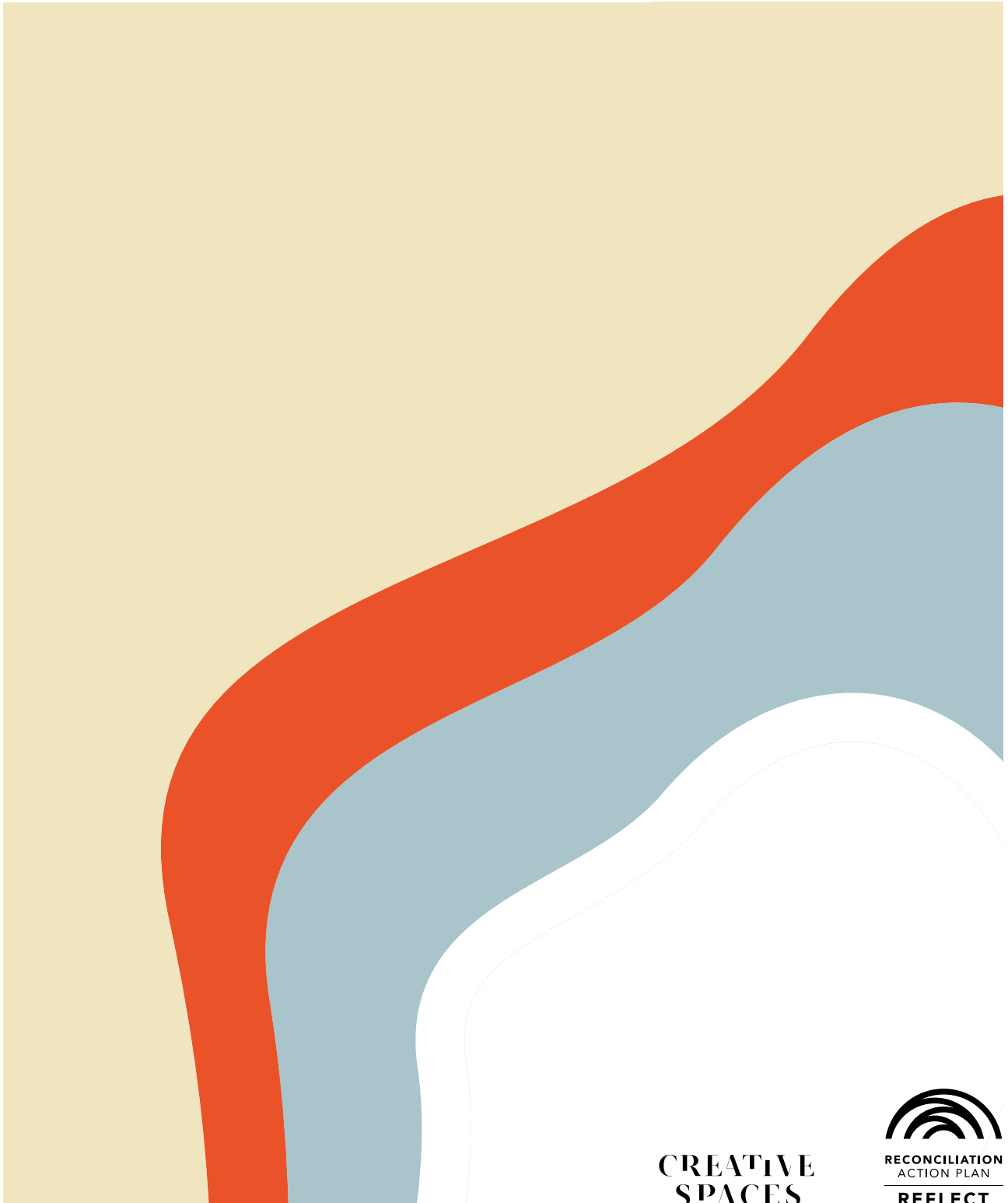


# Reflect

## Reconciliation Action Plan

February 2021 – February 2022



CREATIVE  
SPACES



We Acknowledge and respect  
Traditional Owners across Australia  
as the original Custodians of our  
land and waters, their unique  
ability to care for Country and deep  
spiritual connection to it.

We honour Elders past, present  
and emerging whose knowledge  
and wisdom has and will ensure  
the continuation of cultures  
and traditional practices.



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## Message from the Director

With ten years of building Creative Spaces we thought it was time for a little bit of reflection. Our aim has always been to create spaces that connect people with the environment, cultural places, each other, and the past. Reconciliation is the major social shift we have seen in trying to achieve this aim.

Reconciliation benefits all Australians by strengthening relationships between Aboriginal and/or Torres Strait Islander peoples and non-Indigenous peoples. The work we have done in this space has led us to recognise that for Aboriginal and/or Torres Strait Islander peoples, Australia's colonial history has been devastating. We are encouraged by the many large steps towards reconciliation that have been taken recently.

The Reconciliation Action Plan (RAP) program is one such step and that's why we have prepared the first Creative Spaces RAP; Reflect. This marks the beginning of a journey to encourage all our clients, peers and colleagues to better understand and respect the intrinsic values of culture and heritage at the heart of our industry.

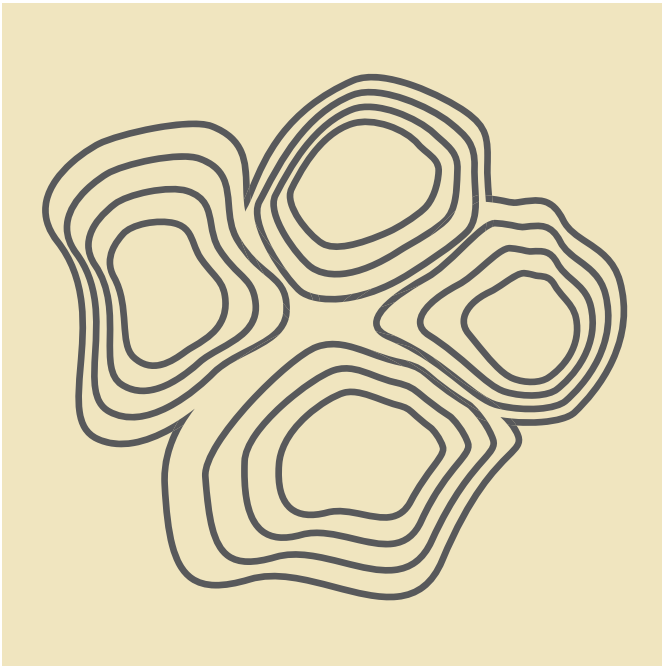
As designers of public spaces who engage with people, cultures and histories, places and built context; we seek to recognise and engage with Aboriginal and/or Torres Strait Islander people as the Traditional Custodians of the land.



A handwritten signature in black ink that reads "R Clarke".

**Rikki Clarke**

Director  
Creative Spaces



## Artwork Acknowledgement

“This artwork incorporates an Aboriginal symbol for campfire to represent the meeting of different groups to discuss ideas. It also incorporates growth rings found in trees to symbolize the evolving work that is being done to bridge the gap between cultures.”



### Kevin Wilson

Kevin is a Wangkatha man from the Goldfields region currently studying Diploma of Graphic Design at North Metropolitan TAFE. Kevin worked closely with our team to design this document, and we are grateful for his significant contribution.

The background of the slide features a series of parallel, curved stripes in a teal color against a white background. The stripes originate from the left side and curve towards the right, creating a sense of movement and depth. The stripes are of varying widths and are arranged in a way that they appear to be part of a larger, continuous pattern.

# **Our Business**



## Our Business

**Creative Spaces is a multi-award-winning signage, interpretation and exhibition design studio. We build spaces that act as “living bridges” that connect people with the environment, cultural places, each other, and the past.**

Creative Spaces currently employs six people, who work out of our office in Mount Lawley, Western Australia. Currently none of our office staff identify as Aboriginal and/or Torres Strait Islander peoples.

Creative Spaces is committed to creating inclusive and diverse spaces by encouraging and supporting our clients and audiences to expand their cultural awareness of Aboriginal and/or Torres Strait Islander peoples.



## Our RAP

**Over the years we have had the privilege of carrying out community consultation on projects to ensure Aboriginal stories and perspectives are woven into interpretation and design.**

Broader cultural shifts and the release of *Indigenous Roadmap - First Peoples: A roadmap for enhancing Indigenous engagements in museums and galleries* (a publication produced by the Australian Museum and Galleries Association and published in May 2019) have increased our awareness of the breadth of opportunities we have to contribute to the national reconciliation movement.



Implementing a RAP will strengthen our practice and build our capacity to integrate meaningful actions across all areas of our business; embedding values that underpin everything we do and laying the foundation for leadership on reconciliation within our industry.

Our RAP Working Group consists of our Director, Senior Designer and Operations Assistant. We will be meeting at least once a month to discuss the deliverables we have committed to within this document. Our Director will act as our RAP Champion, driving internal engagement and awareness of the RAP within our organisation.



## As designers we:

- » Acknowledge that our understanding of culture is often incomplete, we do not have all the answers and we are learning along the way;
- » Recognise that truth telling is part of the journey of reconciliation, and that this can often be uncomfortable;
- » Encourage our clients awareness, and will engage with identified organisations to make use of existing documents such as the *Indigenous Roadmap* for the creation of truly inclusive environments;
- » Hope to empower Aboriginal and/or Torres Strait Islander voices by embedding their values within our designed spaces;
- » Strive to work collaboratively with Aboriginal and/or Torres Strait Islander people on policies, programs, stories and exhibitions that affect social and cultural development in our community;
- » Envision and build connected meaningful and sustainable exhibitions to celebrate our differences;
- » Recognise that interpretation is a complex and dynamic interaction of physical and societal processes;
- » Understand the impact that considered design can have on an audience and strive to design spaces that integrate diverse stories that are told with respect and sensitivity;
- » Advocate for continued cultural research and inclusion;
- » Acknowledge diversity amongst communities and strive to recognise individual needs and differences in urban, regional and remote settings;
- » Are committed to using the tools we have at our disposal to help make this world a more interesting, inclusive and engaging place – where imagination can soar, and stories can be experienced.

## We seek to:

- » Listen to, and provide a platform for, the diverse voices and stories of Aboriginal and/or Torres Strait Islander peoples;
- » Engage with Traditional Custodians and their communities to ensure their values are respected in the work we do;
- » Undertake cultural awareness training and workshops;
- » Be progressive in our designs;
- » Commit to celebrating NAIDOC week and National Reconciliation week as a studio;
- » Continue to build collaborative relationships with Aboriginal and/or Torres Strait Islander individuals, consultancies and businesses;
- » Work on ongoing research into examples of successful reconciliation within our industry, e.g., through the re-interpretation of historical collections within existing museums and exhibitions;
- » Lay foundations for others to follow in the industry;
- » Respect local traditions;
- » Recognise that good consultation takes time;
- » Design for diverse groups;
- » Encourage engagement within the community to ensure community support;
- » Include cultural safety in our designs for staff and visitors;
- » Work on education and awareness with culturally sensitive material;
- » Identify progress by building measures and feedback collection into our scope of works, so that we can ensure our RAP is being implemented successfully.



The background of the slide features a series of flowing, wavy lines in a light orange or peach color against a white background. These lines create a sense of movement and depth, resembling stylized waves or perhaps a topographical map. The lines are more densely packed on the left side and become more sparse towards the right.

# **Case Studies**



# State Timber Museum

**In 2017 we were engaged by Suzanne Hunt Architect to redesign and develop the State Timber Museum exhibition in Manjimup, Western Australia.**

Community consultation took place in the form of a series of workshops with a passionate group of community members, who became known as the Reference Group. The Reference Group provided support in the form of Aboriginal stories, proofing of content, and the development and supply of other relevant media.

Aboriginal connection to the region was expanded upon in the new exhibition not only through words and images but also through the inclusion of locally-made timber objects and a soundscape recorded at dusk in a nearby forest.

Other efforts to include diverse voices included addressing contentious issues, such as the logging of old growth forests and the protests that took place in the 1980s and 90s. Both sides of the story were presented with equal weighting.

The exhibition is a major demonstrator of lessons learnt in the Timber industry – particularly around management of our natural resources. The content includes the growth of the community conscience and the impact it had on their approach to forest management.

## **Design principles:**

- » Human stories are at the centre of the narrative;
- » Incorporate broader global issues, Aboriginal and Torres Strait Islander stories and forestry practices into the interpretive content;
- » Employ Aboriginal and/or Torres Strait Islander artists to create objects that relate to Aboriginal connection to land and country;
- » Allow all voices to be heard when different issues and aspects of the industry are being discussed - visitors can then draw their own conclusion.





## Little Footprint, Big Future

**Little Footprint, Big Future is an interactive exhibition designed for children and families. The exhibition aims to empower visitors with positive, everyday actions to help the environment through hands-on experiences.**

Creative Spaces – in hand with the Northern Agricultural Catchments Council and the Western Australian Museum – worked hard to ensure that contemporary Aboriginal perspectives on land management and approved traditional ecological knowledge were incorporated into the exhibition, and used as a strong, linking theme throughout all text and activity stations. This was achieved by sourcing content locally, facilitated via the Aboriginal Participation Team.

The exhibition tells the story of western and Aboriginal natural resource management techniques side by side, working hand in hand, not as separate concepts. The caring for country concept aligns with the theme of volunteering and everyday actions that act as the core take-away message for visitors.

### **Design principles:**

- » Include local dialect translations for common words and natural resource management concepts;
- » Use local Aboriginal and/or Torres Strait Islander artwork as a basis for the graphic design throughout the space (resulting in a fresh and contemporary design language that celebrated the region);
- » Include information about traditional and contemporary land management techniques;
- » Weave Aboriginal and/or Torres Strait Islander concepts of caring for country throughout the exhibition content.







# Kaju Yatka, Kalbarri Skywalk

**Kaju Yatka is the name given to the Kalbarri Skywalk, which was opened in June 2020 to much fanfare.**

Alongside landscape architects Ecoscape, and interpretive researcher and writer Dittography, Creative Spaces developed an interpretation strategy for the site. Based on the outcomes discussed in the strategy we then worked closely with Parks and Wildlife staff to develop concepts for the interpretation. This includes a text treatment that represents the skywalk experience, orientation and interpretive signage, multimedia solutions, a Nanda interpretation area and integrated elements within pathways around the site.

In collaboration with the Nanda Advisory Group, we worked on interpretive elements that enhance the experience of the Skywalk. This was achieved through a process of discovery and exploration on site, as well as a nuanced understanding of the information provided and an acknowledgement of the park's values. Use of language (and translation), integrated into structural elements of the panels and within the interpretive content, aims to forge an emotional and intellectual connection between the natural environment and the people who visit there.

## **Design principles:**

- » Ensure artwork by local Aboriginal and/or Torres Strait Islander artists is integrated into all aspects of interpretation;
- » Include local dialect translations for common words relating to the local environment;
- » Undertake consultation with a diverse range of groups to ensure representation for all;
- » Recognise the involvement of the Nanda Advisory Group and ensure this is adequately referenced within the interpretation.

## **kaju yatka**

Text treatment, designed for the site by Creative Spaces to reflect the distinctive natural landscape that surrounds the skywalk. The colours take their inspiration from the local sandstone rock, deposited as successive layers of sand over immense stretches of time.



Detail taken from an artwork by local artist, Kayla Hampton, and used with permission by Creative Spaces.



Nanda Advisory Group.



Local flora. Images courtesy Dragonfly Media.

The background of the slide is composed of several overlapping, wavy, horizontal bands of a muted teal color against a white background. These bands create a sense of movement and depth, resembling stylized waves or layers of a landscape. The lines are smooth and fluid, curving gently across the frame.

# **Our Plan**



# Relationships



Action	Deliverable	Timeline	Responsibility
<b>Establish and strengthen mutually beneficial relationships with Aboriginal and/or Torres Strait Islander individuals and organisations.</b>	Identify Aboriginal and/or Torres Strait Islander community resources available within our local area.	May 2021.	Director.
	Investigate engagement of an Aboriginal designer for the presentation of our Reflect RAP.	February 2021.	Director.
	Research best practice and principles that support partnerships with Aboriginal and/or Torres Strait Islander stakeholders and organisations.	May 2021.	Director.
	Effective consultation takes time. Encourage clients and colleagues to allow an adequate amount of time for consultation within project schedules.	August 2021.	Director.
	Increase collaborations with Aboriginal and/or Torres Strait Islander peoples – including artists, aboriginal curators, language centres, and designers – throughout Western Australia.	October 2021.	Director.
	Create partnerships with Indigenous Entities.	September 2021.	Director.
<b>Build relationships through celebrating National Reconciliation Week (NRW).</b>	Circulate Reconciliation Australia's NRW resources and reconciliation materials to our staff.	27th May 2021 - 3rd June 2021.	Senior Designer.
	RAP Working Group members to participate in an external NRW event.	27th May 2021 - 3rd June 2021.	Senior Designer.
	Encourage and support staff and senior leaders to participate in at least one external event to recognise and celebrate NRW.	27th May 2021 - 3rd June 2021.	Senior Designer.
<b>Promote reconciliation through our sphere of influence.</b>	Identify external stakeholders that our organisation can engage with on our reconciliation journey.	April 2021.	Operations Assistant.
	Identify RAP and other like-minded organisations that we could approach to collaborate with on our reconciliation journey.	May 2021.	Operations Assistant.
	Communicate our commitment to reconciliation to all staff.	May 2021.	Operations Assistant.
<b>Promote positive race relations through anti-discrimination strategies.</b>	Research best practice and policies in areas of race relations and anti-discrimination.	June 2021.	Director.
	Conduct a review of HR policies and procedures to identify existing anti-discrimination provisions, and future needs.	June 2021.	Director.



Action	Deliverable	Timeline	Responsibility
<b>Increase understanding, value and recognition of Aboriginal and/or Torres Strait Islander cultures, histories, knowledge and rights through cultural learning.</b>	Develop a business case for increasing understanding, value and recognition of Aboriginal and/or Torres Strait Islander cultures, histories, knowledge and rights within our organisation.	September 2021.	Director.
	Commit and encourage staff to undertake cultural awareness training and workshops.	November 2021.	Senior Designer.
	Conduct a review of cultural learning needs within our organisation.	August 2021.	Senior Designer.
	Encourage our clients to open up access to their local history collections.	August 2021.	Director.
	Work the Noongar calendar into our studio planning, recognising the relevance of the seasons to our lives here in WA and as a means of promoting awareness to others.	April 2021.	Senior Designer.
<b>Demonstrate respect to Aboriginal and/or Torres Strait Islander peoples by observing cultural protocols.</b>	Develop an understanding of the local Traditional Owners or Custodians of the lands and waters within our organisation's operational area.	May 2021.	Operations Assistant.
	Ensure wording used in studio documents is 'Aboriginal and/or Torres Strait Islander peoples', and that this is consistently upheld.	May 2021.	Senior Designer.
	Encourage our clients to develop an Aboriginal interpretation policy.	July 2021.	Director.
	Demonstrate respect and honour cultural ownership and intellectual property rights, including moral rights, and obtain appropriate permissions where required.	May 2021.	Director.
	Increase staff's understanding of the purpose and significance behind cultural protocols, including Acknowledgement of Country and Welcome to Country protocols.	June 2021.	Operations Assistant.
<b>Build respect for Aboriginal and/or Torres Strait Islander cultures and histories by celebrating NAIDOC Week.</b>	Raise awareness and share information amongst our staff about the meaning of NAIDOC Week.	July 2021.	Director.
	Introduce our staff to NAIDOC Week by promoting external events in our local area.	July 2021.	Director.
	RAP Working Group to participate in an external NAIDOC Week event.	July 2021.	Director.

Action	Deliverable	Timeline	Responsibility
<b>Recommend Aboriginal led consultancy as a part of our design process.</b>	Encourage Aboriginal and/or Torres Strait Islander representation in projects to provide cultural advice and support.	July 2022.	Director.
	Ensure Aboriginal and/or Torres Strait Islander peoples oversee representation of their cultures in projects we are working on.	July 2021.	Director.
	Ensure respect for the diversity of Aboriginal and/or Torres Strait Islander cultures by following community specific cultural protocols.	October 2021.	Director.
	Encourage exhibitions to be curated by Aboriginal groups.	October 2021.	Director.
<b>Create welcoming, inclusive spaces.</b>	Explore what it means to create a Welcoming and culturally safe workplace.	April 2021.	Operations Assistant.
<b>Increase understanding and inclusion of Aboriginal and Torres Strait Islander knowledge.</b>	Respectfully ask the client if there is an aspect to the project, in relation to any design brief, that may be improved with Aboriginal and Torres Strait Islander knowledge.	May 2021.	Director.
	Ensure wording used in studio documents is 'Aboriginal and/or Torres Strait Islander peoples', and that this is consistently upheld.	May 2021.	Senior Designer.
	Always consider the reception and implications of all designs so that they are respectful to Aboriginal and Torres Strait Islander cultures.	April 2021.	Senior Designer.

# Opportunities



Action	Deliverable	Timeline	Responsibility
Improve employment outcomes by increasing Aboriginal and/or Torres Strait Islander recruitment, retention and professional development.	Investigate mutually beneficial roles for Aboriginal and/or Torres Strait Islander employment within our organisation (including traineeships or internships).	September 2021.	Director.
	Build understanding of current Aboriginal and/or Torres Strait Islander staffing to inform future employment and professional development opportunities.	September 2021.	Director.
	Develop a business case for Aboriginal and Torres Strait Islander employment within our organisation.	September 2021.	Director.
Increase Aboriginal and/or Torres Strait Islander supplier diversity to support improved economic and social outcomes.	Develop a business case for procurement from Aboriginal and/or Torres Strait Islander owned businesses.	February 2022.	Director.
	Investigate Supply Nation membership.	February 2022.	Operations Assistant.
	Make use of sites like Supply Nation to find local, Aboriginal and/or Torres Strait Islander businesses.	April 2021.	Operations Assistant.



Action	Deliverable	Timeline	Responsibility
<b>Build accountability and transparency through reporting RAP achievements, challenges and learnings both internally and externally</b>	Build feedback into our project debriefs (at the end of each project), celebrate our successes, seek advice in order to improve where projects have been challenging.	February 2022.	Senior Designer.
	Complete and submit the annual RAP Impact Measurement Questionnaire to Reconciliation Australia.	30 Sept 2021.	Director.
<b>Establish and maintain an effective RAP Working Group (RWG) to drive governance of the RAP.</b>	Form a RWG to govern RAP implementation.	May 2021.	Senior Designer.
	Draft a Terms of Reference for the RWG.	June 2021.	Senior Designer.
	Establish Aboriginal and/or Torres Strait Islander representation on the RWG.	June 2021.	Senior Designer.
<b>Provide appropriate support for effective implementation of RAP commitments.</b>	Identify ways of collecting feedback and monitoring successful implementation of Creative Space's RAP.	May 2021.	Director.
	Define resource needs for RAP implementation.	June 2021.	Operations Assistant.
	Engage senior leaders in the delivery of RAP commitments.	May 2021.	Operations Assistant.
	Define appropriate systems and capability to track, measure and report on RAP commitments.	August 2021.	Operations Assistant.
<b>Continue our reconciliation journey by developing our next RAP</b>	Register via Reconciliation Australia's website to begin developing our next RAP.	November 2021.	Senior Designer.



**Contact**

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