body art and dendroglyphs (designs used in tree carving). He looked at the topography of each of the nations and used salient geographical features and important landmarks in his designs. By creating flags that reflect important markers of each individual nation, Moore gives each of them a distinct identity.

The flag depicted on the cover is Moore's rendering of a central desert petroglyph (rock carving) of the Arrinda Nation; other flags in the new Slattery Sydney collection depict a shield design, waterholes and a handprint from rock painting.

Moore has commented that his permanent installation of the United Neytions work at Sydney International Airport celebrates issues of place and identity to adopt a scale and status that official international flags have; drawing attention to the histories, voices and presence of local indigenous people on whose traditional lands the airport lies, but also the passages of cultures, pasts, territories, ages and cultural knowledges that airports foster.

Engaging with Australian Aboriginal artists

Thea Anamara Perkins



Thea Anamara Perkins
Betty, 2020

Acrylic on clay board
30.5 × 40.5cm



Thea Anamara Perkins
Doris, 2020

Acrylic on clay board
40.5 × 30.5cm

Engaging with Australian Aboriginal artists

Tangentyere Artists



top

Betty Nungarrayi Conway
Family Camping, Illari Spring, 2019

Synthetic polymer paint on linen
61 × 152.4cm

bottom

Doris Thomas
New Days and Old Days, Titjikala, 2020

Synthetic polymer paint on linen
75 × 150cm

Engaging with Australian Aboriginal artists

Tangentyere Artists



Sally M. Nangala Mulda
Three Women Eating Breakfast, 2019

Synthetic polymer paint on linen
35.7 × 45.7cm

Engaging with Australian Aboriginal artists

Thea Anamara Perkins and the Tangentyere Artists



top

Grace Kemarre Robinya, Sally M. Nangala Mulda
and **Sarah Slattery**, Tangentyere Artists, Alice
Springs, 6 March 2020

bottom left

Doris Thomas and Sarah Slattery, Tangentyere
Artists, Alice Springs, 6 March 2020

bottom right

Thea Anamara Perkins (at right) and **Sally M.**
Nangala Mulda, Tangentyere Artists, Alice Springs,
6 March 2020

Engaging with Australian Aboriginal artists

Thea Anamara Perkins and the Tangentyere Artists

Slattery has commissioned a series of portraits by Thea Anamara Perkins (b. 1992, Sydney). The series depicts women artists from the Tangentyere Artists centre in Mparntwe (Alice Springs), building on Perkins's close working and personal relationships with these artists. Perkins made two visits to the artists in Alice Springs between February and April this year; the portraits depict the artists in the act of painting. Sarah Slattery, Managing Director of Slattery, and Barbara Flynn accompanied Perkins on one of her visits.

Perkins' portraits were installed in early July in the Sydney office by Perkins and Flynn. They hang at Slattery alongside paintings by the five Tangentyere artists: Betty Nungarrayi Conway, Sally M. Nangala Mulda, Nyinta Donald Peipei, Grace Kemarre Robinya and Doris Thomas. The paintings by the five artists comprise a selection of newly commissioned works along with existing works that were included in the important exhibition *Tarnanthi 2019*, held by the Art Gallery of South Australia in conjunction with *Tarnanthi: Festival of Contemporary Aboriginal and Torres Strait Islander Art*, 18 October 2019 – 27 January 2020.

Thea Anamara Perkins

Thea Anamara Perkins grew up in Sydney with a strong connection to the Arrernte people that has drawn her to Mparntwe throughout her life. Her visits have become frequent in recent years as she has been embraced by Tangentyere Artists and undertaken to record the art and essence of the artists Conway, Mulda, Peipei, Robinya and Thomas – who they are, what they mean to their communities, and their way of painting. These are women whose families cannot survive without them. Perkins is experiencing their lives and work within their protected women's space; she has been admitted to that space and is chronicling it. Seeing them in the space they feel comfortable in gives Perkins a unique perspective. Her paintings convey her admiration for these singular women whose strength and impact she has witnessed firsthand.

Perkins makes small-size portraits of the women artists from the waist. Talent as a painter is one thing Perkins has but her intelligence is even more striking – knowing how to be appropriate and quietly present, and the canny sense of timing that captures the essence of a moment that may not ever be repeated. Perkins captures the truths evident in simple things like the tilt of a head bent over a canvas for hours at a time – the pose of hard work. The women are there to work, and they paint with the same discipline and dedication they have brought to everything they have ever worked at in their lives. Their stories *are* their work. Without the need to make this or any other message overt or obvious, Perkins lays it all out as something that is normal, natural and understood.

Technically, Perkins's paintings show how much she has learned from the Tangentyere artists: about the chemistry and behaviour of paint, and how to get it to do what you want it to do. Having witnessed techniques like laying down a blue sky over orange to create light, she then lays down her colour in broad blocks. She has observed and then adopted the methods the women use, which are so free and natural, and even learned from how they dress: 'a green pattern and an orange pattern with a blue skirt'.

Engaging with Australian Aboriginal artists

Thea Anamara Perkins and the Tangentyere Artists

Perkins's portraits are unique and pioneering and full of good, impromptu painting ideas, like continuing the shocking pink of the trim of Thomas's neckline onto the table at which she sits, as if she's just laid down exactly that colour of paint on the canvas she's working on. In Perkins's portraits, Peipei and Conway seem to work at paintings without edges, as if their artworks extend to infinity – and maybe they do: it's a nice metaphor for the freedom of how these women paint. And in every work, Perkins captures the point at which an artist's wrist, arm or fingers touch the surface she's working at. It's a simple device but essential to showing how grounded and connected the women are to their work, to their Country and to everything they do.

Perkins works on pre-prepared clay boards that absorb the light and send it back out again through the broad patches of colour she has laid down. Her works exude light. Her colour is as free and unconventional as that of the Tangentyere women, paler than the colours they use; a fugitive, light yellow colour appears in some of the backgrounds, where it seems less like paint than a condition of light. It's not just in the artist's palette that Perkins establishes her own approach as an artist. It takes intellect and maturity to know how to learn from the people you admire and to borrow respectfully while ever moving forward on your own path.

About Tangentyere Artists

Our art centre provides a platform from which artists can express themselves, their lives and cultural values, while enriching their community well-being and family livelihoods.

Many wonderful stories arise out of the sometimes difficult conditions of the Town Camps for those who take the time to look and listen. And we are very pleased to be able to share them with you to show that Town Camp homes are important places in which real people live their lives, positive places, worthy of the respect that any person and their home deserves.

– Tangentyere Artists, 'About Us', www.tangentyereartists.org.au/about-us/

What makes Tangentyere art unique is the way in which this traditional and historical subject matter interplays with urban scenes, including Town Camp life: kangaroo tail cooking in the fire, children playing, families talking stories, drinking, playing cards and fixing cars. Interactions with local police, service providers and townspeople are also recorded, with the backdrops revealing urban locations where people congregate, such as the Todd riverbed, supermarkets and public lawns.

– Art Gallery of South Australia, *Tarnanthi: Festival of Contemporary Aboriginal and Torres Strait Islander Art* [Catalogue], Adelaide: AGSA, 2015

About Tangentyere artist Sally M. Nangala Mulda

Sally fills the gallery walls with the stories most are not willing to tell – not with the intention to guilt an audience, nor with a conscious decision to be a political artist, but simply by painting what she experiences. These are her true stories.

– Terazita Turner-Young, 'Sally M. Nangala Mulda', in *The National 2019: New Australian Art* [Catalogue], Sydney: Art Gallery of New South Wales, Carriageworks and Museum of Contemporary Art Australia, 2019

Engaging with Australian Aboriginal artists

Rosina Gunjarrwanga and
Kenan Namunjdja



Rosina Gunjarrwanga

Kenan Namunjdja

Engaging with Australian Aboriginal artists

Rosina Gunjarrwanga and
Kenan Namunjdja



Above
Rosina Gunjarrwanga
Wak and Kun-madj (dilly bag),
2019 (left), and *Wak Wak, 2019*
(centre)

Wak and Kun-madj (dilly bag), 136cm
(height); 39.5cm (circumference, top); 45cm
(circumference, bottom)
Exhibited *Primavera 2019: Young Australian*
Artists, MCA Australia, Sydney, 11 October
2019 – 9 February 2020

top right
Rosina Gunjarrwanga
Wak Wak, 2019

Earth pigments on hollowed Manbuluduk
tree (stringybark, or *Eucalyptus tetradonta*)
136cm (height); 39.5cm (circumference,
top); 45cm (circumference, bottom)

bottom right
Kenan Namunjdja
Djulng, 2020

Ochre pigments and PVA fixative on
hollowed Manbuluduk tree (stringybark, or
Eucalyptus tetradonta)
104.6cm (height); 58.5cm (circumference,
top); 60.5cm (circumference, bottom)

Kenan Namunjdja
Djulng, 2020 (right)

slattery

Engaging with Australian Aboriginal artists

Rosina Gunjarrwanga and Kenan Namunjdja

Kuninjku artists Rosina Gunjarrwanga and Kenan Namunjdja are represented by the Maningrida Arts and Culture art centre which was formally established in 1973 and today represents more than 700 artists belonging to ten language groups in the Maningrida region of western Arnhem Land, Northern Territory.

The art in lorrkkon and bark of Gunjarrwanga and Namunjdja was exhibited as part of *Primavera 2019: Young Australian Artists* (11 October 2019 – 9 February 2020; curator Mitch Cairns), the highly selective exhibition of Australian artists aged 35 and under staged at the Museum of Contemporary Art Australia, Sydney, each year. Though performance and song by both artists also featured as a part of the *Primavera* exhibition, the centrepiece of the show was a series of lorrkkon by the two artists. Slattery has acquired two lorrkkon by Gunjarrwanga, including one exhibited at *Primavera*, and one lorrkkon by Namunjdja.

‘Lorrk’ means ‘empty’ in the Kuninjku language; lorrkkon are the hollow log coffins or ossuaries used in the lorrkkon mortuary ritual. Lorrkkon communicate cultural knowledge through the ceremonial designs artists paint on them; these have been handed down from generation to generation.

From its founding, Maningrida Arts and Culture has had many women on its books, including the senior artist Susan Marawarr, and younger generation practitioners like Rosina Gunjarrwanga (b. 1988, Kakodbebuldi, NT). Gunjarrwanga is part of a lineage of some of Australia’s greatest artists: her grandmother is Susan Marawarr, and her uncles are the renowned painters Jimmy Njiminjuma, John Mawurndjul and the late James Iyuna. In her own work, she paints using the Duwa moiety Wak design of Djimarr that was taught to her by her mother and her father. Duwa is one of two patrilineal moiety names, the other being Yirridjdja. Djimarr is a crow sacred site.

As a woman, Gunjarrwanga has never seen the Wak design in its original ceremonial form and she interprets it in her art in her own way. She represents the Djimarr in the lorrkkon reproduced here, titled *Wak and Kun-madj (dilly bag)*, as a rock at the bottom of Kurrurldul Creek. Kurrurldul is today an outstation that was set up by Gunjarrwanga’s uncle Jimmy Njiminjuma in the early 1990s. Kurrurldul is an important location for Djimarr. The rock in Gunjarrwanga’s lorrkkon is believed to be the final transmutation of the dreaming ancestor Djimarr, and the rock and the area around it are sacred. The lorrkkon also depicts two kunmadj, the woven containers or baskets known as dilly bags, items that have practical use as well as religious significance to the people of Arnhem Land.

In addition to her work as an artist, Gunjarrwanga is djungkay or cultural manager of her mother’s Country and clan, Kurulk, and an owner of Darnkolo, the Country and clan of her father, Ngarridj Joshua Djununwanga. She travels extensively across the Kuninjku clan estates to perform the duties associated with these roles, carrying her works in progress with her and working on them wherever she goes.

Kenan Namunjdja (b. 1989, Maningrida, NT) began learning painting at an early age. His early life was spent between the Gunbalanya community and Marrkolidjban, the outstation established by his grandfather, Peter Marralwanga (1916–87), the celebrated bark painter, ceremonial leader, and leader in the 1970s Outstation movement. The family later moved to the Maningrida community and regularly visited Mankorlod, the outstation of Namunjdja’s father, Bulanj Samuel Namunjdja (1965–2018), where he and his father walked and visited rock art sites, and he watched his father paint.

Engaging with Australian Aboriginal artists

Rosina Gunjarrwanga and Kenan Namunjdja

Namunjdja's iconography draws upon stories from his mother Deborah Yulidjirri's Djalama clan, for which he acts as cultural manager, and he depicts the djang of his father's Country, Mankorlod. Djang is a Kuninjku word with no exact equivalent in English. It covers a range of concepts such as 'sacred site' or 'totemic emblem'. It can also refer to physical places and stories associated with ancestor beings and can be represented by weather phenomena, human emotions and physical states, as well as by other non-human iterations such as spirit beings.

Namunjdja's works display a very fine grasp of the art of rarrk, or crosshatching. Speaking about rarrk in bark painting, Dr Luke Taylor speaks of the considerable experimentation that Kuninjku artists bring to the art. He says the best artists 'employ techniques such as change in the colour sequence; a change in the angles of intersection of different sets of lines; the interaction of rarrk with dotted line components; and the arrangement of sections of rarrk into echoes, symmetries and spirals'. He concludes that all of these techniques generate dynamism. Dynamism is inherent in the painting process, and there are choices at every stage. Artists are working with the energies of the land.'

Namunjdja's style is slowly diverging from that of his father. He introduces black to his limited white, yellow and red palette ... His practice has had a strong focus on the djang of his father's Country, which centres on the site Bilwoyinj and the associated stories of the powerful spiralling wind, kunkurra, and the important creation narrative of a father and son who hunted and ate goanna.

– Chloe Gibbon, in Mitch Cairns (ed.), *Primavera 2019: Young Australian Artists* [Catalogue], Sydney: Museum of Contemporary Art Australia, 2019

Engaging with Australian Aboriginal artists

Slattery will launch the new art collection when life resumes following the COVID-19 shutdowns, with Thea Anamara Perkins and the Tangentyere artists in attendance. A Welcome to Country will be part of the evening celebration.

Text: Barbara Flynn

Sources

Larissa Behrendt: Quote from a draft brochure developed for the dedication of *United Neytions* at Sydney Airport, 9 August 2018.

Archie Moore: Quoted in the Sydney Airport press release 'Leading contemporary artist Archie Moore's vision unveiled at Sydney Airport', 9 August 2018, www.sydneyairport.com.au/corporate/media/corporate-newsroom/leading-contemporary-artist-archie-moore-s-vision-unveiled-at-sydney.

Maningrida Arts & Culture and women Kuninjku artists: Discussion is informed by the essay by Apolline Kohen, 'Kuninjku women and the power of making art' in *Crossing Country: The alchemy of western Arnhem Land art* [Catalogue], Sydney: Art Gallery of New South Wales, 2004.

Lorrk and djang: The definition of 'lorrk' and the explanation of the concept of djang are taken from the glossary by Murray Garde and Keith Munro in *John Mawurndjul: I Am the Old and the New* [Catalogue], Sydney: Museum of Contemporary Art Australia, 2018. Chloe Gibbon of Maningrida Arts and Culture also provides this eloquent definition of djang: 'As the ongoing, eternal, life-giving transformative power that accounts for every aspect of existence, Djang is the essence of Country, ancestor beings, ceremony designs, performances and songs.' In Mitch Cairns (ed.), *Primavera 2019: Young Australian artists* [Catalogue], Sydney: MCA Australia, 2019; also accessible online as 'Country, clans and connections in the work of Kenan Namunjdja', MCA Australia, 2019, www.mca.com.au/stories-and-ideas/country-clans-and-connections-work-kenan-namunjdja/.

Kenan Namunjdja: Discussion of Kenan Namunjdja's art is informed by the text by Chloe Gibbon, as cited above.

Djungkay: Michelle Culpitt from Maningrida Arts and Culture defines djungkay as 'a person who is a manager of a clan estate and its djang (totemic beings, sacred sites and ceremonial designs) and associated emblems by virtue of the fact that the Country and djang belong to their mother. There is a complementarity between landowners (father's Country) and land managers (mother's Country). A djungkay must be consulted by a land or djang owner before the owner can undertake any significant activity on their Country. An artist will gain permission from their djungkay before being allowed to paint their clan djang and emblems'. In Mitch Cairns (ed.), *Primavera 2019: Young Australian artists* [Catalogue], Sydney: MCA Australia, 2019; also accessible online as 'Loud. Quiet. The art of Rosina Gunjarrwanga', MCA Australia, 2019, www.mca.com.au/stories-and-ideas/loud-quiet-art-rosina-gunjarrwanga/.

Dr Luke Taylor: Dr Taylor is Adjunct Fellow at the Centre for Social and Cultural Research, Griffith University. His quote is taken from the essay 'Fire in the water: Inspiration from Country' in *Crossing Country: The alchemy of western Arnhem Land art* [Catalogue], Sydney: Art Gallery of New South Wales, 2004.

Photography: Mark Pokorny (pages 6, 7 bottom, 13 left)

Our Business

About Slattery

Slattery is a property and construction advisory firm specialising in early phase advisory, quantity surveying and cost management.

Slattery was founded in 1976 by Peter Slattery, who left a global QS practice to build his own company, shaped by the underlying principal of an inclusive culture to power creativity and spark innovation. Peter believes that by having a workplace that recognises and nurtures diversity, it cultivates a sense of belonging. This in turn, sustains retention, drives recruitment and creates a profitable, high-performance work environment. This philosophy has contributed to the continued success of Slattery over the last 42 years. Ultimately, it is Slattery's clients that are the main beneficiaries of this approach.

Slattery has continued to grow, with Josh Slattery at the helm, opening offices in Sydney in 2003, Brisbane 2008 and Perth in 2012 and cost managing many of Australia's most exciting property and construction projects. In October 2017, Sarah Slattery was appointed as Managing Director; the first female managing director of any quantity surveying firm in Australia.

Slattery is a contemporary, diverse workforce of over 90 staff, with a progressive growth strategy to service a dynamic national property and construction industry. Although none of our staff identify as Aboriginal and/or Torres Strait Islander, we are actively seeking to employ First Nations individuals through a number of strategies.

Our Values

Our values are critical in shaping the culture that we work in, enabling us to achieve better outcomes for the community through the built environment. They govern the behaviours and cultures that we recognise and celebrate.

Raise the Bar

- We strive for excellence
- We are enthusiastic, committed and passionate about what we do
- We are inquisitive about how we can do things better and challenge the status quo
- We are dynamic and focus on finding solutions rather than problems
- No silos: it's not their problem or my achievement – we share in each other's challenges and achievements.

Engage with Respect

- Our success is based on supporting each other's growth and development and we recognise each other's achievements
- We listen intently and with an open mind, debate with empathy and then speak with one voice
- We understand, respect and support each other's differences and drivers, both inside and outside of work
- Everyone plays a vital part in our success.

We Value our Clients

- We go the extra mile for our clients and exceed their expectations on service and value
- We value the close relationships that we develop with our clients
- We seek to become the trusted adviser of choice to our clients and an integral part of their team.

Our Business

Our commitment to Thought Leadership

At Slattery, we regularly produce thought leadership 'Kaizen' papers. These are focused on sharing knowledge, ideas and pertinent cost information related to our industry. Kaizen is the Japanese word for improvement, and a business philosophy that strives for continuous improvement in process. We produce papers across the sectors we work with, as well as papers relating to our culture and business development, which are shared with our clients and made available on our website for all to view. Past papers have included 'Diving into Diversity', 'Calling out Unconscious Bias creates Change', 'Unlocking the cost of Incarceration' and 'The Cost of Culture'. We plan to produce a Kaizen paper relating to First Nations engagement within the property and construction industry once our official reconciliation journey is underway, consistent with our values of excellence and continuous improvement.

Our commitment to Diversity & Inclusion

We are proud to have an extremely diverse and inclusive workforce, now representing over 23 different cultural backgrounds. In 2018, we were awarded the PWC Award for Best Diversity <250 employees in the 2018 Property Council of Australia/Rider Levett Bucknall Innovation & Excellence Awards, and were shortlisted for the 2020 awards. At Slattery, we do not rest on our laurels. We regularly review our HR policies and procedures and in 2019 implemented a formalised Diversity & Inclusion policy, and a quarterly Diversity & Inclusion survey which all staff are required to complete. However, we know that in order to fulfil our commitment to creating a business that is a true reflection of Australia, the next step is to recruit and retain Aboriginal and/or Torres Strait Islander staff.* As such, reconciliation is a key topic of discussion at our quarterly Director's meetings. We have communicated our commitment to a reconciled Australia at major events, such as the Slattery Women's Lunch, since 2018, at our regular 'Breakfast Learning Forums' and now, due to COVID-19, forums held virtually with influential individuals within the industry.

Our commitment to Learning & Mentoring

Slattery runs an annual four-week Student program, open to university students of all years who are studying property and construction related degrees. We also run an annual Graduate Program for recent or upcoming graduates from Property and Construction related degrees. Hoping to engage with First Nations Students, this year, we asked Yemurraki Egan, Project Assistant for The University of Melbourne's Major Projects Department, to specifically circulate and advertise the program advertisements to Aboriginal and Torres Strait Islander students at Melbourne University. In late 2019, we also commenced researching models towards establishing a Scholarship for an Indigenous person studying Quantity Surveying and Construction Management, in collaboration with the University of Melbourne. Through this, we can encourage Aboriginal and Torres Strait Islander entrants to the industry and foster the visibility and status of First Nations peoples in the sector.* In the interim, Slattery takes great pride in the relationships we have built with Indigenous organisations such as Greenshoots and Yalari, where we have emphasised the importance of education in closing the socio-economic gap between all Australians.

*As of September 2020, these initiatives are currently on hold due to the COVID-19 pandemic.

Our RAP Working Group

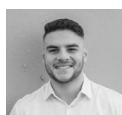
Our Reconciliation Action Plan Working Group is comprised of a number of committed and passionate Slattery team members, encompassing a variety of levels and departments across the organisation. These individuals all have extensive experience in mentoring and will work closely together to action deliverables and govern the progress of our RAP.



Sarah Slattery
Co-Chair



Belinda Coates
Co-Chair



Yemurraki Egan
First Nations
Representative



Tom Dean
RWG Champion



Mark Cathie
RWG Champion



Michael Ross
RWG
NSW Representative



Ivy Halstead
RWG
QLD Representative



Agnes Tan
RWG
WA Representative



Margot Nicholas
National Practice
Manager

National resources of over 90 dedicated professionals

Our RAP Working Group



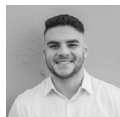
Sarah Slattery - Managing Director
Belinda Coates - Director, Clients & Strategy

Sarah and Belinda will Co-Chair the RWG, coordinating meetings and taking responsibility for holding other members of the group accountable. They will provide a primary contact for other staff, community members, organisations and Reconciliation Australia when they have enquiries about the RAP.



Tom Dean - Director, Victoria & Education Sector Lead
Mark Cathie - Director, Victoria & Justice Sector Lead

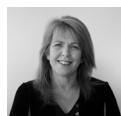
Tom and Mark will champion the RWG, raising the profile of reconciliation as an organisational priority internally and externally. They will lead by example, actioning the commitments in the RAP.



Yemurraki Egan - The University of Melbourne

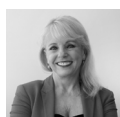
Yemurraki Egan (Yemma) is an integral member of our RAP working group. He is a proud Yorta Yorta, Wemba Wemba and Guditjmarra Man. Yemma is a Project Assistant for the University of Melbourne's Estate Planning and Development department.

Throughout the drafting process of our action plan, Yemma regularly reviewed the document and provided us with advice and suggestions. Yemma has committed to being a part of the group and will be present at 2-hour working group meetings held every 2 months, virtually or at the Slattery Melbourne office, as well as ad hoc telephone calls with queries relating to reconciliation.



Michael Ross - Director, NSW
Ivy Halstead - Director, QLD
Agnes Tan - Associate, WA

With the aforementioned colleagues based in our Melbourne office, our nominated state representatives will ensure our reconciliation strategies and goals have a national reach across our Australian workplaces in Sydney, Brisbane and Perth.



Margot Nicholas - National Practice Manager

As National Practice Manager, Margot will be responsible for reviewing national policies (such as staff leave and procurement) to ensure acknowledgment and respect for Indigenous culture is embedded in our company culture.

Case Studies

Greenshoot Consulting Presentation

In August 2019, Slattery invited Greenshoot Consulting to our Melbourne office to present on embedding Indigenous culture into place-making and design. Presented by Jefa Greenway, one of Victoria's only registered Indigenous architects and Theo Gouskos, Greenshoot's Managing Director, this was a thought provoking discussion on the benefits of Indigenous engagement in the early phase of design, using the case-study of University of Melbourne's New Student Precinct, demonstrating their four pillars to drive the conversation: Connection to Country, Connection to People, Art and Artefacts, Living Memory and History.

One of the strongest responses from students who were consulted in the design process was for Living Memory and History, normalising Indigenous culture into the everyday, which manifests in multiple ways such as dual language wayfinding signage, reinstatement of water courses including eel and frog ponds, ceremonial spaces, transparency of materials, renaming of buildings as well as through procurement, to bring Indigenous people and culture to the fore.

Jefa also discussed his involvement in and the development of the important resource, the Indigenous Design Charter – both Australian and International versions, which is a self-regulated, professional best practice guide that aims to encourage a climate of learning through active practice, and promote understanding among the practitioners clients and the buyers of design including governments, corporations, businesses and not-for-profit organisations. The cultural protocols included in the Charter recognise the diverse cultures and traditions of international indigenous worldwide and suggests that appropriate representation of Indigenous peoples is best achieved when effective and respectful partnerships are established between relevant stakeholders.

The Charters have been officially endorsed by Indigenous Architecture and Design Victoria (IADV) and peak professional design bodies, the Design Institute of Australia (DIA) and the International Council of Design (ico-D).

Where to next?

- Conduct Greenshoots consulting presentations at all offices nationally (Brisbane, Sydney and Perth)
- Sarah Slattery & Belinda Coates to organise a lunchtime learning session for key clients featuring a presentation from Greenshoots Consulting, facilitating discussion on earlier Indigenous engagement on major projects can be encouraged in the property and construction industry.

Note that as of September 2020, these initiatives are currently on hold due to the COVID-19 pandemic.

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Case Studies

Yalari - Empowering Indigenous children through education



Slattery are proud supporters of Yalari's Melbourne Annual Fundraising dinners in Melbourne, usually held in August. Yalari is a not-for-profit organisation that offers quality secondary education scholarships at leading Australian boarding schools for Indigenous children from regional, rural and remote communities. These dinners involve partners, donors, sponsors, supporters and volunteers coming together to celebrate the milestones achieved by the students.

Yalari believes that education is the key to generational change and a brighter future for individuals and communities. Slattery recognises the positive influence that Yalari's national programme of scholarships and post-school opportunities has on the Indigenous community.

In 2019, Yalari's 14th year of providing scholarships, there are over 190 students on Yalari scholarships nationally and an alumni group of 354 studying at universities, working, or undertaking further training.

Where to next?

- Attempt to ensure attendance by Slattery staff at each annual dinner.
- Meet with PDS to determine opportunities for employment and/or further education for Yalari alumni.



Case Studies

New Student Precinct, The University of Melbourne



Slattery was initially appointed to assist the University of Melbourne to complete a cost plan of the Student Precinct on the Parkville Campus. We have since been appointed to deliver the full design and construction works, comprising 9 buildings over a city block and due for completion in 2021-22.

A prominent feature of the New Student Precinct will be the Melbourne Institute for Indigenous Development; Murrup Barak. Murrup Barak works to bring together partnership management, strategy, planning, monitoring and compliance, as well as Elder and community engagement advice. They work to ensure that Indigenous high school students have a pathway into higher education, and then have the necessary support to maximise their academic, global, social and cultural experiences at university and beyond. Slattery are proud to say we are helping to deliver the new location of this important organisation, a factor which will be instrumental in the delivery of UoM's commitment to achieving population parity for Indigenous student numbers by 2050.

The New Student Precinct has also set a benchmark as a global first in the recognition and incorporation of Indigenous culture throughout design. To ensure this, Indigenous Architect Jefa Greenway and the team at Greenshoots held a series of workshops with Indigenous students, staff and Traditional Owners and Elders in 2018. This component of the project has been one of our main focuses as we attempt to deliver this signature precinct, which ultimately will embrace Indigenous culture, contributing to reconciliation between Indigenous and non-Indigenous Australians.

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Our RAP deliverables

Slattery recognises and endorses Reconciliation Australia's 'Five Dimensions of Reconciliation', understanding that true reconciliation encompasses a range of practical, institutional and symbolic outcomes:

- **Race Relations**
- **Equality and Equity**
- **Institutional Integrity**
- **Unity**
- **Historical Acceptance**

By actioning deliverables categorised into the four pillars - Relationships, Respect, Opportunities and Governance, we hope to contribute to the achievement of all five dimensions.

"Reconciliation will not work if it puts a higher value on symbolic gestures rather than the practical needs of Aboriginal and Torres Strait Islanders in areas like health, housing, education and employment." – Warren Mundine AO, Australian Aboriginal leader, former national president of the Australian Labor Party.

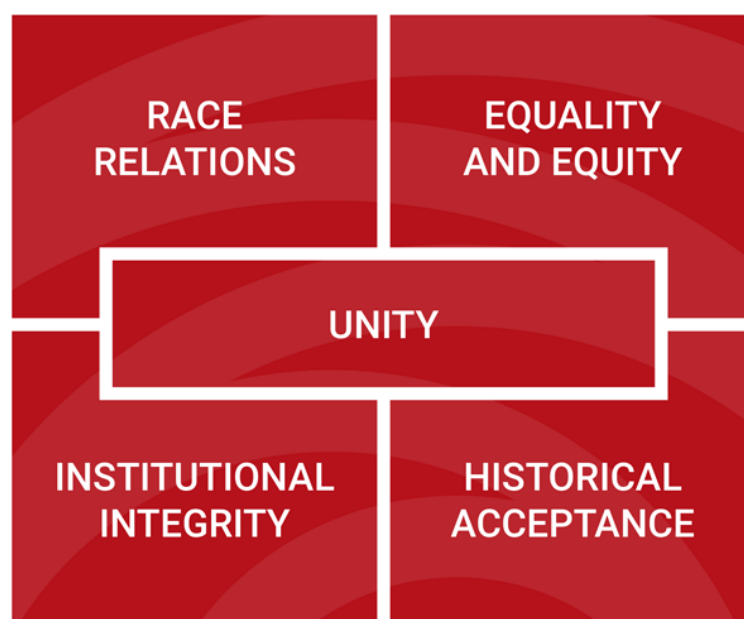


Image courtesy of Reconciliation Australia

Our RAP deliverables



Relationships

At Slattery, we are committed to fostering and creating enduring connections with Aboriginal and Torres Strait Islander peoples, communities and businesses. We want to nurture our existing relationships and better understand the challenges faced by First Nations peoples, to ensure we can effectively work together.

Action	Deliverable	Timeframe	Responsibility
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 2021	Belinda Coates, Director of Clients and Strategy
	Develop and implement an engagement plan to work with Aboriginal and Torres Strait Islander stakeholders and organisations.	April 2021	Mark Cathie, Director
Build relationships through celebrating National Reconciliation Week (NRW).	Circulate Reconciliation Australia's NRW resources and reconciliation materials to staff in Melbourne, Sydney, Brisbane and Perth offices.	February 2021	Sarah Slattery, Managing Director
	RAP Working Group members to participate in an external NRW event.	27 May - 3 June 2021, 2022	Sarah Slattery, Managing Director
	Encourage and support staff and senior leaders to participate in at least one external event to recognise and celebrate NRW.	27 May - 3 June 2021, 2022	Belinda Coates, Director of Clients and Strategy
	Organise at least one NRW event each year.	27 May - 3 June 2021, 2022	Belinda Coates, Director of Clients and Strategy
	Register all our NRW events on Reconciliation Australia's NRW website.	April 2021 and 2022	Margot Nicholas, National Practice Manager

Our RAP deliverables

Relationships

Action	Deliverable	Timeframe	Responsibility
Promote reconciliation through our sphere of influence.	Implement strategies to engage our staff in reconciliation.	March, June, September, December 2021, March, June, September, December 2022	Belinda Coates, Director of Clients and Strategy
	Include a hard copy of the Slattery RAP into the induction pack given to all new staff	March 2021	Margot Nicholas, National Practise Manager
	Continue communicating our commitment to reconciliation publicly, at both virtual and non-virtual events such as our annual Women's Lunch.	March, June, September, December 2021, March, June, September, December 2022	Belinda Coates, Director of Clients and Strategy
	Explore opportunities such as a learning session with Greenshoots Consulting, to positively influence our external stakeholders to drive reconciliation outcomes.	March 2021	Belinda Coates, Director of Clients and Strategy
	Collaborate with RAP and other like-minded organisations to develop ways to advance reconciliation.	May 2021	Tom Dean, Director
Promote positive race relations through anti-discrimination strategies.	Continue conducting reviews of HR policies and procedures through our Diversity & Inclusion surveys, to identify existing anti-discrimination provisions, and future needs.	March, June, September, December 2021, March, June, September, December 2022	Mark Cathie, Director
	Continue championing our previously developed anti-discrimination policy throughout the organisation	March, June, September, December 2021, March, June, September, December 2022	Belinda Coates, Director of Clients and Strategy

Our RAP deliverables

Relationships

Action	Deliverable	Timeframe	Responsibility
	Engage with Aboriginal and Torres Strait Islander staff and/or Aboriginal and Torres Strait Islander advisors to consult on our anti-discrimination policy.	September 2021	Belinda Coates, Director of Clients and Strategy
	Educate all staff on the effects of racism.	June 2021	Belinda Coates, Director of Clients and Strategy

Our RAP deliverables



Respect

As one of our core values, we always seek to engage with respect. We are committed to participating in external and internal activities and personal development opportunities to increase our knowledge of First Nation peoples' history and culture. We believe that by being informed, Slattery will be culturally intelligent business better positioned to positively influence appreciation and respect for First Nations culture amongst the industry and broader community.

Action	Deliverable	Timeframe	Responsibility
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 2021	Mark Cathie, Director
	Consult local Traditional Owners and/or Aboriginal and Torres Strait Islander advisors on the development and implementation of a cultural learning strategy.	May 2021	Tom Dean, Director
	Develop, implement and communicate a cultural learning strategy for our staff.	June 2021	Sarah Slattery, Managing Director
	Provide opportunities for RAP Working Group members, the National Practice Manager, and other key leadership staff to participate in formal and structured cultural learning.	June 2021	Belinda Coates, Director of Clients and Strategy
	Organise a national learning and development module outlining key learnings from the New Student Precinct project, focussing on the importance of early engagement with First Nations' stakeholders	April 2021	Tom Dean, Director

Our RAP deliverables

Respect

Action	Deliverable	Timeframe	Responsibility
Demonstrate respect to Aboriginal and Torres Strait Islander peoples by observing cultural protocols.	Increase staff understanding of the purpose and significance behind cultural protocols, including Acknowledgment of Country and Welcome to Country protocols.	January 2021	Belinda Coates, Director of Clients and Strategy
	Ensure that all existing company policies such as our boardroom best practise guide, inclusion policy and CSR policy acknowledge and demonstrate respect for First Nations culture.	January 2021	Belinda Coates, Director of Clients and Strategy
	Develop, implement and communicate a cultural protocol document, including protocols for Welcome to Country and Acknowledgement of Country to ensure clarity amongst all staff members.	February 2021	Belinda Coates, Director of Clients and Strategy
	Invite a local Traditional Owner or Custodian to provide a Welcome to Country or other appropriate cultural protocol at significant events each year, such as the art opening at our Sydney office.	June 2021 (On hold in accordance with COVID-19 event restrictions)	Belinda Coates, Director of Clients and Strategy
	Continue inviting Yemurraki Egan to provide a Welcome to Country at important virtual events with over 20 people.	May 2021	Belinda Coates, Director of Clients and Strategy

Our RAP deliverables

Respect

Action	Deliverable	Timeframe	Responsibility
	Include an Acknowledgement of Country or other appropriate protocols at the commencement of important meetings.	February 2021	Belinda Coates, Director of Clients and Strategy
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.	July 2021, 2022	Belinda Coates, Director of Clients and Strategy
	Ensure that current leave policies enable staff to properly participate without barriers or scheduling conflicts.	March 2021, 2022	Margot Nicholas, National Practice Manager
	Promote and encourage participation in external NAIDOC events to all staff	July 2021, 2022	Belinda Coates, Director of Clients and Strategy

Our RAP deliverables



Opportunities

At Slattery, we believe that diversity is about celebrating everyone's differences and personal drivers. As such, we want to create opportunities which provide First Nations peoples with increased agency in fulfilling their own goals and dreams. Our actions will range from education, mentoring and employment, to procurement and supply chain reviewing. We will take time to investigate First Nations enterprises to source products and services which are relevant to our business.

Action	Deliverable	Timeframe	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 staffing to inform future employment and professional development opportunities.	December 2021	Mark Cathie, Director
	Engage with Aboriginal and Torres Strait Islander staff to consult on our recruitment, retention and professional development strategy.	January 2021	Mark Cathie, Director
	Develop and implement an Aboriginal and Torres Strait Islander recruitment, retention and professional development strategy.	June 2022	Mark Cathie, Director
	Advertise job vacancies to effectively reach Aboriginal and Torres Strait Islander stakeholders.	September 2021	Mark Cathie, Director
	Review HR and recruitment procedures and policies to remove barriers and create opportunities for Aboriginal and Torres Strait Islander participation in our workplace.	June 2021	Mark Cathie, Director
	Increase the percentage of Aboriginal and Torres Strait Islander staff employed in our workforce.	January 2023	Sarah Slattery, Managing Director

Our RAP deliverables

Opportunities

Action	Deliverable	Timeframe	Responsibility
Improve educational outcomes by providing opportunities to facilitate and empower increased Indigenous participation in higher education.	Investigate implementing a work experience program for Indigenous high school students, and/or delivering a careers information afternoon	December 2021	Belinda Coates, Director of Clients and Strategy
	Resume investigations into providing a University scholarship to an Indigenous student in collaboration with like-minded organisations	December 2021	Sarah Slattery, Managing Director
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	Margot Nicholas, National Practice Manager
	Investigate membership into companies such as Supply Nation and Kinaway.	March 2021	Margot Nicholas, National Practice Manager
	Develop and communicate opportunities for procurement of goods and services from Aboriginal and Torres Strait Islander businesses to staff.	November 2021	Margot Nicholas, National Practice Manager
	Review and update procurement practices to remove barriers to procuring goods and services from Aboriginal and Torres Strait Islander businesses.	November 2021	Margot Nicholas, National Practice Manager
	Develop commercial relationships with Aboriginal and/or Torres Strait Islander businesses.	March 2022	Margot Nicholas, National Practice Manager

Our RAP deliverables



Governance

Action	Deliverable	Timeframe	Responsibility
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.	November 2021, 2022	Belinda Coates, Director of Clients and Strategy
	Establish and apply a Terms of Reference for the RWG.	November 2021	Belinda Coates, Director of Clients and Strategy
	Meet at least four times per year to drive and monitor RAP implementation.	March, June, September, December 2021, March, June, September, December 2022	Belinda Coates, Director of Clients and Strategy
Provide appropriate support for effective implementation of RAP commitments.	Define resource needs for RAP implementation.	September 2021	Belinda Coates, Director of Clients and Strategy
	Engage our directors, senior associates and all other staff in the delivery of RAP commitments.	May 2021	Belinda Coates, Director of Clients and Strategy
	Define and maintain appropriate systems to track, measure and report on RAP commitments.	May 2021	Margot Nicholas, National Practice Manager
	Appoint and maintain an internal RAP Champion from senior management.	May 2021	Belinda Coates, Director of Clients and Strategy
Build accountability and transparency through reporting RAP achievements, challenges and learnings both internally and externally.	Complete and submit the annual RAP Impact Measurement Questionnaire to Reconciliation Australia.	September 2021, 2022	Margot Nicholas, National Practice Manager
	Report RAP progress to all staff and senior leaders quarterly.	March, June, September, December 2021, March, June, September, December 2022	Belinda Coates, Director of Clients and Strategy
	Publicly report our RAP achievements, challenges and learnings, annually.	November 2021, 2022	Belinda Coates, Director of Clients and Strategy

Our RAP deliverables

Governance

Action	Deliverable	Timeframe	Responsibility
	Investigate participating in Reconciliation Australia's biennial Workplace RAP Barometer.	May 2022	Belinda Coates, Director of Clients and Strategy
Continue our reconciliation journey by developing our next RAP.	Register via Reconciliation Australia's website to begin developing our next RAP.	September 2022	Margot Nicholas, National Practice Manager

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