

MELBOURNE  
RECITAL  
CENTRE

Reconciliation Action Plan  
July 2020 - July 2022

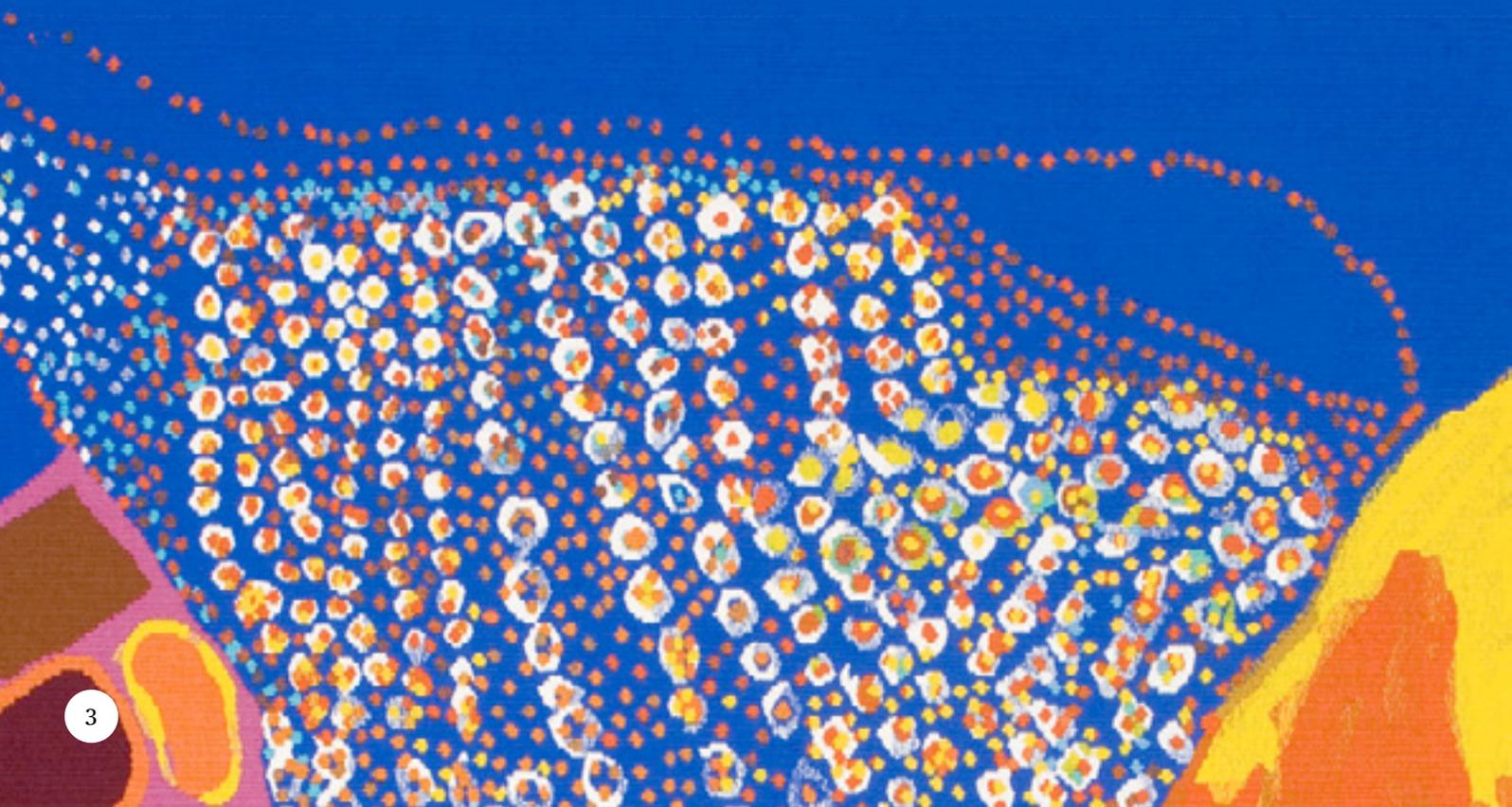


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**Melbourne Recital Centre acknowledges  
the Traditional Custodians of the lands  
on which we work, live and learn.  
We pay our respects to people of the  
Kulin Nation, their Elders past, present  
and emerging, and to our shared future.**





## Dulka Warngiid (Land of All)



*Dulka Warngiid (Land of All)*, designed by Sally Gabori, Amy Loogatha, Netta Loogatha, †M.M., Dawn Naranatjil, Paula Paul and Ethel Thomas, and woven by Sue Batten, Amy Cornall and Rebecca Moulton of the Australian Tapestry Workshop.

In 2007, The Hugh Williamson Foundation commissioned the magnificent tapestry *Dulka Warngiid (Land of All)* for Melbourne Recital Centre and the Victorian community. The commission realised the expressed wish of Dame Elisabeth Murdoch AC DBE, the Centre's Patron, for a major work to bring together two of her great passions - tapestry and music.

Based on a large-scale collaborative work by seven women artists from Bentinck Island, Gulf of Carpentaria, that is now held by the National Gallery of Victoria, the painting represents the individual country of each woman in a combined work of vibrancy, colour and deep meaning.

The artists said, 'We each painted our country area which was special for us. Our painting is all of our country. That's what the title (Dulka Warngiid) means - country, place, land - land of all.'

This contemporary First Nations work boldly reflects the artistic vision for Melbourne Recital Centre and complements its aesthetic; in particular the lyrical graphic lines of Elisabeth Murdoch Hall's routed timber panelling.

The tapestry was woven with consummate skill by Amy Cornall, Rebecca Moulton and Cheryl Thornton of the Australian Tapestry Workshop in 2008-09. It faithfully reflects the joyful exuberance of the initial collaboration of the painting, with richness added through its interpretation by the Workshop's weavers, who are all trained artists.

The tapestry was unveiled in February 2009, coinciding with the opening of Melbourne Recital Centre, and is visual testimony to its aspiration to be a centre of creative innovation and excellence where the joy of artistic expression is shared by all.



Spinifex Gum  
Photo: Jackson Grant

Melbourne Recital Centre is a vital gathering place for our city, where artists and audiences from all walks of life connect through the universal language of music. Embedded in our vision is our ongoing commitment to support and celebrate Aboriginal and Torres Strait Islander peoples, cultures and art.

We opened our doors to the public in 2009 with a Welcome to Country by Aunty Joy Murphy (Wurundjeri Elder of the Kulin Nation). Since our opening season, we have regularly presented and welcomed Aboriginal and Torres Strait Islander musicians, such as Archie Roach, Frank Yamma and Emma Donovan.

Our premier performance space, Elisabeth Murdoch Hall, pays respect to Aboriginal and Torres Strait Islander songlines and land, through continuous lines carved into its native Australian wood panels. Aboriginal and Torres Strait Islander stories are also a focus of biennial festivals *Yinga-bul* and *Yirramboi* (City of Melbourne).

In 2019, the Centre welcomed William Barton as its artist-in-residence. William Barton opened the year with performances at the Centre's 10th Birthday Gala, fundraising dinner and concert, returned for powerful collaborations with his friends and family, and shared his documentary, *Kalkadunga Man*, with us.

In May 2019, Yorta Yorta woman Prof. Deborah Cheetham AO became one of the Centre's first Life Members. A multi-talented artist and dear friend, Deborah has been instrumental in supporting Aboriginal and Torres Strait Islander music at the Centre, and in the creation of our Reconciliation Action Plan. I am delighted to add that the Minister for Creative Industries, Martin Foley, also confirmed the appointment of Deborah as a Board member for the Centre, effective from November 2019.

Our Reconciliation Action Plan ensures we will take steps to build on our strong relationships with Aboriginal and Torres Strait Islander communities and share their stories with our city. By facilitating more opportunities to perform, participate and plan musical experiences at the Centre, we hope to play a meaningful part as advocates for Aboriginal and Torres Strait Islander artists, audiences and stakeholders.

- June 2020

**Euan Murdoch**  
**Chief Executive Officer**





Mo'Ju  
Photo: Jackson Grant

## Our vision for reconciliation

The Centre's vision for reconciliation is of a culture of equity, respect, recognition and celebration of First Nations peoples, cultures, histories and contributions.

Our organisation's vision is to be a place where bold music makers and passionate audiences make profound connections that resonate for a lifetime.

The core of our business is music and as such we have the unique opportunity to facilitate the sharing of stories, with the purpose of enriching the lives of those we share experiences with and between.

## Our business

Melbourne Recital Centre is a state government agency, established in 2009.

An acclaimed music venue, the Centre combines architectural innovation and acoustic perfection within its two world-class performance spaces, showcasing the best music, artists and ensembles from around the world.

Our organisation is made up of roughly 150 full-time, part-time and casual staff.

Currently, the organisation cannot report on the number of Aboriginal and/or Torres Strait Islanders who may be employed within the organisation, as there has been no process to capture this data. Through the implementation of the Reconciliation Action Plan, we intend to begin to capture this data through adding specific questions into internal surveys and induction forms, allowing us to report more accurately on an Aboriginal and Torres Strait Islander Employment Strategy.

As a presenter, our programming focus includes a combination of local, national and international artists, with events held both in and beyond the Centre's home in Southbank, Victoria. Audiences are also a combination of local, interstate and overseas guests.

In addition to our presented program, Melbourne Recital Centre boasts several Key Presenting Partners including Australian Brandenburg Orchestra, Australian Chamber Orchestra, Australian National Academy of Music (ANAM), Australian String Quartet, Melbourne Chamber Orchestra, Melbourne International Jazz Festival, Melbourne Symphony Orchestra and Musica Viva.

The Centre offers several learning and access programs including *Share the Music*, a donor funded ticket and transport subsidy scheme launched in 2010 that aims to enrich the lives of children and adults in our community who face barriers to access.

As part of our learning suite, the *Regional Music Exchange* program engages young musicians from regional centres across the state for training and performances.



Melbourne Recital Centre hosts two First Nations curated festivals, each held biennially, *Yinga-bul* (MRC presented) and *Yirramboi* (City of Melbourne presented).

## Our Reconciliation Action Plan (RAP)

Developing a RAP is essential to our commitment that Aboriginal and Torres Strait Islander peoples are represented, respected and treated equally at Melbourne Recital Centre by our organisation and community. The Centre's two world-class performance spaces mean we will continue to enable Aboriginal and Torres Strait Islander performers to share their stories and music with Melbourne's general public. We strongly believe it is vital that the cultures and talents of Aboriginal and Torres Strait Islander peoples are shared and heard, and our RAP accountabilities enhance and formalise our commitment that they will be.

Melbourne Recital Centre has engaged with Aboriginal and Torres Strait Islander musicians and artists since the opening of our building in 2009 through Indigenous curated festivals, artist-in-residence programs and many one-off concerts in both Elisabeth Murdoch Hall and Primrose Potter Salon.

Our whole-of-organisation reconciliation journey began formally in 2018 when we commenced the design of this inaugural RAP. Since then, we have been dedicated to improving our current internal operations to support the delivery of this plan.

Formalised as a priority action within the Centre's 2019/20 Business Plan and 2020/22 Corporate Plan, the establishment of this RAP has become a key focus for the organisation. Teams across the organisation have now begun initial exploration into all deliverables and are looking forward to enacting each action and developing future partnerships.

Our internal stakeholders, including our CEO, Board of Directors, RAP Working Group and staff, champion our Plan by communicating its vision, actions and progress to others in the Centre's community.

Our RAP Working Group comprises the following Centre staff members: El Chantry (Contemporary Program Manager & Chair), Jasja van Anandel (Head of Operations), Sandy Morrison (Front of House), Sarah Wade (Artistic Planning Coordinator), Harriet Gregory (Concert & Event Manager), Jessica Locke (Marketing Coordinator), Ilze Pretorius (Accountant) and Annabel Storey (Human Resources Advisor).

We are also thrilled to have Allara Briggs Pattison, Yorta Yorta woman, musician, composer and filmmaker join our Working Group.

The Centre has confirmed two co-champions for the RAP: CEO, Euan Murdoch, and Chair of the RAP Working Group, El Chantry (Contemporary Program Manager), will work together to raise the profile of this plan both internally and externally.

Our RAP has been developed with the involvement of Aboriginal and Torres Strait Islander peoples from the Boon Wurrung Foundation who have provided feedback and input into the design of our first draft. Feedback on this plan was also provided by Yorta Yorta woman Deborah Cheetham AO (artist, Melbourne Recital Centre Board Member and Centre Life Member) and Adrian Sculthorpe (Palawa man and Indigenous consultant).





Gawurra  
Photo: Daniel Aulsebrook



## Relationships



Melbourne Recital Centre exists to inspire creativity, self-expression, learning and enrichment through music for people of all walks of life. The development of genuine and effective partnerships with Aboriginal and Torres Strait Islander peoples is critical to achieving our purpose.

## Focus area: People



Artists, audiences, stakeholders and the wider community are at the core of what we do.

People Priorities:

- Deepen engagement with our communities to ensure relevance, leadership and social impact through creativity, wellbeing and lifelong learning.
- Harness advocacy from our communities to excite prospective audiences and supporters.
- Embed objectives of diversity, enhanced wellbeing and social cohesion in everything we do.



Action	Deliverable	Timeline	Responsibility
<b>1 Promote positive race relations through anti-discrimination strategies.</b>	1.1 Conduct a review of HR policies and procedures to identify existing anti-discrimination provisions and future needs.	1.1 Dec 2021	1.1 HR Advisor
	1.2 Develop, implement and communicate an anti-discrimination policy for our organisation - to fall under current Respectful Behaviour Policy (in effect Feb 2019 - Feb 2022).	1.2 Apr 2021	1.2 Director of Corporate Services
	1.3 Engage with Aboriginal and Torres Strait Islander staff and/or Aboriginal and Torres Strait Islander advisors to consult on our anti-discrimination policy.	1.3 Apr 2021	1.3 Staff Consultative Committee (Chair, CEO)
	1.4 Educate senior leaders on the effects of racism.	1.4 Sep 2020	1.4 Leadership Group (Chair, CEO)
<b>2 RAP Working Group (RWG) actively monitors RAP development and implementation of actions, tracking progress and reporting.</b>	2.1 RWG oversees the development, endorsement and launch of the RAP.	2.1 Jul 2020	2.1 RAP WG (Chair)
	2.2 Establish an external Aboriginal and Torres Strait Islander Advisory Group to provide cultural advice and guidance (as advised by Creative Victoria).	2.2 Nov 2020	2.2 Director, Strategic Marketing & Communications, Creative Victoria
	2.3 Develop and distribute an expression of interest to join the RWG to key Aboriginal and Torres Strait Islander people within our sphere of influence.	2.3 Mar 2021	2.3 RAP WG (Chair)
	2.4 RWG to meet at least four times per year to monitor and report on RAP implementation.	2.4 Jul, Oct, Jan & Apr annually	2.4 RAP WG (Chair)
	2.5 Establish Terms of Reference for the RWG.	2.5 Jul 2020	2.5 RAP WG (Chair)
<b>3 Celebrate and participate in National Reconciliation Week (NRW) by providing opportunities to build and maintain relationships between Aboriginal and Torres Strait Islander peoples and other Australians.</b>	3.1 Share information regarding external events in NRW week with staff.	3.1 May 2021 & 2022	3.1 CEO
	3.2 RWG to facilitate at least one internal event for NRW each year.	3.2 May 2021 & 2022	3.2 Artistic Planning Coordinator
	3.3 Register all NRW events via Reconciliation Australia's NRW website.	3.3 May 2021 & 2022	3.3 Marketing Coordinator
	3.4 Support an external NRW event.	3.4 May 2021 & 2022	3.4 Director of Programming
	3.5 RAP Working Group to attend an external event to recognise and celebrate NRW.	3.5 May 2021 & 2022	3.5 Director of Development
	3.6 Download Reconciliation Australia's NRW resources and circulate to staff.	3.6 May 2021 & 2022	3.6 RAP WG (Chair)

Action	Deliverable	Timeline	Responsibility
<b>4 Develop and maintain mutually beneficial relationships with Aboriginal and Torres Strait Islander peoples, communities and organisations to support positive outcomes.</b>	4.1 Develop and implement an engagement plan to work with the Centre's Aboriginal and Torres Strait Islander stakeholders.	4.1 Nov 2020	4.1 Director of Development
	4.2 Meet with local Aboriginal and Torres Strait Islander organisations to develop guiding principles for future engagement.	4.2 Jul 2021	4.2 Contemporary Program Manager
	4.3 Develop a partnership with the Wilin Centre at the Faculty of the Victorian College of the Arts and the Melbourne Conservatorium of Music at The University of Melbourne.	4.3 Nov 2020	4.3 Director of Development
	4.4 Invite past Aboriginal and Torres Strait Islander performers and producers to events to continue their relationship with the venue.	4.4 Ongoing. Review Feb 2021 & 2022	4.4 Director of Programming
	4.5 Research, design and recommend secondment opportunities with Aboriginal and Torres Strait Islander emerging artists and producers and other interested in working in the music industry to be implemented within the Centre.	4.5 Jul 2022	4.5 Executive Producer & HR Advisor
	4.6 Develop partnerships with First Nation Schools and Aged Care specialists through our Share the Music and Regional Music Exchange programs.	4.6 Jul 2022	4.6 Learning & Access Coordinator
<b>5 Raise internal and external awareness of our RAP to promote reconciliation across our business and sector.</b>	5.1 Develop and implement a strategy to communicate our RAP to all internal and external stakeholders including Key Presenting Partners.	5.1 Sep 2020	5.1 Director of Marketing & Customer Relations
	5.2 Promote reconciliation through ongoing active engagement with all stakeholders.	5.2 Ongoing. Review Apr 2021 & 2022	5.2 RAP WG (Chair)
	5.3 Send quarterly RAP updates from the CEO to staff and include as a standing item in board meeting agendas.	5.3 Jul, Oct, Jan, Apr annually	5.3 CEO
	5.4 Distribute final RAP draft to all staff.	5.4 Jul 2020	5.4 CEO
	5.5 Distribute final RAP draft to stakeholders and key presenting partners and highlights to donors, members.	5.5 Oct 2020	5.5 CEO

Action	Deliverable	Timeline	Responsibility
	5.6 Make RAP available on the Centre's website and share via social media channels.	5.6 Oct 2020	5.6 Digital Marketing Coordinator
	5.7 Include RAP in staff induction packs.	5.7 Oct 2020	5.7 HR Advisor
	5.8 Distribute RAP to Aboriginal and Torres Strait Islander stakeholders and potential partners.	5.8 Nov 2020	5.8 Director of Development
<b>6 Develop and strengthen relationships with RAP organisations in our local area and industry to share reconciliation experiences and learnings.</b>	6.1 Develop a list of RAP organisations in our network (including donors) in our local area and within Australia's arts industry.	6.1 Aug 2020	6.1 Artistic Planning Coordinator
	6.2 Organise and host annual meetings with other RAP organisations to discuss learnings, challenges and experiences.	6.2 Apr 2021 & 2022	6.2 RAP WG (Chair)



# TREATY





Melbourne Recital Centre acknowledges the Traditional Owners on whose land Melbourne Recital Centre stands and we celebrate the storytelling of Aboriginal and Torres Strait Islander peoples. We are committed to increasing awareness of Aboriginal and Torres Strait Islander lands, cultures, histories and achievements which have brought us to where we are now, and we seek to inspire our artists and audiences through sharing these stories.

## Focus area: Place



Melbourne Recital Centre is a superb place to make and experience music on site, off-site and online:

- Steward Melbourne's best and most distinctive live music venue, and advocate for its future.
- Make the most of our position in the heart of the Melbourne Arts Precinct and work with Traditional Owners, partners and neighbours to invest in the Precinct's continued vibrancy.
- Have infrastructure in place which supports and deepens engagement beyond the Centre's program.



Action	Deliverable	Timeline	Responsibility
<b>7 Engage employees in continuous cultural learning opportunities to increase understanding and appreciation of Aboriginal and Torres Strait Islander cultures, histories and achievements.</b>	7.1 Develop and implement an Aboriginal and Torres Strait Islander cultural awareness training strategy for our staff which defines cultural learning needs of employees in all areas of our business and considers various ways cultural learning can be provided (online, face to face workshops or cultural immersion).	7.1 May 2021	7.1 RAP WG (Chair)
	7.2 Investigate opportunities to work with local Traditional Owners and/or Aboriginal and Torres Strait Islander consultants to develop cultural awareness training.	7.2 Dec 2020	7.2 RAP WG (Chair)
	7.3 Provide opportunities for RWG members, RAP champions, HR managers and other key leadership staff to participate in cultural training.	7.3 Apr 2022	7.3 HR Advisor
	7.4 Invite Elders to share the story of the land on which we stand with Front Of House and other staff, who can continue to share these stories with our audiences.	7.4 As per Victoria Government policy. Review Dec 2020, Aug 2021 & Feb 2022	7.4 Visitor Experience Manager
	7.5 Promote the Reconciliation Australia's Share Our Pride online tool to all staff.	7.5 Sep 2020 & 2021	7.5 CEO
	7.6 Investigate local cultural experiences and immersion opportunities.	7.6 Oct 2020 & 2021	7.6 RAP WG (Chair)
<b>8 Engage employees in understanding the significance of Aboriginal and Torres Strait Islander cultural protocols, such as Welcome to Country and Acknowledgement of Country, to ensure there is a shared meaning.</b>	8.1 Develop, implement and communicate a cultural protocol document for Welcome to Country and Acknowledgement of Country across all communication platforms internal and external.	8.1 Jul 2020	8.1 RAP WG (Chair)
	8.2 Develop a list of key contacts for organising a Welcome to Country and maintaining respectful partnerships.	8.2 Jul 2020	8.2 RAP WG (Chair)
	8.3 Invite a Traditional Owner to provide a Welcome to Country at significant events, such as organisation anniversaries and Yinga-bul.	8.3 As per Victoria Government policy. Review Dec 2020 & 2021	8.3 Director of Programming
	8.4 Include an Acknowledgement of Country at the commencement of all important internal and external meetings.	8.4 Ongoing. Review Jul 2021	8.4 CEO

Action	Deliverable	Timeline	Responsibility
	8.5 Encourage staff to include an Acknowledgement of Country at the commencement of all meetings.	8.5 Ongoing. Review Jul 2021	8.5 Leadership Group (Chair)
	8.6 Continue to modify wording and include an Acknowledgement of Country in staff email signatures.	8.6 Ongoing. Review Aug 2020 & Jan 2022	8.6 Director of Marketing & Customer Relations
	8.7 Work with Traditional Owners toward the installation of 'Wominjeka' signage and an Acknowledgement of Country at the entrances to the venue.	8.7 As per Victoria Government policy. Review Jul 2021.	8.7 Facilities Manager
	8.8 Provide signage at Front Of House to acknowledge the story of the land on which the Centre is built.	8.8 Jul 2021	8.8 Director of Marketing & Customer Relations
	8.9 Create an Acknowledgement of Country to be played prior to all Elisabeth Murdoch Hall concerts and major events.	8.9 May 2021	8.9 Marketing & Communications Manager
	8.10 Request Key Performing Partners include an Acknowledgement of Country in their program materials.	8.10 Ongoing. Review Sep 2020 & 2021	8.10 Venue Hire Coordinator
	8.11 Consider Indigenous naming opportunities, in consultation and collaboration with Traditional Owners, for spaces (such as meeting rooms, green rooms and foyers) within the Centre.	8.11 Ongoing. Review Jun 2022	8.11 Board (Chair)
<b>9 Provide opportunities for Aboriginal and Torres Strait Islander staff to engage with their culture and communities by celebrating NAIDOC Week.</b>	9.1 Review HR policies and procedures to ensure there are no barriers to staff participating in NAIDOC Week.	9.1 Oct 2020	9.1 Director of Corporate Services
	9.2 Provide opportunities for all Aboriginal and Torres Strait Islander staff to participate with their cultures and communities during NAIDOC Week.	9.2 Jul 2020 & 2021	9.2 CEO
	9.3 Offer in-kind venue hire to Aboriginal and Torres Strait Islander peoples to hold NAIDOC Week events at the Centre.	9.3 Jul 2020 & 2021	9.3 Director of Programming
	9.4 Work with Aboriginal and Torres Strait Islander producers to present programming to celebrate NAIDOC Week.	9.4 Jul 2020 & 2021	9.4 Contemporary Program Manager
	9.5 Continue to engage Aboriginal and Torres Strait Islander producers and programmers to curate and present <i>Yinga-bul</i> biennial festival.	9.5 Jul 2021 (postponed from 2020) & 2022	9.5 Director of Programming

Action	Deliverable	Timeline	Responsibility
<b>10 Celebrate/recognise Aboriginal and Torres Strait Islander dates of significance.</b>	10.1 Send an email to all staff regarding Aboriginal and Torres Strait Islander dates of significance explaining their significance in Australian history.	10.1 Jan 2021 & 2022	10.1 RAP WG (Chair)
	10.2 Facilitate an internal or external event/activity on an Aboriginal and Torres Strait Islander day of significance each year.	10.2 May 2021 & 2022	10.2 RAP WG (Chair)
	10.3 Ensure Aboriginal and Torres Strait Islander dates of significance are recorded in Artifax calendar.	10.3 Sep 2020	10.3 Venue Hire Coordinator
	10.4 Share stories from Aboriginal and Torres Strait Islander artists and musicians via <i>Soundscapes</i> , members and donor newsletters scheduled for significant dates.	10.4 May 2021, Jul 2021, Jan 2022	10.4 Digital & CRM Manager
<b>11 Create a culturally safe and welcoming workplace.</b>	11.1 Share information and educational resources for Change the Date campaign with staff.	11.1 Jan 2021 & 2022	11.1 RAP WG (Chair)
	11.2 Work with Aboriginal and Torres Strait Islander Advisory Group to review the Centre's current operations and recommend changes to create a more culturally safe and welcoming space for Aboriginal and Torres Strait Islander staff, artists and visitors.	11.2 Feb 2022	11.2 CEO



*Donut I*  
by Brook Andrew



## Opportunities



Melbourne Recital Centre offers a platform for voices to be heard. It is our mission to enable transformative performances in and beyond the Centre and have a responsibility and desire to champion First Nations creativity, vibrancy and cultural endeavours.

### Focus area: Platform



We strive for business excellence to ensure success and agility through continuous improvement and innovation. We are a learning organisation with a passionate and committed team:

- Support our people to grow and flourish as part of a diverse, passionate and committed team that is as creative and inspiring as the venue itself.
- Mature the Centre's business model in line with research, evidence and best sector practice.
- Ensure our processes, facilities and use of resources are fit for purpose.
- Maximise partnership and collaboration opportunities to support growth and sustainability.

### Focus area: Program



We present, produce and promote a program that is distinctive and diverse, and contributes to Melbourne's position as a cultural world leader and the creative capital of Australia:

- Connect audiences with inspiring live music experiences on site, off-site and online.
- Present, produce and promote programs that challenged the status quo and extend and enrich audiences, art forms and artists.

Enrich Victoria's cultural ecosystem through collaboration and partnerships which develop capability and enable learning, access and engagement.

Action	Deliverable	Timeline	Responsibility
<p>12 Investigate opportunities to improve and increase Aboriginal and Torres Strait Islander employment outcomes within our workplace.</p>	<p>12.1 Collect information on our current Aboriginal and Torres Strait Islander staff to inform future employment opportunities.</p>	<p>12.1 Dec 2020</p>	<p>12.1 HR Advisor</p>
	<p>12.2 Develop and implement an Aboriginal and Torres Strait Islander Employment and Retention strategy.</p>	<p>12.2 Mar 2021</p>	<p>12.2 Director of Corporate Services</p>
	<p>12.3 Engage with existing Aboriginal and Torres Strait Islander staff to consult on employment strategies, including professional development.</p>	<p>12.3 Aug 2021</p>	<p>12.3 Director of Corporate Services</p>
	<p>12.4 Advertise all vacancies in Aboriginal and Torres Strait Islander media.</p>	<p>12.4 Ongoing. Review May 2021</p>	<p>12.4 HR Advisor</p>
	<p>12.5 Review HR and recruitment procedures and policies to ensure there are no barriers to Aboriginal and Torres Strait Islander employees and future applicants participating in our workplace.</p>	<p>12.5 Aug 2020</p>	<p>12.5 Director of Corporate Services</p>
	<p>12.6 Encourage applications from Aboriginal and Torres Strait Islander people in all job advertisements.</p>	<p>12.6 Ongoing. Review Aug 2020</p>	<p>12.6 HR Advisor</p>
	<p>12.7 Engage with external Aboriginal and Torres Strait Islander consultants to advise on recruitment, employment and retention strategies, including professional development.</p>	<p>12.7 Aug 2021</p>	<p>12.7 Director of Corporate Services</p>
	<p>12.8 Actively recruit Aboriginal and Torres Strait Islander staff for Front Of House, Bar and Box Office.</p>	<p>12.8 Nov 2020 &amp; 2021</p>	<p>12.8 Visitor Experience Manager</p>
	<p>12.9 Recruit an Aboriginal and/or Torres Strait Islander programmer/program consultant.</p>	<p>12.9 Mar 2022</p>	<p>12.9 Director of Programming</p>
	<p>12.10 Provide a dedicated internship opportunity for an Aboriginal and/or Torres Strait Islander person.</p>	<p>12.10 Jul 2021</p>	<p>12.10 Head of Operations</p>
<p>13 Investigate opportunities to incorporate Aboriginal and Torres Strait Islander supplier diversity within our organisation.</p>	<p>13.1 Review and update procurement policies and procedures to ensure there are no barriers for procuring goods and services from Aboriginal and Torres Strait Islander businesses.</p>	<p>13.1 Dec 2020</p>	<p>13.1 Director of Corporate Services</p>
	<p>13.2 Develop and communicate to staff a list of Aboriginal and Torres Strait Islander businesses that can be used to procure goods and services.</p>	<p>13.2 Aug 2020</p>	<p>13.2 Finance Manager</p>

Action	Deliverable	Timeline	Responsibility
	13.3 Develop at least one commercial relationship with an Aboriginal and/or Torres Strait Islander owned business.	13.3 Ongoing. Review Mar 2022	13.3 Development Coordinator
	13.4 Investigate Supply Nation membership.	13.4 Oct 2020	13.4 Office Administrator
	13.5 Develop and pilot an Aboriginal and Torres Strait Islander procurement strategy.	13.5 Oct 2021	13.5 Director of Corporate Services
<b>14 Build awareness of current Aboriginal &amp; Torres Strait Islander Programs.</b>	14.1 Grow awareness, attendance and participation for the Centre's Aboriginal and Torres Strait Islander programming, targeting both existing and prospective audiences.	14.1 Review Jun 2021 & 2022.	14.1 Marketing & Communications Manager
	14.2 Develop and implement an Aboriginal and Torres Strait Islander Audience growth strategy.	14.2 Mar 2021	14.2 Director of Marketing & Customer Relations
<b>15 Support performance opportunities for Aboriginal and Torres Strait Islander musicians.</b>	15.1 Ensure a minimum of 15 concerts each year include representation from Aboriginal and Torres Strait Islander artists.	15.1 Review Jun 2021 & 2022.	15.1 Contemporary Program Manager
	15.2 Develop regional touring opportunities with Aboriginal and Torres Strait Islander communities and artists in Victoria.	15.2 Mar 2021	15.2 Artistic Planning Coordinator
	15.3 Investigate opportunities for Aboriginal and Torres Strait Islander artist pathways at Melbourne Recital Centre.	15.3 Jan 2021	15.3 Artistic Planning Coordinator
	15.4 Present an Aboriginal and/or Torres Strait Islander musician as an artist-in-residence.	15.4 Review Jun 2021 & 2022	15.4 Director of Programming
	15.5 Offer subsidised recording or hire rates to Aboriginal and Torres Strait Islander artists.	15.5 Ongoing. Review Jan 2021 & 2022	15.5 Venue Hire Coordinator
	15.6 Review and develop a partnership with City of Melbourne for their <i>Yirramboi</i> festival (May 2021), increasing the number of events presented at Melbourne Recital Centre.	15.6 Oct 2020	15.6 Contemporary Program Manager





Action	Deliverable	Timeline	Responsibility
<b>16 Provide appropriate support for effective implementation of RAP commitments.</b>	16.1 Define resource needs for RAP implementation.	16.1 Jul 2020	16.1 RAP WG (Chair)
	16.2 Engage our senior leaders and other staff in the delivery of RAP commitments.	16.2 Apr 2020	16.2 RAP WG (Chair)
	16.3 Define and maintain appropriate systems to track, measure and report on RAP commitments.	16.3 Oct 2020	16.3 RAP WG (Chair)
	16.4 Appoint and maintain an internal RAP Champion from senior management.	16.4 Jul 2020	16.4 CEO
<b>17 Report RAP achievements, challenges and learnings to Reconciliation Australia.</b>	17.1 Complete and submit the RAP Impact Measurement Questionnaire to Reconciliation Australia annually.	17.1 Sep 2020 & 2021	17.1 RAP WG (Chair)
	17.2 Investigate participating in the RAP Barometer.	17.2 May 2022	17.2 RAP WG (Chair)
	17.3 Develop and implement systems and capability needs to track, measure and report on RAP activities.	17.3 Aug 2020	17.3 RAP WG (Chair)
<b>18 Report RAP achievements, challenges and learnings internally and externally.</b>	18.1 Publicly report our RAP achievements, challenges and new learnings.	18.1 Jul 2021 & 2022	18.1 CEO
	18.2 Report on updates, areas for development and delivered actions at All Staff Meetings twice a year.	18.2 Dec & Jun annually	18.2 RAP WG (Chair)
	18.3 Report to the Leadership Team Quarterly.	18.3 Aug, Nov, Feb, & May annually	18.3 RAP WG (Chair)
<b>19 Review, refresh and update RAP.</b>	19.1 Liaise with Reconciliation Australia to develop a new RAP based on learnings, challenges and achievements.	19.1 Jan 2022	19.1 RAP WG (Chair)
	19.2 Send draft RAP to Reconciliation Australia for review and feedback.	19.2 Apr 2022	19.2 RAP WG (Chair)
	19.3 Submit draft RAP to Reconciliation Australia for formal endorsement.	19.3 Jun 2022	19.3 RAP WG (Chair)

<p><b>20 Review Board nominations for new appointments in line with RAP aims.</b></p>	<p>20.1 Nomination Committee will actively seek to develop comprehensive knowledge of the breadth and strength of Indigenous leadership in Victoria in order to sustain and grow representation of Aboriginal and/or Torres Strait Islander peoples on the board through recommendations to the Minister each time Board appointment recommendations are submitted.</p>	<p>20.1 As required. Review Jun 2021 &amp; 2022</p>	<p>20.1 Board (Chair)</p>
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William Barton, Delmae Barton  
& Véronique Serret  
Photo: Jackson Grant

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