



Innovate Reconciliation Action Plan

October 2021 – October 2023

*Pictured: Hand carved Worrwurr (Owl) by
Judy Manany and Susan Dju'l'djul, Elcho
Island Arts, 2021*

 **koskela**


**RECONCILIATION
ACTION PLAN**

INNOVATE

Our vision for reconciliation

At Koskela, we aim to play our part in creating a future where all Australians are united by our shared histories and walk together towards a better, fairer, and more compassionate future. To achieve this, the cultures, histories, and rights of Aboriginal and Torres Strait Islander peoples must be understood, recognised, and respected.

We would like to see all Australians celebrate that our nation and its First Peoples represent the oldest living cultures on the planet. We believe that our role is not to determine the future of First Nations Australia but to support and partner with Aboriginal and Torres Strait Islander communities so they can determine and create their own future.

Pictured: Judy Manany, Elcho Island Arts, 2019



CEO statement



Pictured: Sasha Titchkosky, Ceo Koskela and Mavis Ganambarr, Elcho Island Arts, 2019

It is my firm belief that Australia’s First Nations history and wisdom should be acknowledged and embraced by all Australians. It is integral to our nation’s story and something we should all be proud of.

Koskela views its role as a change maker, not only in our industry, but also with our wider community. We have for the last 12 years used our design skills and connection with our customers and market to build bridges, drive conversations and to create awareness about First Nations cultures.

The commitments and actions outlined in our second Innovate RAP reflect this role. While there is still much more to be done, it has been encouraging to see greater awareness and willingness to embrace First Nations connections to place and Country being reflected in more projects we are involved in.

We believe it’s important to acknowledge the historical truth of our country and support the leadership of First Nations people in addressing the complex challenges and issues that affect their communities. We support the principles of the Uluru Statement from the Heart.

We look forward to working in partnership with First Nations organisations and communities to bring our RAP to life and to continue advocating for greater recognition of First Nations’ cultures.

Sasha Titchkosky CEO & Co-Founder



Our Business

Koskela’s core business is the design and manufacturing of Australian furniture and lifestyle products. Koskela is committed to exceptional design, manufacturing in Australia and championing social enterprise.

Koskela is Sydney’s greatest design hub, located in a 2000m² 100-year-old warehouse in Rosebery – we proudly sell Australia’s largest range of Australian made and ethically produced homewares, furniture, lighting, art, and juniors. We also have a commercial arm of the business that works with leading corporate clients and learning providers. We deliver considered, bespoke solutions and products to interior designers and architects.

In 2017 Koskela became a Certified B Corporation and part of the global movement of people using business as a force for good. We believe in more than the bottom line and want to be remembered for our commitment to have a positive impact. In 2021 Koskela also achieved ISO 9001: 2015 Quality Assurance and ISO 14001: 2015 Environment Management certification. This certification provides independent verification to our stakeholders and customers that Koskela is committed to quality and improving environmental performance.

Koskela strives to tread as lightly as possible on the natural world. We consider our impact on the planet in the way our products are made and what goes into them, as well as in the way we do business.

We source the very best materials with our focus on sustainability being imperative. We craft furniture and homewares in a way that is kinder to the environment and the people behind it. We strive to minimise our footprint on the planet and when possible, upcycle and repurpose fabrics and materials.

Pictured: Team Koskela, 2019



Pictured: Waan (Crow) weavings by Yinarr Maramali, 2020

This is constantly evolving – as we embrace new technology, processes, and materials when they become available. We are committed to taking new steps every year.

We make sure our products are made in a way that does not impact the health and wellbeing of the workers making them.

All Koskela pieces are proudly crafted to order in Australia using quality materials and innovative techniques. Koskela is proudly Australian owned and made. We know how all our products are made and we have a close relationship with the people who make them. We have the joy of working with some of the world’s best manufacturers right here in Australia – true masters of their craft.

We are deeply committed to social enterprise – using our design skills to empower Australian Aboriginal and Torres Strait Islander artists and artisans to create new contemporary design products.

From 2017 onwards 1% of all Koskela product sales will go towards developing more of these products with additional Australian Aboriginal and Torres Strait Islander communities. This allows the artists to continue to live a life they have chosen to lead, maintaining their traditional practices by creating an alternate income source, independent of any Government funding. This all started with Yuta Badayala in 2009, the first ever collaboration between a design company and Aboriginal and Torres Strait Islander weavers. A finalist in the Rigg Design Prize and IDEA Award shortlisted, this lighting and furniture range was exhibited at Milan Design Week, The National Gallery of Victoria, GOMA, The Powerhouse Museum as well as many works being specifically commissioned for countless office environments, including Qantas HQ as well as the acclaimed Noma restaurant in Copenhagen. Koskela has a firm belief that Australia’s unique Aboriginal and Torres Strait Islander cultures need to be celebrated and acknowledged.

Koskela currently employs 28 people across its commercial and retail divisions. 25 of these roles are full-time, and 3 are part-time. We currently have 1 Aboriginal staff member.

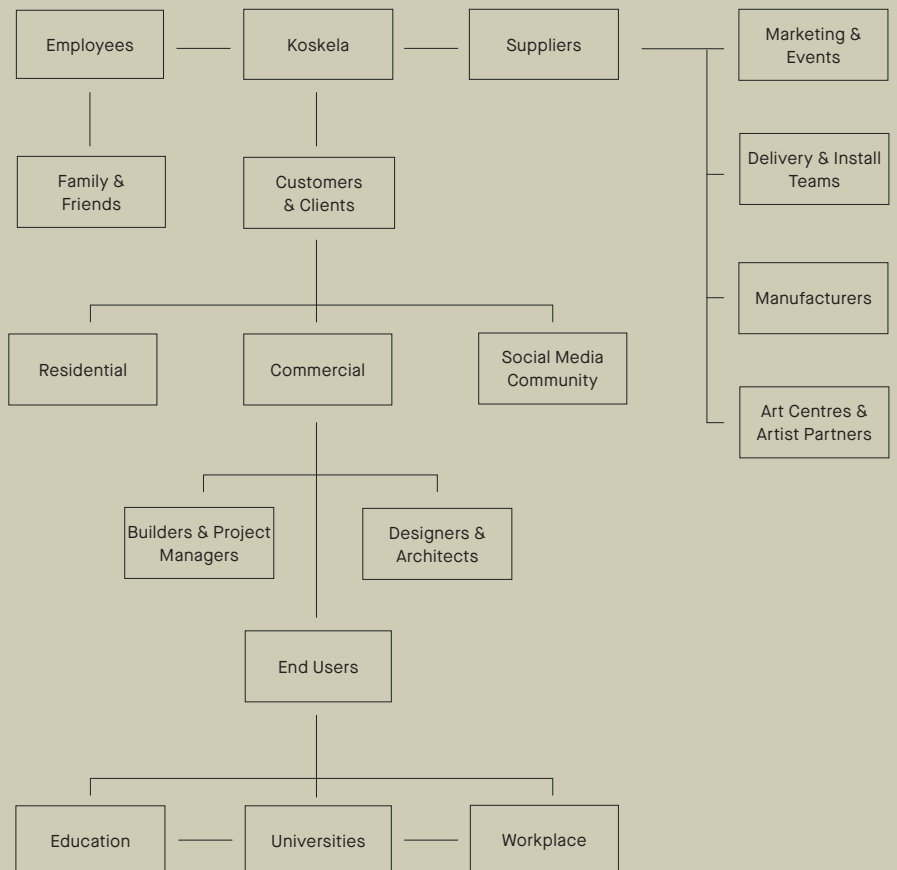
Koskela is currently located on Gadigal Country in Rosebery, Sydney NSW, however we will be moving on to Cammeraygal Country by the end of 2021. Our core business is conducted in NSW, however we also work with commercial clients in VIC, QLD and WA. Koskela has 1 office location: 1/85 Dunning Ave, Rosebery NSW 2018.



Koskela's Sphere of Influence

Koskela works with a range of stakeholders within the retail and commercial space. We have identified our sphere of influence by categorising our stakeholders into sections that recognise where, as a business, we can actively engage our suppliers, customers, clients and employees in positive discussions about reconciliation.

Pictured: Zoe Sims, Koskela and Tegan Murdock, Ngumpie Weaving, 2020



Our RAP

We feel we need to develop a RAP to outline the objectives of the work that we do with Aboriginal and Torres Strait Islander owned and governed Art Centres and artist partners, further a path to reconciliation and make sure we continue to develop and grow deliverables in this area. Koskela recognizes that reconciliation is mutually beneficial for Aboriginal and Torres Strait Islander and non-Indigenous Australians and believe that through social impact we can make a difference.

Our First Nations Impact Specialist, Zoe Sims, manages Koskela's Social Impact projects, and will be the RAP champion. Koskela Directors (and owners) Sasha Titchkosky and Russel Koskela will be working alongside Zoe Sims on the RAP Working Group (RWG). In addition, Alex Fishburn Marketing Manager, Shoshi Port Contracts Coordinator and Marnee Fox Interior Stylist will be involved as active members of the RWG. Externally, Yorta Yorta woman Chloe Little has joined the RWG. Koskela began working with Chloe Little in 2019 and welcome her wealth of knowledge and understanding of the reconciliation process in Australia as Senior Program Support Officer and a RAP Champion for the National Disability Insurance Scheme.

Mavis Ganambarr, Elcho Island Arts, 2018





In 2019 we welcomed our first Aboriginal and/or Torres Strait Islander employee, Zoe Sims. Zoe is a proud First Nations woman and member of our Impact and Sustainability team. Zoe champions our on-going cultural competence programs in addition to Koskela's RAP, prompting important conversations within our team and driving First Nations design facilitation to our clients.

When Koskela Directors Sasha Titchkosky and Russel Koskela left corporate careers to create Koskela they wanted to create a company that represented their values and had a purpose bigger than the mere pursuit of profits. Koskela has a firm belief that Australia's unique Aboriginal and Torres Strait Islander cultures need to be celebrated and acknowledged.

Koskela has been partnering with Aboriginal-owned and governed community art centres and artists since 2009 when we created Yuta Badayala with artists from Elcho Island Arts. Koskela now has lighting collaborations with Durrmu Arts, Tjanpi Desert Weavers, Milingimbi Arts and Culture, Bula'Bula Arts, Elcho Island Arts, Moa Arts, Ngarrindjeri Cultural Weavers and Numbulwar Numburindi Arts as well as our ongoing relationships with Jilamara Arts, Warlukurlangu Artists of Yuendumu, Tangentyere Artists, Yarrenyty Arltere, Erub Arts, Mimili Maku, Waralungku Arts, Buku-Larrnggay Mulka Centre, Ernabella Arts, Ikuntji Artists, Iwantja Arts, Maningrida Arts and Culture, Minyma Kutjara, Ngukurr Arts, Ninuku Arts, Papulankutja Artists, Papunya Tjupi Arts, Spinifex Hill Artists, Warakurna Artists, Ku Arts, Warmun Art Centre – all Aboriginal and Torres Strait Islander owned and governed Art Centres.

We also partner with Aboriginal owned and operated businesses and from 2019 have developed new relationships and opportunities with Kapata Dreaming, Ngumpie Weaving, Jamie-Lea Trindall, Sooty Welsh and Yinarr Maramali.

Koskela is embarking on our second Innovate RAP, as we continue to foster and develop relationships with Aboriginal and Torres Strait Islander art centre partners and artists through our social impact work.

Our first RAP (Innovate) reflected our extensive partnerships with Indigenous-owned arts organisations in Northern Territory, Queensland, South Australia, as well as our support of NAIDOC and National Reconciliation Week and other calendar events, and our internal cultural awareness opportunities. For our new RAP, we have broadened partnerships to include collaborations, exhibitions and product development with NSW-based Aboriginal artists and arts organisations. We have also had a First Nations Impact Specialist as our RAP champion since 2020, and this significant role has seen our Cultural Competency program for both staff and clients develop and expand.



Pictured: Koskela employees, Todd Sidery, Zoe Sims, Kamelia Halim and Sasha Titchkosky at the launch of Ngalya at Tarnanthi, 2019

Overview of key achievements, challenges and learnings of the past 2 years

Koskela continues to broaden and strengthen our social impact capacity within the retail and commercial spaces. In 2019 we launched Learn by Koskela, a furniture solution for contemporary learning spaces in primary and secondary schools. As part of this launch, Koskela has proudly partnered with Macleay Valley Workplace Learning Centre (MVWLC), donating 1% of revenue (roughly 10 percent of profits) to their Ginda Barri (Happy Place) program, which looks to support student mums through their education journeys. In 2020 we re-launched the Koskela Gallery, dedicating the space to works from Aboriginal and Torres Strait Islander artists and community art centres. Our exhibition program aims to increase the visibility and accessibility of First Nations art by showcasing talent from across the continent. We present 6 exhibitions annually, running for 6 weeks apiece.

Over the last two years, Koskela has focused on diversifying income streams for First Nations artists and art centre partners through our gallery space, product development and bespoke opportunities. Whilst making great strides fulfilling our First Nations procurement deliverables including new partnerships, exhibition opportunities and onboarding our first Aboriginal team member, we have yet to formalize our cultural learning and recruitment, retention and professional development strategies, which are now a priority in our second Innovate RAP.

Much of our learnings stem from our First Nations design facilitation projects. As a team, we continue to reflect on how best to create a mutually beneficial environment for our clients and First Nations artists. Our biggest takeaways include:

- Involve the artist/s as early as possible during concept development
- Have all parties in the room and actively involve the client throughout the process
- Connect the project with the client's Reconciliation Action Plan when possible
- Invest in properly documenting the story of the collaboration so that it lives on after the project team have moved on

Koskela is excited to embark on new First Nations design collaborations and look forward to applying our learnings to strengthen our social impact outcomes and learning opportunities both within the team and to our clients.



Case Study 1: Reflection Pods for Westpac, Sydney

Pictured: ©MHP

The joint artist statement from Helen Ganalmirriwuy, Susan Balbunga, Helen Milminydjarrk, Zelda Wurigir, Elizabeth Rukarriwuy and Abigail Mundjala refers to a fruitful partnership between two art centres:

“Weaving has a long history in Yurrwi (Milingimbi) and the recent large-scale project in collaboration with Koskela brought dharrrwa yolgnu (lots of people) together. Some of us are family and some Yolgnu (people) we didn’t know, some of us have been weaving for a long time and a few are just starting to learn, we are from different clans and live in different camps but all of us are working together.”

In total 21 Aboriginal and Torres Strait Islander artists worked on the project. It took the artists three months to complete. The benefits of a large-scale project such as this are immeasurable. Not only does it provide guaranteed income, it also galvanises the artists and piques the interest of younger generations. The bolstered tradition of weaving helps to carry forward the Yolgnu gurrutu (Yolgnu kinship system). “Gurrutu is key to the strong intricate fabric of Yolgnu culture,” says Rosita Holmes, Milingimbi Arts coordinator.

The artists’ statement also speaks to this: We come to the art centre every morning doing djama (weaving work). Going home keep doing djama 5, 6, 7 o’clock lights on now. 8, 9 o’clock. At the wanga (home) the grandchildren are helping collecting firewood and roots, bark and leaves (used for dyeing natural fibres). This is how they learn their culture and law.

On the community hub floor for Westpac’s refurbished Kent Street headquarters in Sydney is a unique Aboriginal art installation that took many hands and minds to bring together.



Pictured above and below: ©MHP

The three immense woven structures are known as the Reflection Pods, with the largest spanning over three metres. The Reflection Pods are a highlight of the Kent Street overhaul, representing the bank's strong commitment to their Reconciliation Action Plan. The concept and design of the Reflection Pods was developed by Lucy Simpson, a proud Yuwuaalaraay woman and the Director of Gaawaa Miyay Designs. Her proposal was inspired by convergence, continuity and referenced the strong women and saltwater story of matriarchal Sydney and the importance of community, making and knowledge transfer.

Koskela came on board to realise this vision, alongside Elcho Island Arts and Milingimbi Arts and Culture. Koskela started working with the Yolngu weavers from Elcho Island Arts in 2009 to develop a series of pendant lights known as Yuta Badayala. The phenomenal success of this collaboration cemented Koskela's commitment to working with Australian Aboriginal and Torres Strait Islander communities and has led to several more collaborations with Aboriginal and Torres Strait Islander owned and run art centres throughout Australia. Koskela now allocates 1 percent of profits (roughly 10 percent of revenue) towards developing these social enterprise projects, and part of this fund was put towards the Reflection Pods.

According to Lucy Simpson, Aboriginal and Torres Strait Islander design is the amalgamation of beauty, functionality, and story, and in this regard the Reflection Pods are an outstanding success. They function just as intended – Westpac staff are able to see if one is available at a glance and enjoy some peace and quiet in an open-plan environment. Beyond functionality however, they are an incredible art installation and a wonderful example of the strength of community, connectedness and continuity celebrated across all Aboriginal nations – from Sydney Harbour all the way up to Arnhem Land.



Case Study 2: The Alice Series



Pictured: The Alice Series at Maker's Dozen, 2019

Koskela partnered with the Centre for Appropriate Technologies (CfAT) to manufacture the Alice Series. The first project using this range is the Maker's Dozen food court, which is within the Kengo Kuma designed Market Hall building at Darling Square, Sydney.

CfAT is an Aboriginal-owned and Supply Nation certified business based in Alice Springs, which works to develop the skills and experiences of people living in regional and remote areas. Through their understanding of remote people and place, CfAT also creates economic opportunities across the Alice region, enabling greater self-reliance for people living in the Red Centre.

“Through our relationship with Lendlease, the Centre for Appropriate Technology (CfAT) worked with Koskela to prototype and manufacture a range of furniture for Lendlease’s Darling Square redevelopment. CfAT is an Aboriginal owned and controlled company, with a metal fabrication workshop in Alice Springs that employs local Aboriginal tradesmen. Our workshop fabricates a lot of different products, and we are currently investing in our capability to manufacture furniture. We were proud to work with Koskela to produce the furniture range as we gained skills and experience, especially in using our CNC bender machinery to bend the steel frames. Working with Koskela is a fantastic opportunity for us to showcase what we can do and to provide local Aboriginal people with trades skills and employment opportunities.”

Lucy Ayre / Chief Operating Officer / Centre for Appropriate Technology

During the creation of the Alice Series, a few members of the Design team travelled to the Red Centre to visit CfAT’s Enterprise Workshop. Here they were able to work together and overcome a few issues with the workshop’s new machinery. Opportunities like this – to connect on Country, lay the foundations for long-term



Image courtesy of The Centre for Appropriate Technology (CfAT), ©Lisa Hatz Photography

business partnerships and further facilitate meaningful exchanges of information between people from different parts of the country.

“In all the work we do, connections with our manufacturers are key, this project, working with CfAT an Aboriginal and Torres Strait Islander owned and run for profit manufacturing facility in Alice Springs, these relationships are particularly special to us. So often when creating furniture in large volumes, when looking at a beautifully finished product, it’s easy to forget that each and every piece passes through many highly skilled hands during the process of production. We wanted to explore ways for the personality of the maker to be expressed in the final product. Common practice when welding metal parts together is to grind back and polish the welds, so they’re not seen, with this seating range we decided to leave the welds exposed and on show, a mark of the maker who created the piece, the craftsman’s signature.”

Todd Sidery / Industrial Designer / Koskela

Koskela is deeply committed to social impact and the Alice Series is a reflection of that. The Market Hall project range has enabled an up-skilling of the workforce and the investment in new bending machinery for CfAT. From the launch of the Makers Dozen precinct CfAT has already manufactured 372 products including:

- 195 chairs
- 72 stools
- 105 tables



“Koskela was the ideal partner for The Centre for Appropriate Technology (CfAT) – bringing deep design skills and knowledge of the interiors business to help scale CfAT’s operations sustainably. Koskela’s belief that great design can be used to effect social change aligns closely with Lendlease’s commitment to its Elevate Reconciliation Action Plan.”

Seamus McCartney / Head of Creative Strategy, Place and Urban Insights / Urban Regeneration, Lendlease



Case Study 3: Ngalya

*Pictured: Cynthia Burke, Warakurna Artists,
2019*

Ngalya (meaning together in Darug) is a collection that celebrates the 10 year anniversary of social impact work between Koskela and Aboriginal and Torres Strait Islander communities. The collection of collaborative lighting designs between designers Koskela and six Aboriginal and Torres Strait Islander art centres – Bula’Bula Arts, Durumu Arts, Milingimbi Art and Culture, Moe Arts, Ngarrindjeri Weavers, and Tjanpi Desert Weavers – highlights the innovation and contemporary transformations taking place in Indigenous fibre arts and cultures across Australia.

Ngalya is a lighting collection that has been designed for both commercial and residential customers and environments. This range of lighting aims to provide Indigenous weavers with an additional stream of income from their work and to introduce new and compelling ‘art products’ into contemporary interiors.

2019 marks a decade since Koskela first began working with, and learning from, the weavers of Elcho Island Arts on Yuta Badayala (meaning, In a New Light in Yolgnu Matha). Ngalya celebrates and expands this spirit of collaboration and knowledge exchange through the development of new illuminated woven forms. Ngalya seeks to physically and conceptually illuminate these profound objects, allowing them to be seen anew.

All the products in Ngalya are hand woven using locally harvested plant fibres and natural, hand-made dyes. The collection, preparation and weaving of the fibres are all labour intensive processes: harvesting the plants, driving the boat, stripping the leaves, digging up and peeling the roots for dye, soaking the leaves, boiling the pot, drying the fibres all happens before the weaving commences, and are an integral part of production and maintains cultural practices.

All these processes support Aboriginal and Torres Strait Islander-determined care for country and environmental management practices.

The lightweight frames upon which the artists weave are designed by Koskela and made by small Australian manufacturers, who are committed to their trades and often the last of their trade operating in Australia.





Product: Batjbarra (scoop) and Madjirr (string)

Art Centre: BULA'BULA ARTS

Location: Ramingining

Language: Yolngu Matha

In Ramingining, batjbarra (scoop) are woven to gather Rarrgi/Rakayi (water chestnuts). Here, a series of batjbarra by the women of Bula'Bula Arts have been reinterpreted, illuminated and suspended.

Madjirr is the Dhuwa word for string, and the form is inspired by the making of bush string and bags.

Pictured: Ragudha (mud mussel), Milingimbi Arts & Culture



Product: Nerrim Wurity (making it together)

Art Centre: DURRMU ARTS

Location: Peppimenarti, NT

Language: Murrinh Patha, Ngan'gikurrunggurr, Kriol

Nerrim Wurity is a new iteration of Ngan'gikurrunggurr fibrecraft, inspired by yerrgi (pandanus) circular sunmats and twined, conical 'airbell' baskets.

In Nerrim Wurity these objects have been reinterpreted as a series of overlapping circular and elliptical panels, allowing intergenerational groups of weavers to experiment with new and old techniques, & collaborate together on one object. Artist Regina Pilawuk Wilson states: "one is like a mat, other is like that airbell basket, that long one, that one we lost; this is old and new weaving together."

Pictured: Russel Koskela and Sasha Titchkosky, founders of Koskela



Product: Yutu Dugitj (to grow together)

Art Centre: MILINGIMBI ART AND CULTURE

Location: Yurrwi

Language: Yolngu Matha

Yutu Dugitj can be translated as both ‘a seed growing’ or ‘a grey hair sprouting’. Margaret Gamuti explains that Yutu Dugitj is also a metaphor for the senior and young women coming together at their art centre. This form is based on the rāgudha (mud mussel); a nutritious source of food that grows at the base of the mangrove plants in and around Yurrwi.

Pictured: Batjbarra (scoop), Bula'Bula Arts



Product: Taimer (stingray)

Art Centre: MOA ARTS

Location: Mua Island

Language: Kala Lagaw Ya

The artists of Moa Arts are inspired by maalu (the sea that belongs to the land) and its creatures. For Ngalya, the Moa artists and Koskela designers have developed two forms based on the majestic Eagle Ray, and smaller blue spotted stingray.

Pictured: Taimer (stingray), Moa Arts



Product: Piti Wiru/Wirra Walykumunu (Beautiful Bowl)

Art Centre: TJANPI DESERT WEAVERS

Location: NPY/APY Lands

Language: Pitjantjatjara and Yankunytjatjara

Wirra and piti are carved wooden carrying vessels utilised daily by women from the Ngaanyatjarra, Pitjantjatjara and Yankunytjatjara (NPY) lands. This woven interpretation of the forms embodies the Tjanpi artists' innovative approach to contemporary fibre art and connection with past traditional practices and meaning.

Pictured: Piti Wiru/Wirra Walykumunu (beautiful bowl), Tjanpi Desert Weavers



Product: Ku:yitapari (fish trap lamp)

Art Centre: NGARRINDJERI CULTURAL WEAVERS

Location: The Coorong, SA

Language: Ngarrindjeri

Ngarrindjeri weavers Aunty Ellen Trevorrow, Aunty Noreen Kartinyeri and Bessie Rigney have transformed their sculptural coiled sedge weaving into organic vessels for light. The weavers' Ku:yitapari (fish trap) forms are made from fine bundles of freshwater sedge grasses; they are bound by a single reed, used to wrap the core and bind the coils as the trap is woven. The freshwater rushes that once grew in abundance along the Coorong have been decimated by environmental degradation and a rising salt water table.

The Ngarrindjeri weavers collect the rushes around the lakes, rivers and the Coorong areas on the Ngarrindjeri country and are crucial to the sustainable land management of the sedge harvest.

Pictured: Ku:yitapari (fish trap lamp), Ngarrindjeri Cultural Weavers

Relationships



Pictured: Mavis Ganambarr, Elcho Island Arts and Sasha Titchkosky, Koskela, 2019

Fostering respectful, meaningful relationships between Aboriginal and Torres Strait Islander peoples and non-Aboriginal and Torres Strait Islander people is at the heart of Koskela's ethos. We believe collaborations with Aboriginal and Torres Strait Islander organisations and their members, conceived, and executed with respect, sensitivity and understanding, are a tangible path to further reconciliation. Such collaborations and partnerships encourage the sharing of knowledge, perspectives and stories, allowing Aboriginal and Torres Strait Islander voices to be heard and reach new listeners.

Our Social Impact division aims to develop respectful, ethical business relationships with Aboriginal and Torres Strait Islander peoples from a wide range of communities and art centres, developing economic opportunities that in turn foster relationships between Aboriginal and Torres Strait Islander peoples and non-Aboriginal and Torres Strait Islander peoples.

Action	Deliverable	Timeline	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.	July 2022	First Nations Impact Specialist
	• Further embed engagement plan to work with Aboriginal and Torres Strait Islander stakeholders and organisations within our team business plans.	September 2022	First Nations Impact Specialist
Build relationships through celebrating National Reconciliation Week (NRW).	• Circulate Reconciliation Australia's NRW resources and reconciliation materials to our staff.	May 2022, 2023	First Nations Impact Specialist
	• RAP Working Group members to participate in an external NRW event in their local community.	27 May - 3 June 2022, 2023	First Nations Impact Specialist
	• Encourage and support staff and senior leaders to participate in at least one external event to recognise and celebrate NRW.	27 May - 3 June 2022, 2023	Director
	• Organise at least one NRW event each year.	27 May- 3 June, 2022, 2023	First Nations Impact Specialist
	• Register all our NRW events on Reconciliation Australia's NRW website.	May, 2022, 2023	Marketing Manager
	• Feature a curated range of First Nations social impact products and dedicated NRW banner across the home page of our website.	27 May - 3 June 2022, 2023	Marketing Manager
	• Merchandise the Koskela showroom to showcase and highlight our First Nations artists and product collaborations to our customer base including NRW official posters and signage.	27 May - 3 June 2022, 2023	Interior Stylist
	• Post or share relevant NRW resources across our social media channels daily.	27 May - 3 June 2022, 2023	Marketing Manager
Promote reconciliation through our sphere of influence.	• Implement strategies to engage our staff in reconciliation.	May, 2022, 2023	First Nations Impact Specialist
	• Communicate our commitment to reconciliation publicly.	May, 2022, 2023	Marketing Manager

Action	Deliverable	Timeline	Responsibility
	<ul style="list-style-type: none"> Explore opportunities to positively influence our external stakeholders to drive reconciliation outcomes. 	May, 2022	Contracts Coordinator
	<ul style="list-style-type: none"> Collaborate with RAP and other like-minded organisations to develop ways to advance reconciliation. 	April, 2022, 2023	First Nations Impact Specialist
	<ul style="list-style-type: none"> Develop and implement a permanent feature on the Koskela website, spotlighting one of our First Nations artists, art centre partners, collaborations, or products monthly. 	June, 2022	Marketing Manager
	<ul style="list-style-type: none"> Host 2x Social Impact information sessions for our customer base. 	July, 2022, 2023	First Nations Impact Specialist
	<ul style="list-style-type: none"> Consider developing automated email responses during out of office hours which include appropriate First Nations greetings. 	October, 2022	Marketing Manager
	<ul style="list-style-type: none"> Create a First Nations resources template to respond to Social Impact customer enquiries. 	October, 2022	Interior Stylist
	<ul style="list-style-type: none"> Engage commercial clients, suppliers, and manufacturers in positive discussions around their reconciliation journey via weaving workshops and gallery tours. 	August, 2022	Contracts Coordinator
	<ul style="list-style-type: none"> Develop and install signage for Social Impact products and ranges within our showroom to communicate the purpose, meaning and outcomes of our collaborations with Aboriginal and Torres Strait Islander artists, art centre partners and businesses. 	August, 2022	First Nations Impact Specialist
	<ul style="list-style-type: none"> Investigate and develop a partnership with a First Nations manufacturer e.g. Centre for Appropriate Technologies (CfAT). 	November, 2022	Contracts Coordinator
	<ul style="list-style-type: none"> Provide links to Reconciliation Australia’s website to all commercial clients, suppliers, and manufacturers 	November, 2021	Contracts Coordinator

Action	Deliverable	Timeline	Responsibility
Promote positive race relations through anti-discrimination strategies.	<ul style="list-style-type: none"> Conduct a review of HR policies and procedures to identify existing anti-discrimination provisions, and future needs. 	May 2022, 2023	First Nations Impact Specialist
	<ul style="list-style-type: none"> Review, maintain and communicate an anti-discrimination policy for our organisation. 	October, 2022	Director
	<ul style="list-style-type: none"> Engage with Aboriginal and Torres Strait Islander staff and/or Aboriginal and Torres Strait Islander advisors to consult on our anti-discrimination policy. 	September, 2022	Director
	<ul style="list-style-type: none"> Educate all staff including senior leaders on the effects of racism. 	March, June, September, December, 2022, 2023	First Nations Impact Specialist
	<ul style="list-style-type: none"> Develop and install signage for Social Impact products and ranges within our showroom to communicate the purpose, meaning and outcomes of our collaborations with Aboriginal and Torres Strait Islander artists, art centre partners and businesses. 	August, 2022	First Nations Impact Specialist
	<ul style="list-style-type: none"> Actively utilise our social media platforms to promote positive race relations by distributing resources and spotlighting First Nations voices and social media accounts. 	September, 2022	Marketing Manager
Explore and develop relationships with Aboriginal and Torres Strait Islander climate initiatives to deepen our understanding of intersectional environmentalism and further support climate justice.	<ul style="list-style-type: none"> Investigate Firesticks Alliance and other First Nations climate initiatives 	March, 2022	Marketing Manager
	<ul style="list-style-type: none"> Engage with Seed Mob via social media and explore opportunities to collaborate on future climate campaigns 	August, 2022	Marketing Manager



Respect



Koskela aims to encourage all Australians to listen to, and learn the history of Aboriginal and Torres Strait Islander peoples, from their perspective. Koskela aims to encourage all Australians to listen to, and learn the current experience of Aboriginal and Torres Strait Islander peoples, through their voices. We aim to act as a conduit for these perspectives and voices, to increase the engagement of non-Aboriginal and Torres Strait Islander Australians with Aboriginal and Torres Strait Islander peoples and cultures.

Our goal is to bridge cultural differences through the recognition and celebration of Aboriginal and Torres Strait Islander arts and cultures, contributing to meaningful reflections on our shared histories.

Our Social Impact division exists to further reconciliation by connecting our staff and clients with Aboriginal and Torres Strait Islander peoples and cultures through the development and promotion of cultural protocols, education, awareness and learning opportunities, and an acknowledgement of Aboriginal and Torres Strait Islander cultures and histories within all levels of the business.

Pictured: Mavis Ganambarr and Judy Manany, Elcho Island Arts, Sasha Titchkosky, Koskela and kids, 2019

Action	Deliverable	Timeline	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.	June, 2022	First Nations Impact Specialist
	• Consult local Traditional Owners and/or Aboriginal and Torres Strait Islander advisors on the development and implementation of a cultural learning strategy.	March, 2022	First Nations Impact Specialist
	• Formalize our cultural learning strategy including cultural onboarding process for new staff and living cultural protocols document.	September, 2022	First Nations Impact Specialist
	• Provide opportunities for RAP Working Group members, HR managers and other key leadership staff to participate in formal and structured cultural learning.	June, 2022	First Nations Impact Specialist
	• Dedicate 1 team outing per quarter to cultural learning activity e.g., Tribal Warrior Cruise, Bangarra Dance Concert, screening a film etc.	October, 2021, 2022	First Nations Impact Specialist
	• Develop a library of First Nations links and resources for the Koskela website.	September, 2022	Marketing Manager
	• Encourage staff to engage with Aboriginal and Torres Strait Islander film, literature, and media through creating as Koskela Culture Club	August, 2022	First Nations Impact Specialist
	• Actively utilise our social media platforms to promote positive race relations by distributing resources and spotlighting First Nations voices and social media accounts.	September, 2022	Marketing Manager
Demonstrate respect to Aboriginal and Torres Strait Islander peoples by observing cultural protocols.	• Increase staff’s understanding of the purpose and significance behind cultural protocols, including Acknowledgement of Country and Welcome to Country protocols.	November, 2021, 2022	First Nations Impact Specialist
	• Review, implement and communicate a cultural protocol document, including protocols for Welcome to Country and Acknowledgement of Country.	September, 2022	First Nations Impact Specialist
	• Invite a local Traditional Owner or Custodian to provide a Welcome to Country or other appropriate cultural protocol at significant events each year.	July, 2022, 2023	First Nations Impact Specialist

Action	Deliverable	Timeline	Responsibility
	<ul style="list-style-type: none"> • Include an Acknowledgement of Country or other appropriate protocols at the commencement of important meetings. 	March, 2022	Director
	<ul style="list-style-type: none"> • Investigate and adopt Australia Post’s recommendation to include First Nations Place Names in Australian Postal Addresses 	October, 2022	Interior Stylist
	<ul style="list-style-type: none"> • Include an Acknowledgement of Country on email signatures 	March, 2022	Marketing Manager
	<ul style="list-style-type: none"> • Purchase and display an Acknowledgement of Country plaque in our showroom 	July, 2022	First Nations Impact Specialist
Build respect for Aboriginal and Torres Strait Islander cultures and histories by celebrating NAIDOC Week.	<ul style="list-style-type: none"> • RAP Working Group to participate in an external NAIDOC Week event. 	July, 2022, 2023	Interior Stylist
	<ul style="list-style-type: none"> • Review HR policies and procedures to remove barriers to staff participating in NAIDOC Week. 	June, 2022	Director
	<ul style="list-style-type: none"> • Promote and encourage participation in external NAIDOC events to all staff. 	July 2022, 2023	First Nations Impact Specialist
Recognise, celebrate, and promote a range of events in the Aboriginal and Torres Strait Islander art and design industry to our sphere of influence.	<ul style="list-style-type: none"> • Create engaging awareness campaigns via social media around International Day of Indigenous Peoples, the National Aboriginal and Torres Strait Islander Art Award, Darwin Aboriginal Art Fair, Cairns Indigenous Art Fair and Desert Mob, Araluen Art Centre. 	August 2022, 2023	Marketing Manager
	<ul style="list-style-type: none"> • Ensure attendance by the RWG members at the festivals listed above 	October 2022, 2023	Director
Increase our commercial clients’ understanding, value and recognition of Aboriginal and Torres Strait Islander cultures, histories, knowledge, and rights	<ul style="list-style-type: none"> • Sponsor clients to undertake the cultural competence course – Aboriginal Sydney 	November, 2022, 2023	Contracts Coordinator
	<ul style="list-style-type: none"> • Host private gallery tours for commercial clients 	November, 2022, 2023	Contracts Coordinator
	<ul style="list-style-type: none"> • Offer ongoing cultural workshop opportunities for clients e.g., weaving workshops with Ngumpie Weaving 	November 2022, 2023	Contracts Coordinator

Opportunities



Koskela is committed to creating opportunities for Aboriginal and Torres Strait Islander peoples, organisations and communities. Koskela has a firm belief that Australia's unique Aboriginal and Torres Strait Islander cultures need to be celebrated and acknowledged. The way we have chosen to do this is to create opportunities for Aboriginal and Torres Strait Islander artists and artisans to collaborate with us, using their skills to create new contemporary design products. This allows the artist to continue to live a life they have chosen to lead, maintaining their traditional practices by creating an alternate income source, independent of any Government funding. We aim to extend this commitment to Aboriginal and Torres Strait Islander employment, mentorships and internships.

Our Social Impact division aims to develop respectful, ethical business relationships with Aboriginal and Torres Strait Islander people from a wide range of communities and art centres, developing economic opportunities that in turn foster relationships between Aboriginal and Torres Strait Islander peoples and non-Aboriginal and Torres Strait Islander people.

Pictured: The Alice Series at Maker's Dozen, 2019

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 staffing to inform future employment and professional development opportunities.	October, 2022	Director
	• Engage with Aboriginal and Torres Strait Islander staff to consult on our recruitment, retention, and professional development strategy.	March, 2022	First Nations Impact Specialist
	• Develop and implement an Aboriginal and Torres Strait Islander recruitment, retention, and professional development strategy.	October, 2022	First Nations Impact Specialist
	• Provide 3 networking or professional development opportunities for First Nations employees	October, 2022, 2023	Director
	• Advertise job vacancies to effectively reach Aboriginal and Torres Strait Islander stakeholders.	August, 2023	Marketing Manager
	• Review HR and recruitment procedures and policies to remove barriers to Aboriginal and Torres Strait Islander participation in our workplace.	November, 2022	Director
	• Increase the percentage of Aboriginal and Torres Strait Islander staff employed in our workforce.	March, 2023	Director
	• Investigate work experience opportunities with Weave Youth & Community Services	September, 2022	First Nations Impact Specialist
	• Investigate traineeship opportunities for Aboriginal and Torres Strait Islander youth	September, 2022	First Nations Impact Specialist
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.	March, 2022	Director
	• Renew Supply Nation membership	February, 2022	Director
	• Investigate Supply Nation’s MOB (Members Board of Opportunity)	September, 2022	Contracts Coordinator
	• Develop and communicate opportunities for procurement of goods and services from Aboriginal and Torres Strait Islander businesses to staff.	July, 2022, 2023	First Nations Impact Specialist

Action	Deliverable	Timeline	Responsibility
	<ul style="list-style-type: none"> Review and update procurement practices to remove barriers to procuring goods and services from Aboriginal and Torres Strait Islander businesses. 	September, 2022	Contracts Coordinator
	<ul style="list-style-type: none"> Develop commercial relationships with Aboriginal and/or Torres Strait Islander businesses. 	September, 2022	Contracts Coordinator
Dedicate the Koskela Gallery space to works from Aboriginal and Torres Strait Islander artists and community art centres to showcase, recognise, respect, and highlight the diversity of First Nations peoples and cultures.	<ul style="list-style-type: none"> Update marketing strategies and procedures to reflect our First Nations exhibition policy via blog posts and online channels to inform our customer and client base 	June, 2022	Marketing Manager
	<ul style="list-style-type: none"> Coordinate, curate, and host 6 exhibitions annually with existing or new First Nations artists or art centre partners. 	January, 2022, 2023	First Nations Impact Specialist
Increase client awareness of Koskela 'Learn' range to drive sales and in turn build our Social Impact funding capabilities.	<ul style="list-style-type: none"> Create targeted marketing campaigns towards commercial clients, increasing visibility and understanding of the Koskela Learn Range. 	August, 2022	Marketing Manager
	<ul style="list-style-type: none"> Uphold Koskela's Learn Range naming conventions, utilizing Jakelin Troy's, 'The Sydney Language,' to name all new products in Darug. 	October, 2023	Contracts Coordinator
	<ul style="list-style-type: none"> Each Contracts team member to present at least one Learn presentation to clients per quarter. 	October, 2021, 2022	Contracts Coordinator
	<ul style="list-style-type: none"> Donate 1% of all Learn sales to Macleay Vocational College, Ginda Barri program 	October, 2021, 2022	Contracts Coordinator
	<ul style="list-style-type: none"> Members of the RAP Working Group to visit Macleay Vocational College 	October 2023	Director
Increase collaborative opportunities with a broader range of artist and art centre partners to reflect the diversity of First Nations cultures.	<ul style="list-style-type: none"> Engage with a Victorian based art centre or artist collective to investigate product development, exhibition, or other collaborative opportunities. 	November, 2021	First Nations Impact Specialist
	<ul style="list-style-type: none"> Engage with Tasmanian art centre or artist collective, to investigate product development, exhibition, or other collaborative opportunities. 	May, 2022	First Nations Impact Specialist
	<ul style="list-style-type: none"> Dedicate at least one exhibition opening annually to an emerging First Nations artist, art centre or arts collective. 	October, 2023	First Nations Impact Specialist



Governance

Action	Deliverable	Timeline	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.	March, 2022, 2023	Director
	• Review Terms of Reference for the RWG.	March, 2022	First Nations Impact Specialist
	• Meet at least four times per year to drive and monitor RAP implementation.	February 2022, 2023, April 2022, 2023, June 2022, 2023, August 2022, 2023	First Nations Impact Specialist
Provide appropriate support for effective implementation of RAP commitments.	• Define resource needs for RAP implementation.	February, 2022	Interior Stylist
	• Engage all staff including senior leaders in the delivery of RAP commitments.	March, June, September, 2022, 2023	First Nations Impact Specialist
	• Define and maintain appropriate systems to track, measure and report on RAP commitments.	February, 2022	First Nations Impact Specialist
	• Appoint and maintain an internal RAP Champion	March, 2022	First Nations Impact Specialist
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, 2022, 2023	First Nations Impact Specialist
	• Report RAP progress to all staff and senior leaders quarterly.	March 2022, 2023, June 2022, 2023, September, 2022, 2023, December 2022	First Nations Impact Specialist
	• Publicly report our RAP achievements, challenges and learnings, annually.	September, 2022, 2023	Marketing Manager
	• Investigate participating in Reconciliation Australia’s biennial Workplace RAP Barometer.	April, 2022	Interior Stylist

Action	Deliverable	Timeline	Responsibility
Continue our reconciliation journey by developing our next RAP.	• Integrate RAP into team business plans	February, 2022, 2023	First Nations Impact Specialist
	• Report quarterly on Learn range sales for Ginda Barri program	October, 2021, 2022	Contracts Coordinator
	• Register via Reconciliation Australia’s website to begin developing our next RAP.	April, 2023	First Nations Impact Specialist

Pictured: Margaret Balayu, Milingimbi Arts & Culture, 2019





Contact details

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*Pictured: Margaret Balayu,
Milingimbi Arts & Culture, 2019*