

MELBOURNE
RECITAL
CENTRE

ANNUAL REPORT 2015-16

PART ONE

AT THE HEART OF A GLOBAL COMMUNITY OF MUSICIANS

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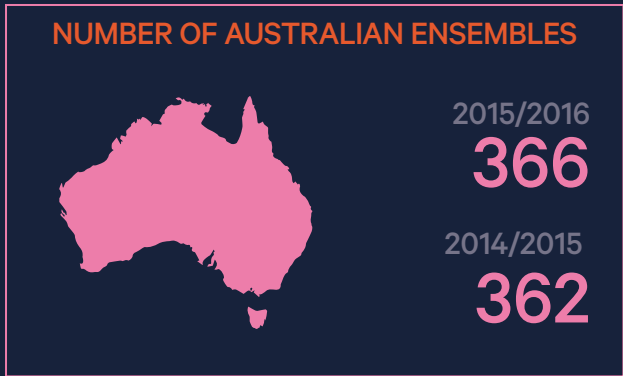
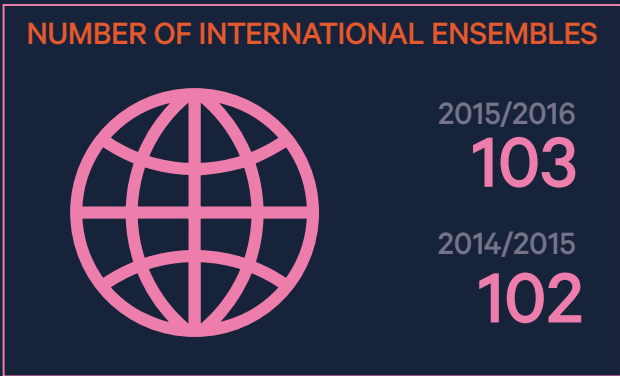
Accountable Officer's Declaration

In accordance with the *Financial Management Act 1994*, I am pleased to present Melbourne Recital Centre's Annual Report for the year ending 30 June 2016.

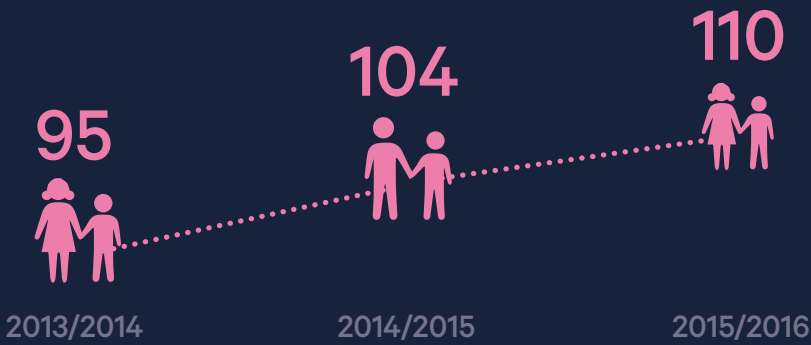


Elizabeth Grainger
Interim Chief Executive Officer
Melbourne Recital Centre
30 August 2016

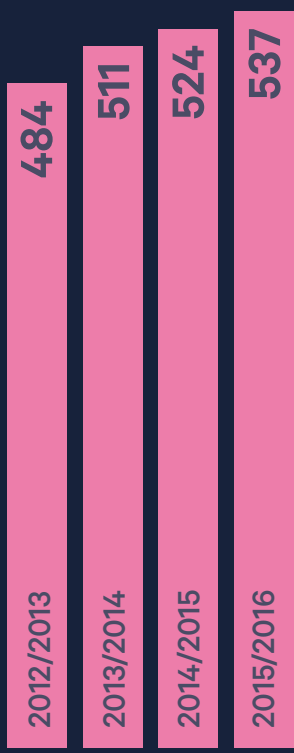
TOTAL ATTENDANCES



NUMBER OF EDUCATIONAL & CHILDREN'S PROGRAMS



NUMBER OF PUBLIC EVENTS



NUMBER OF DONATIONS MADE



KEY ACHIEVEMENTS: REPORT AGAINST OUTPUT TARGETS

Melbourne Recital Centre holds in trust one of the world's best spaces for the enjoyment of live music, and celebrates that role with a distinctive program of concerts, events and activities in many forms and genres. We envisage a future where music is at the heart of an inspired global community of musicians and audiences, and that the Centre inspires creativity, self-expression, learning and enrichment through music for people of all walks of life.

	2014/15 Results	2015/16 Target	2015/16 Results
Expansive and distinctive programs and audience			
Number of public events	524	500	537
Number of educational and children's programs	104	95	110
Total attendances*	165,540	145,000	173,934
Participation by students*	13,256	12,000	12,087
Broadcast audience per broadcast	250,000	250,000	250,000
Website – unique site visitors*	615,851	380,000	523,416
To build our financial and service capacities			
End of Year financial result	263,636	29,183	86,887
Total revenue	13,056,773	11,545,888	11,807,352
Development revenue	1,400,000	1,151,000	1,301,890
To deliver stakeholder value			
Visitor satisfaction*	98%	92%	98%
Community engagement			
Melbourne Recital Centre Members*	672	650	858
Volunteer hours*	350	650	656
To aspire to creative leadership, with emphasis on the Australian voice			
Number of Australian ensembles	362	350	366
To build the Centre's position in the international context			
Number of international ensembles	102	80	103

*Portfolio Agencies Output – 2015/16 State Budget Paper No. 3



Police

**CHAIR'S
MESSAGE**



Hoang Pham

A total of 173,934 people from all walks of life visited the Centre to experience the best place to hear Australia's acclaimed music presenters and the Centre's dynamic and diverse artistic program.

Our 5% growth in attendance this year was driven by increased occupancies at a total of 537 events. Of these events, 231 were presented by our Key Presenting Partners, Australian Brandenburg Orchestra, Australian Chamber Orchestra, Australian String Quartet, Melbourne Chamber Orchestra, Melbourne Festival, Melbourne International Jazz Festival, Melbourne Symphony Orchestra and Musica Viva Australia; to an audience of 102,773.

Melbourne Recital Centre's own presentation of 306 events also achieved an increase in attendance and ticketing revenue, through careful yield management and larger houses. This is consistent with the Centre's strategy of maximising the potential of each concert we present, while maintaining a vibrant, sustainable Centre.

The Centre boasts one of the most representative and busy programs of any venue in Australia. At an average of 10 events per week during our season, audiences can experience intimate chamber concerts by Victorian artists, international soloists, beloved orchestras and headlining contemporary stars. Engaging with the incredibly fertile Victorian music scene and showcasing the best of Australia and the world ensure that the Centre remains appealing to a diverse community of music-lovers.

I would like to pay tribute to retiring Board Director Julie Kantor. It is no exaggeration to say that the Centre's artistic program owes its existence to Julie and her family's generosity with their founding gift to the Centre's Public Fund and ongoing support. Julie Kantor served on the Board for nine years and has been one of the Centre's most committed and passionate friends. Julie's advocacy and love of the arts – especially music – has made Victoria a better place, maintaining and building on the example set by her grandmother, Dame Elisabeth Murdoch AC DBE. On behalf of the Centre, and of the audiences and musicians who are inspired by meeting here, *thank you*, Julie.

With great sadness we farewelled Mary Vallentine AO after six years of expert stewardship. Mary's tenure as Chief Executive Officer since 2010 has seen the Centre flourish and enjoy a period of sustained growth. Audiences grew from around 100,000 in 2010 to 173,000 today, and they join us for a vastly diversified range of musical genres. Mary championed a deep and ongoing collaboration with Melbourne's music community, expressed in the *Local Heroes* and *Southbank Series* co-presentations with dozens of Victorian and Australian chamber ensembles.

Mary also advocated for ambitious initiatives such as the regular presentation of internationally-renowned chamber orchestras and solo recitalists, the co-presentation of the annual *Metropolis New Music Festival* with the Melbourne Symphony Orchestra, and much more. Mary leaves behind a legacy of a highly capable and dedicated organisation poised to be a leading force in the performing arts for the next decade and beyond. We, and Melbourne's music community, are indebted to her.

In honour of her outstanding achievements at the Centre, we have established the *Mary Vallentine Limitless Stage Fund*, dedicated to bringing musicians and audiences together through digital broadcasts, webcasts, recordings and other forms of outreach. Launched in June, the fund has already attracted over \$180,000 in pledges.

The Centre's incoming CEO, Euan Murdoch, begins in early September 2016. He brings a unique perspective as a performer, educator and arts administrator at major New Zealand music institutions. The Board and I are delighted to welcome him to Melbourne Recital Centre.

This wonderful venue belongs to the people of Victoria, and Melbourne Recital Centre is grateful for the ongoing support of the State Government of Victoria and Minister for Creative Industries Martin Foley MP. Thanks also to the team at Creative Victoria, led by Andrew Abbott, whose expertise and advocacy are essential to the success of Victoria's artists and arts organisations through their Creative State strategy.

To my fellow Board members, my gratitude for giving your time, wisdom and expertise so generously in support of the Centre. I also acknowledge all the staff whose skill and commitment ensures that every performance feels extraordinary and every visitor is warmly welcomed. Creating a community of musicians and music-lovers is at the centre of our vision. Thank you to everyone who has joined us to be a part of our vision this year.



Kathryn Fagg
Chair, Melbourne Recital Centre

CHIEF EXECUTIVE OFFICER'S REPORT



Melbourne Recital Centre's seventh year of operation continued to consolidate its position as one of the world's great music venues, and one of Melbourne's most exciting places to enjoy live performance.

The Centre acts as an artistic leader, a flexible collaborator and the heart of a community of music-lovers and performers.

In all, some 71,161 people enjoyed Melbourne Recital Centre's own presentations this year – a modest year-on-year increase in attendance, comprising 40 per cent of the total attendance (173,934) at the Centre. Box office revenue for the period increased by over 10 per cent to \$3.1m. This result, in combination with our venue hire, fundraising and other commercial operations has generated a surplus of \$86,887.

The Centre's constantly evolving program allows us to balance ambitious and challenging events which extend the art form with a diverse range of performances reflecting the sensibilities of our city's avid concert-goers. In 2015/16 these performers included singer-songwriter Cat Power, Malian rockers Songhoy Blues, indie-country singer Natalie Prass, the legendary bluesman Taj Mahal and the visceral ambient soundscapes of Godspeed You! Black Emperor. This is only a small – though characteristically eclectic – sample of the year's many highlights.

In September, the Centre presented its new commission, *A State of Grace: The Music of Tim and Jeff Buckley*, with the generous support of the Hugh Williamson Creative Production Fund. An ensemble cast including Martha Wainwright, Camille O'Sullivan, Willy Mason, Casper Clausen and Steve Kilby joined Gary Lucas and his band Gods and Monsters to celebrate the life and music of the father and son rock icons. The Centre hosted the world premiere before the concert toured Sydney, Canberra and Brisbane as part of the Brisbane Festival. We are delighted that *A State of Grace* was nominated for a prestigious Helpmann Award in the Best Australian Contemporary Concert category.

Several of our classical performers have also been singled out for acclaim at the 2016 Helpmanns: baritone Florian Boesch and pianist Malcolm Martineau's thrilling readings of the three great Schubert song cycles and pianist Pierre-Laurent Aimard's magisterial performance of Olivier Messiaen's *Vingt regards sur l'enfant-Jesus* which won the award for Best Individual Classical Performance. Both concerts were part of the Centre's *Great Performers* series, unique in its focus on the art of the solo recital.

We were also delighted to present period music ensemble Concerto Italiano led by Rinaldo Alessandrini in a luminous account of Monteverdi's *Vespro della Beata Virgine* to rapt full houses. These annual Signature Events are occasions for audiences to encounter the very best chamber orchestras and ensembles in the world. They require significant investments, and we are fortunate to have generous patrons who make these performances possible.

While our outlook is global, the heart of Melbourne Recital Centre is the hundreds of Victorian and Australian musicians we present each year. *Local Heroes* continues to provide a platform for dozens of Melbourne-based ensembles. In 2016, we expanded our Salon chamber activities to include the *Southbank Series*, showcasing Australia's dynamic chamber ensembles. The Centre also partnered with the Melbourne Symphony Orchestra for the *Metropolis New Music Festival* to explore music in the city, featuring the sounds of urban spaces from the 14th to the 21st centuries.

We farewelled one partnership and kindled a new one for our beloved *Mostly Mozart* orchestral matinee series. We presented the last *Mostly Mozart* with Orchestra Victoria in December 2015. The Orchestra's strategy has taken it in another direction and we wish them well and thank them for their joyous music-making and for their committed collaboration over three seasons. We are excited to continue the series with the brilliant young musicians of the Australian National Academy of Music (ANAM), led by Academy faculty members and guest directors/performers. The enthusiasm, skill and passion of the ANAM Orchestra has been warmly embraced by audiences. Thank you to all our Key Presenting Partners, the organisations that bring so much life and unforgettable music to the Centre.

The Centre has continued and expanded its vital education and outreach programs, providing musical experience for people of all ages, stages and geographical locations. Support from RACV is now enabling us to take the regional programming activities begun in 2014/15 to even more venues across Victoria. RACV Music for Victoria will be presented in at least five regional Victorian areas between 2016 and 2018 including the Yarra Ranges; Central Victoria including Castlemaine and Daylesford and the Northwest

including Mildura, with further regions and towns yet to be confirmed. In addition to the concerts, there will be meet-the-artist and master class-style events for regional students supported by the Victorian Government's Touring Victoria program, expanding the overall reach of this program to more than 3000 Victorians.

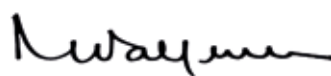
Our competitions and master classes for young musicians, and activities for the elderly, people with disabilities and socially disadvantaged adults and children continue to provide profound and enriching musical experiences to those who benefit from them most. This important part of the Centre's mission is made possible by the support of our donors. Thank you for your generosity.

I also acknowledge the Centre's executive directors whose exceptional teamwork, expertise and commitment make the Centre thrive. During the year we farewelled Nesreen Bottriell, our Director of Corporate Services and welcomed Sandra Stoklossa to the same role.

This is my final report for Melbourne Recital Centre as I retire from full-time employment from July 2016. The six years I have spent leading the Centre have been inspiring and challenging. I am immensely grateful to the entire staff for their hard work and their passion for making the Centre the very best place to experience live music.

I also express my appreciation to our Chair, Kathryn Fagg, and the entire Board of Directors for the sound advice and unfailing support they generously provide. I look forward to my continued relationship with Melbourne and the Centre as an audience member and as a supporter. Hearing music in this superb venue has become incredibly important to me, as I know it is for many more Victorians.

Finally, thank you to the people who come to our venue both to perform and to listen. The relationship between musician and hearer is exquisitely intimate and interdependent. Melbourne Recital Centre's role is to nurture that relationship, bringing musicians and audiences closer and facilitating a profound understanding and appreciation of the art of performing and the art of hearing. On behalf of Melbourne Recital Centre, thank you for joining us and thank you for performing this year.



Mary Vallentine AO
Chief Executive Officer

PROGRAM HIGHLIGHTS

Melbourne Recital Centre consolidated its reputation as one of Australia's most exciting presenters across a broad range of music, representing the pinnacle of the art form as practised by Australian and international performers.



Concerto Italiano rehearse in Elisabeth Murdoch Hall



Melbourne Guitar Quartet, Local Heroes

Melbourne Recital Centre is a venue of, and for, the 21st century: celebrating the past, welcoming the present and imagining the future; a place where artists and audiences are invited to engage, challenge and explore.

Signature Events

Our Signature Events showcase outstanding large-scale international concerts, positioning the Centre as a key venue on the international touring circuit. In 2016 we presented two performances of Monteverdi's iconic and ground-breaking *Vespro della Beata Vergine*, performed by Concerto Italiano, directed by Rinaldo Alessandrini. Melbourne Recital Centre partnered with Perth International Arts Festival and the New Zealand Festival to present these east-coast exclusive concerts. These performances saw standing ovations each night, celebrating and acknowledging the outstanding performances from these singers and instrumentalists.

Great Performers

Our *Great Performers* series continues to lead the way in Australia as a platform for solo recitalists to present their artistry in this most intimate art form. Florian Boesch and Malcolm Martineau gave three outstanding performances of Schubert's great song cycles – *Winterreise*, *Die schöne mullerin* and *Schwanengesang* – in July. We welcomed Cameron Carpenter and his International Travelling Organ, pianists Garrick Ohlsson, Dejan Lazić, Alexander Gavrylyuk and Pierre-Laurent Aimard, and soprano Camilla Tilling joined by guest pianist Leigh Harrold.

Metropolis New Music Festival — Music in the City

The 2016 *Metropolis New Music Festival* showcased works written for, of and about the city. Our annual collaboration with the Melbourne Symphony Orchestra saw us present 13 Australian premieres and 17 world premieres. The Australian Art Orchestra collaborated with Canadian turntablist and composer Nicole Lizée in an extensive program of her works. In celebration of the city, we opened up our foyers to performances by Melbourne-based singer-songwriters to showcase their compositions and performances, and introduced a series of free and late night events.

Local Heroes, Spotlight, Southbank Series

Our innovative *Local Heroes* and *Spotlight Series* continued to grow in diversity and numbers, and we introduced a new strand – the *Southbank Series* – to focus on ensembles and performers from interstate. These programs provide a platform for Victorian and Australian ensembles by subsidising presentation costs, providing a guaranteed fee and support in promotion and audience development. The *Spotlight Series* showcases emerging ensembles and those new to the Centre in one-off performances, exposing audiences to the fascinating new artistic voices and repertoire.

Contemporary

Melbourne Recital Centre celebrates ambition and excellence, marrying artists interested in stretching the concept of performance and genre in the best place to hear and see it. Improved technical work and custom treatments, making Elisabeth Murdoch Hall better suited to contemporary shows, with an increased focus on strengthening the contemporary program were the key drivers.

Establishing a reputation as one of Melbourne's most exciting places to hear contemporary music, the Centre presented a strong program of diverse artists, including: post-rock Montreal outfit Godspeed You! Black Emperor, Americana Grammy winning singer-songwriter Jason Isbell, the enigmatic Cat Power, electronica outfit Poliça, rhythm and blues singer Lisa Fischer with her band Grand Baton, blues legend Taj Mahal, South African a capella group Ladysmith Black Mambazo and the gospel group Blind Boys Of Alabama.

Melbourne Recital Centre also created a new contemporary series *In Conversation*, with the support of the Amplify program that fosters creative conversations about music, the music industry and beyond, recorded live and available for podcast. The series commenced with legendary experimental minimalist trio The Necks, and most recently we presented acclaimed Australian artists Lisa Gerrard and Dave Graney.

Our annual collaboration with Melbourne Music Week, supported by City of Melbourne, showcased German sound artist Robert Henke's *Lumière II*, which pushed the edges of a concert and visual art experience with lasers. German prepared-pianist Hauschka, also found an ideal home in the Elisabeth Murdoch Hall enthralled audiences with his innovative and playful compositions.

Dedicated to exploring the genres of jazz and blues and their offspring – funk, soul, fusion and pop – our jazz stream featured intimate cabaret-style concerts from leading Australian groups including Julia Messenger, Hetty Kate, Barney McAll, Julian Wilson Trio, and Stephen Magnusson and James Sherlock with the support of the Melbourne Jazz Co-operative.

Two performances of *A State of Grace: the music of Tim and Jeff Buckley*, were created and presented by the Centre in September 2015. These performances were commissioned by Melbourne Recital Centre with the support of the Hugh Williamson Foundation Creative Production Fund.



Taj Mahal



The Necks, In Conversation



A State of Grace



José Carbó, Slava & Leonard Grigoryan



Australian Brandenburg Orchestra



Songhoy Blues



Steve Earl



Share More Music Kristian Chong & Natsuko Yoshimoto

American Songbook

We celebrated music from the American Songbook, with performances from Anthony de Mare in his Liaisons Project, featuring dozens of arrangements of Sondheim's songs for solo piano in 2016. In American Songbook July 2015, Bobby Fox and Michael Falzon performed Bacharach and Costello's *Painted from Memory* and countertenor cabaret artist Mama Alto gave a compelling interpretation of the Billie Holiday songbook.

World Music

World music continues to grow at the Centre. In 2015/16 we presented thrilling Colombian jazz harpist Edmar Castaneda in his Australian debut tour. We continue to partner with the Nataraj Cultural Centre to present Spirit of India. José Carbó and Slava and Leonard Grigoryan reprised their showcase of Latin-American tango and popular song and Malian rock band Songhoy Blues sang about the experience of refugees and the vitality of their heritage and traditions.

Mostly Mozart

Our popular matinee series Mostly Mozart continued this year. And while we were sad to see the end of the partnership with Orchestra Victoria after four years of superb performances, we are pleased to partner with the Australian National Academy of Music (ANAM) to present concerts in this series. The partnership began in superb fashion with new artistic director Nick Deutsch leading the ensemble, and Paavali Jumppanen performing Beethoven's *Emperor* piano concerto.

Learning and Access

The Centre's Learning and Access program continues to provide outstanding music programs to Victorians of all ages and backgrounds. *Share the Music*, the Centre's ongoing ticket and transport subsidy scheme, supported the attendance of 1210 adults and children from a range of schools and 26 community organisations throughout Victoria. A program of backstage tours, meet the artist opportunities and Q&A sessions were offered to participants.

Our Education Week program featured the Marimba Taters, a group of students from Tate Street Primary School in Geelong, playing their own handmade percussion instruments. Children's Week featured Yalka Dayan, an indigenous exploration of song and storytelling.

The Centre has made its learning resources available online at melbournerecital.com.au/learning.

Our *Music Always* (formerly *Share More Music*) program reached over 682 senior Victorians both 'in-resi' and at the Centre. We presented concerts for residents at Multicultural Aged Care Services Geelong, Emmy Monash Aged Care and Wesley St Marks.

Accelerando, our learning program for gifted and talented Years 10, 11 and 12 students enrolled in government schools, passed its milestone with a Salon recital from the participants. This program encompasses individual coaching, workshops on marketing and promotion, access to professional staff at the Centre, and tickets to concerts and master classes. This program, supported by the Department of Education and the Sentinel Foundation, has provided unique and effective training and guidance for these young students, and we are pleased to be well advanced into the second year of this three-year program.

Music Play, our annual music festival for young people, once again delighted and engaged audiences with a suite of age-specific events. Jay Laga'aia, *Space Symphony* and Jazz up Your Kids were presented in Elisabeth Murdoch Hall. We were pleased to introduce workshops for children with autism and to welcome back Yalka Dayan indigenous cultural workshops for children.

Key Presenting Partners

Our Key Presenting Partners continue to enhance the lives of Melbourne's music lovers, presenting a wide range of performances throughout the year. Australian Brandenburg Orchestra, Musica Viva, Melbourne Symphony Orchestra, Melbourne Chamber Orchestra, Australian String Quartet and the Australian Chamber Orchestra performed to over 100,000 attendees at the Centre during 2015/16. We continue to work closely with the Melbourne International Jazz Festival and Melbourne Festival, contributing to the Centre's artistic vibrancy and consolidating its leading position in Australian music-making.

Beyond the Centre

A key strategic direction for the Centre is to develop and expand our concerts beyond the confines of our venue, giving opportunities to regional audiences to experience the very best that Victorian, Australian and international artists have to offer. Our second year of partnership with the Yarra Ranges Council saw us present 11 performances across four venues – The Memo Healesville; Burrinja Upwey; Warburton Arts Centre; and Montrose Town Centre. Melbourne Recital Centre was also invited to present at Showcase Victoria, and made a number of connections with regional presenters with a view to presenting expanded regional touring in 2016/17. We are grateful for the support of Creative Victoria and RACV Music for Victoria in developing this important strand of programming.

OUR PRESENTING PARTNERS AND ASSOCIATES

123 Agency	Cosmo Cosmolino	Letter String Quartet, The	Opening Gambit Music
Abstract Touring Pty Ltd	Daniel de Borah	Lina's Music House Pty Ltd	Our Lady of Mercy College
Accademia Arcadia	David Bridie	Live Nation Australasia PTY LTD	Paddy Mann
Alma Mater	David Jones	Loreto Mandeville Hall Toorak	Perhimpunan Pelajar Indonesia Australia (PIIA) – Victoria
Andrea Keller	Down-Under Concert Direction	Louisa Rankin	Peter Jopling
Andrew McKinnon Presentations	Duet Productions Pty Ltd	Love Police Touring	Plexus
Animals Asia Foundation (Australia)	Duo Chamber Melange	Loving-Kindness and Compassion Society Inc. (LACSI)	Press, Play
Anja and Zlatna	Elevator Studios Pty Ltd	Lowther Hall Anglican Grammar School	Quartz
anon.	Elisa Rodger	Ludovico's Band	Reuben Zylberszpic
APRA AMCOS	ELISION	Luke Howard	Roger Young
Arcadia Quintet	Emmerson-Lifschitz Duo, The	Lyrebird Music (Michael Johnson)	Royal Melbourne Hospital Foundation
Arelmedia Management / Arelmusic	Endeavour Trio	Mama Alto	Ruth Roshan and Tango Noir
Aura Go	Ensemble Gombert	Manins and Gould	Sacré Coeur
Australia Northern Europe Liaisons	Ensemble Liaison	Matthew Sheens	School of Hard Knocks Ltd
Australia Piano Quartet	Eventcepts Pty Ltd	Melba Opera Trust	Select Music
Australian Art Orchestra	Evergreen Ensemble	Melbourne Art Song Collective	Seraphim Trio
Australian Baroque Brass	Fat Rain Music (Adam Simmons)	Melbourne Bach Choir	Skyhigh Promotions
Australian Boys Choral Institute	Feel Presents	Melbourne Chamber Orchestra (MCO)	Song Company, The
Australian Brandenburg Orchestra	Fem Belling	Melbourne Girls Grammar	Songmakers Australia
Australian Brass Quintet	Festival of Beautiful Sound	Melbourne Guitar Quartet	Southern Cross Soloists
Australian Broadcasting Corporation	Fine Blue Thread	Melbourne Health	Speak Percussion
Australian Chamber Orchestra (ACO)	Firebird Trio	Melbourne International Festival of the Arts Ltd	St Catherine's School
Australian National Academy Of Music	Flinders Quartet	Melbourne International Jazz Festival	St. Michael's Grammar School
Australian School of Performing Arts	Forest Collective	Melbourne Jazz Co-operative	Stewart Kelly
Australian String Quartet (ASQ)	Frontier Touring	Melbourne Music Week	Stiletto Sisters Trio
Australian Voices, The	Gian Slater	Melbourne Symphony Orchestra Pty Ltd	Storeyboard Entertainment P/L
AWR Music Productions LCC	Grigoryan Brothers	Melbourne Welsh Male Choir	Streeton Trio
Benaud Trio	Haileybury	Melbourne Winds	Sutherland Trio
BottledSnail Productions Inc	Hamer Quartet	Michael Doecke	Syzygy Ensemble
Brighton Dance Academy	Handsome Tours	Michael Johnson	The Shannon Company
Brighton Grammar School	Hetty Kate	Michael Kieran Harvey	This Space Event Studio P/L
Camberwell Anglican Girls' Grammar School	Hoang Pham	Michael Lynch	Tinalley String Quartet
Carey Baptist Grammar School	Hubei Association of Melbourne Inc	Monash University Sir Zelman Cowen School of Music	Trinity College, The University of Melbourne
Caroline Moore	Huon Quartet	Monique di Mattina	Trio Anima Mundi
Castiglione Arts and Culture Pty Ltd	Inventi Ensemble	Musica Viva Australia	University of Melbourne
Caulfield Grammar School	Joe and Zoe	Nadia Ratsimandresy	Vanessa Tomilnson
Chamber Music Australia	Johanna Selleck	Natalie Carolan Trio	Victorian College of the Arts Secondary School
Chris Hooper Promotions	JSM Musical Society Inc (Melbourne String Ensemble)	Nataraj Cultural Centre	Victorian Curriculum & Assessment Authority (VCAA)
Chris McNulty	Julien Wilson Trio	New Palm Court Orchestra, The	Victorian Opera
Christ Church Grammar School	Karen Van Spall	New Zealand Chamber Soloists	Welsh Choir of Victoria
Con Kalamaris	Kegelstatt Ensemble	Nguyen and Vu Publishers Pty Ltd	Wesley College
Consulate General of P.R. China (Melbourne)	Kenji Fujimura and Elizabeth Sellars	Noel Hadden Fidge	Westbourne Grammar School
	Kimba Griffiths	North of North	Wilma Smith and Friends
	Kristian Chong	Ogham Soup	Zulya and The Children of the Underground
	La Compania Australia	Omega Ensemble	
	Latitude 37		
	Lauriston Girls' School		
	Les Gyori		

AUSTRALIAN AND WORLD PREMIERES

Composer	Title	Date	Composer	Title	Date
Sally Greenaway	<i>Seven Great Inventions of the Modern Industrial Age</i> ⁺	26/04/2016	Steve Reich	<i>Finishing the Hat – Two Pianos</i> [°]	24/06/2016
Wally Gunn	<i>Blood</i> ⁺	28/05/2016	David Rakowski	<i>The Ladies Who Lunch</i> [°]	24/06/2016
Andrea Keller	<i>Suite for Letter</i> ⁺	28/05/2016	Eve Beglarian	<i>Perpetual Happiness</i> [°]	24/06/2016
Ade Vincent/Lior	Song Cycle: 'Do not go gentle into that good night' & 'Do not Go' ⁺	4/05/2016	Eric Rockwell	<i>You Could Drive A Person Crazy</i> [°]	24/06/2016
Atticus Bastow	New Work ⁺	9/05/2016	Wynton Marsalis	<i>That Old Piano Roll</i> [°]	24/06/2016
Nicole Lizée	<i>8-Bit Urbex</i> ⁺	9/05/2016	Derek Bermel	<i>Sorry/Grateful</i> [°]	24/06/2016
Nicole Lizée	<i>Karappo Okesutura</i> ⁺	9/05/2016	Mary Ellen Childs	<i>Now</i> [°]	24/06/2016
Peter Knight	<i>Diomira</i> ⁺	9/05/2016	Fred Hersch	<i>No One Is Alone</i> [°]	24/06/2016
Austin Bucket	<i>Virtuoso Pause</i> ⁺	9/05/2016	Jake Heggie	<i>I'm Excited. No You're Not.</i> [°]	24/06/2016
Aaron Cassidy	<i>The Wreck of former Boundaries</i> ⁺	10/05/2016	Phil Kline	<i>Paraphrase (Someone in a Tree)</i> [°]	25/06/2016
Robert Davidson	<i>City Portraits</i> ⁺	14/05/2016	Daniel Bernard Roumain	<i>Another Hundred People</i> [°]	25/06/2016
Philip Venables	<i>Fu** Forever</i> [°]	18/05/2016	Ethan Iverson	<i>Send in the Clowns</i> [°]	25/06/2016
Philip Venables	<i>Fight Music</i> [°]	18/05/2016	Ricardo Lorenz	<i>The Worst [Empanadas] in London</i> [°]	25/06/2016
Jesmond Grixti	<i>Ritrovandomi Perdendomi – Un Viaggio Dentro Di Me</i> ⁺	11/05/2016	Frederic Rzewski	<i>I'm Still Here</i> [°]	25/06/2016
Andrew Batt Rawden	<i>Relentless City: Sydney</i> ⁺	11/05/2016	David Shire	<i>Love is in the Air</i> [°]	25/06/2016
James Wade	<i>The Good Knows its Season</i> ⁺	11/05/2016	Duncan Sheik	<i>Johanna in Space</i> [°]	25/06/2016
Graeme Koehne	<i>Love Song</i> ⁺	11/05/2016	Mason Bates	<i>Very put together</i> [°]	25/06/2016
John Parker	<i>Metropolis Vignettes</i> ⁺	11/05/2016	Annie Gosfield	<i>A Bowler Hat</i> [°]	25/06/2016
Stephen Newton & Hue Blanes	New Work ⁺	11/05/2016	Mark Anthony Turnage	<i>Pretty Woman</i> [°]	25/06/2016
Jacob ter Veldhuis	<i>Tatatata</i> [°]	12/05/2016	Kenji Bunch	<i>The Demon Barber</i> [°]	25/06/2016
Anna Clyne	<i>1987</i> [°]	12/05/2016	Andy Akiho	<i>Into the Woods</i> [°]	25/06/2016
Charlotte Bray	<i>The Upflight of Butterflies</i> [°]	12/05/2016	Ricky Ian Gordon	<i>Every Day A Little Death</i> [°]	25/06/2016
Song Company	<i>The Cries of Melbourne</i> ⁺	19/05/2016	Nils Vigeland	<i>Merrily We Roll Along</i> [°]	25/06/2016
Michael Kieran Harvey	<i>From The Walls of Di</i> ⁺	20/05/2016	Rodney Sharman	<i>Notes on 'Beautiful'</i> [°]	25/06/2016
Michael Kieran Harvey	<i>Budapest Sunrise</i> ⁺	20/05/2016	Gabriel Kahane	<i>Being Alive</i> [°]	25/06/2016
Les Craythorn, Peter Neville, Ken Murray, Joel Brennan & Don Imme	<i>Homage to Brian Brown</i> ⁺	23/04/2016	Steve Reich	<i>Finishing the Hat – Two Pianos</i> [°]	25/06/2016
Matthew Westwood	Quartet for harpsichord, flute, violin, cello ⁺	16/11/2015	Thomas Newman	<i>Not While I'm Around</i> [°]	25/06/2016
Tom Henry	<i>Scenes from a Poet's Life</i> ⁺	26/10/2015	Jherek Bischoff	<i>The Ballad of Guiteau</i> [°]	25/06/2016
Lachlan Davidson	<i>Trio for Fred</i> ⁺	1/07/2015	Michael Daugherty	<i>Everybody's Got the Right</i> [°]	25/06/2016
Tony Gould	<i>Trio for Stefan</i> ⁺	1/07/2015	Paul Moravec	<i>I Think About You</i> [°]	25/06/2016
Luke Howard	<i>Faithful Unto Death</i> ⁺	1/07/2015	Anthony de Mare	<i>Sunday in the Park - Passages</i> [°]	25/06/2016
Martin Kay	<i>The Burrow</i> ⁺	1/07/2015	Unsub Chin	<i>Graffiti</i> [°]	14/05/2016
Allan Zavod	<i>Flurry</i> ⁺	1/07/2015	Michael Daugherty	<i>Sunset Strip</i> [°]	14/05/2016
Phillip Garbe	<i>Intermezzo</i> ⁺	21/09/2015	Steve Reich	<i>City Life</i> [°]	14/05/2016
Joe Chindamo	<i>Triologues</i> ⁺	21/09/2015	Michael Kurth	<i>Everything Lasts Forever</i> [°]	18/05/2016
Mary Finsterer	<i>Nobility</i> ⁺	21/09/2015	Jennifer Higdon	<i>City Scape</i> [°]	18/05/2016
Kevin March	<i>Une Petite Sonate</i> ⁺	21/09/2015	Olivier Knussen	<i>The Way to Castle Yonder</i> [°]	18/05/2016
Ian Munro	<i>Schubertiades</i> ⁺	21/09/2015	Barry Conyngham	<i>Diasporas</i> ⁺	21/05/2016
William Bolcom	<i>A Little Night Fughetta</i> [°]	24/06/2016	Heiner Goebbels	<i>Samplersuite</i> [°]	21/05/2016
Nico Muhly	<i>Color and Light</i> [°]	24/06/2016			

⁺ World premiere [°] Australian premiere

STRATEGIC FRAMEWORK – OUR CHARTER

VISION

Melbourne Recital Centre is at the heart of an inspired global community of musicians and audiences.

MISSION

Melbourne Recital Centre inspires creativity, self-expression, learning and enrichment through music for people of all walks of life.

PURPOSE

Melbourne Recital Centre's objective is the promotion of fine music through the presentation and commissioning of musical works, performances and programming, and the promotion of the Centre.

It is the custodian for the State-owned building and is responsible for planning and managing the operations of the Centre as a purpose-built venue and assists in raising funds to support the delivery of these objectives.

Melbourne Recital Centre represents and promotes the interests of music patrons, users and the music community of Victoria including the identification of relevant infrastructure needs and the appropriate future planning. It presents opportunities for nurturing emerging Australian creative and performing artists. Its forward programming strategy is designed to attract audiences who reflect the broad geographic, economic, social and cultural diversity of Victoria, as well as interstate and international visitors.

ASPIRATIONS

1. **Recognised as one of the world's greatest music venues**
2. **Nurture and inspire our diverse audiences**
3. **Acclaimed and trusted for superb programs**
4. **Creative leader for artists, audiences and supporters**
5. **Securing the future of Melbourne Recital Centre**

KEY INITIATIVES AND PROJECTS: SUPPORTING OUR ASPIRATIONS

Recognised as one of the world's greatest music venues

As the finest acoustic space in Australia and one of the best worldwide, Melbourne Recital Centre continues to extend its reputation among musicians, ensembles and audiences both nationally and internationally as *The Best Place to Hear* and the best place to perform. The Centre's unique positioning as an excellent performance space for music of many genres sets it apart from many other music venues.

- Hosted 298 concerts featuring international performers in classical, jazz and contemporary genres including acclaimed ensemble Concerto Italiano (Italy), Songhoy Blues (Mali), Cat Power (USA), Dejan Lazic (Croatia), Edmar Castaneda (Colombia) and Pierre-Laurent Aimard (France).
- Exclusively music-focused and diverse program continues to make it unique in Australia.
- Commissioned a major new production, *A State of Grace: The Music of Tim and Jeff Buckley*, which premiered at Melbourne Recital Centre and toured to Brisbane's QPAC as part of the Brisbane Festival, Sydney and Canberra.
- Feedback from performers regularly praised our staff and the superb quality of the venue. The Centre has a growing reputation among international musicians, and high awareness and excellent reputation among Australian musicians.
- Our website received 523,416 visits of which seven per cent were from outside of Australia.

Nurture and inspire our diverse audiences

The Centre engages the broadest audience to experience performances that reflect and extend their musical interests and provide a context to enrich the concert experience through pre-concert talks, printed programs, online resource materials, an iPhone app, concert streaming and music appreciation workshops. With a commitment to quality and diversity, our programs range from the traditional to the contemporary, from early music through jazz to the very newest works performed by artists who specialise in their chosen field.

- 1210 guests of *Share the Music* through partnerships with 26 community organisations.
- Began partnerships with RACV and Touring Victoria to extend and deepen regional activity.

- Ninety-eight per cent of visitors were satisfied with their experiences at Melbourne Recital Centre.
- Geographical penetration: 1891 unique postcodes represented on the database, a 4.3% increase year on year.
- On average the proportion of new to repeat customers purchasing through the Centre's box office was 53 per cent new and 47 per cent repeat.
- There are now 858 Melbourne Recital Centre Members, a 27% per cent increase on the previous year.
- A growing program for people of all ages presented at the Centre and at venues in regional Victoria. *Share More Music* takes live performance to people whose age or mobility makes attendance at the venue challenging. *Music Play* introduces our youngest audiences to the fun of listening to and making music.
- The Centre remains the performance venue of choice for a range of schools and community organisations.

Acclaimed and trusted for superb programs

Melbourne Recital Centre's music program delivers a diverse range of music and genres which is recognised as relevant, expansive and distinctive. The Centre's programs reflect and extend the musical interests of people from all walks of life, and concerts are enriched by talks, program notes and other resources. We are committed to quality and diversity, and our programs range from the traditional to the contemporary.

- We hosted or presented 537 events in 2015/16.
- Attracted 173,934 attendances.
- Presented or hosted 103 international ensembles in genres including jazz, rock, world music and classical.
- 12,087 students participated in or enjoyed a performance at Melbourne Recital Centre.
- There were 110 educational or children's events at Melbourne Recital Centre.
- Presented or facilitated performances in regional Victoria to a total audience of more than 750.
- The Centre provides free programs for nearly all its concerts, pre-concert talks at *Great Performers* and select Signature Events. The Centre presented free *Music on the Mind* talks exploring music, the brain and psychology in collaboration with the University of Melbourne and *In Conversation* events with contemporary musicians in partnership with APRA AMCOS and our Amplify program.

Creative leader for artists, audiences and supporters

We aspire to lead the community of presenters, venues and companies to ensure that audiences can experience the best and most stimulating music from different musical genres. We are committed to building an extensive community of corporate and philanthropic supporters whose mission and vision align with ours. In partnership with artists and ensembles, we present leading Victorian artists, developing the Centre as the creative hub for music

in Melbourne. We are committed to developing the market for fine music in Melbourne and Australia to ensure that the vibrant program finds an enthusiastic audience.

- Presented or hosted 366 performances featuring Australian artists.
- Presented or hosted 103 performances featuring international artists.
- Presented 45 Australian premieres and 34 world premieres.
- Donor-supported master classes with Pinchas Zukerman, Camilla Tilling and Midori gave Victorian students the opportunity to learn from world-class soloists.
- Free artist talks, pre-concert presentations and lectures extended and enhanced audience's understanding of music.
- Presentations at industry conferences and showcases engaged the sector with the Centre.
- *Local Heroes*, *Southbank Series* and *Spotlight Series* built audiences for Victorian and Australian ensembles and provided regional performance opportunities.
- Co-presented *Metropolis New Music Festival* with MSO showcasing new music performed by Melbourne ensembles and singer-songwriters.

Securing the future of Melbourne Recital Centre

As the custodians of this magnificent building, Melbourne Recital Centre oversees its management and ensures that operations are effectively managed. We attract and nurture partnerships and philanthropic support to enable the delivery of our objectives, aspirations and priorities.

- Recurring income from philanthropy and corporate sponsorship increased by 8 per cent compared to the previous year and now represents 12 per cent of the Centre's total income.
- Over 6000 donations were made to the Centre in 2015/16, up from 5000 the previous year.
- The Centre itself presented over 55 per cent of the concerts and events taking place at the Centre. This investment in a vibrant music scene for Victoria was supported entirely by ticket sales, philanthropy and sponsorship.
- Secured an ongoing additional \$500,000 for the Centre's operating grant from the State Government of Victoria.
- Continued to build relationships with a range of communities welcoming performances from many ethnically diverse cultures celebrating their musical heritage.
- Fostered strong relationships with the education sector, in particular key tertiary and secondary education and training institutions such as the Australian National Academy of Music (ANAM), Melbourne Conservatorium of Music and the Victorian College of the Arts Secondary School.

OUR BUSINESS PARTNERS AND KEY DONORS

Enthusiasm, joy, happiness, excitement, deeply immersive and emotionally enriching...

These are the feelings concert-goers expressed when asked how attending concerts at Melbourne Recital Centre impacts their wellbeing. A 2016 study conducted by The University of Melbourne found that 92 per cent of concert-goers felt their personal wellbeing was significantly enhanced as a direct result of their experiences at the Centre.

Our community of close to 6000 sponsors and donors are essential partners in bringing these transformative shared experiences of music to over 170,000 people from all walks of life, both at the Centre in Melbourne's Arts Precinct and increasingly in community settings throughout Victoria and online.

Development income for the year was \$1.3 million, which represented an increase of 7 per cent in recurrent funding, excluding bequests. With this growth came a number of exciting innovations, including a new fund established to honour departing CEO Mary Vallentine's wonderful contribution to music in Melbourne.

The *Mary Vallentine Limitless Stage Fund* was launched in June 2016 to support projects of the Centre that provide opportunities for outstanding artists to reach broader audiences, via digital broadcast or other forms of outreach, realising the limitless potential for musicians to move, inspire and educate. At June 30, 45 pledges totalling \$180,000 had been received; a wonderful testament to Mary's outstanding legacy and a valuable resource for the Centre to draw on as it reaches out to new audiences.

A new regional touring program and a strengthened Bach Competition were initiated due to new partnerships with RACV, the Touring Victoria Fund and the Australian Bach Society. They join long time Business Partners Etihad Airways, Audi Centre Melbourne/Brighton, City of Melbourne, Ashurst, erd, The Langham Melbourne and Nous Group.

Trusts and Foundations continued to support significant new programming at the Centre. Annamila Pty Ltd has made possible the Centre's first dedicated celebration of Indigenous music; The Hugh Williamson Creative Production Fund enabled large-scale productions and commissions that have resulted in two acclaimed

presentations, including the exciting September 2015 production *A State of Grace: The Music of Tim and Jeff Buckley*; The William Buckland Foundation's support of *Music Always* and *Share More Music* helped bring the Centre's music to over 1800 people who wouldn't otherwise be able to access it; and Newsboys Foundation ensured more opportunities for music training and performance were available to secondary students living in regional Victoria.

The Centre is grateful to each of its 250 individual patrons whose support ensures a vibrant and diverse music program of over 500 concerts and events each year. I would like to particularly acknowledge Benefactor Patrons Yvonne von Hartel AM, Robert Peck AM and Betty Amsden AO for their exceptional leadership this year. They are joined by Eva Besen AO & Marc Besen AC, The John & Jennifer Brukner Foundation, Krystyna Campbell-Pretty, The Klein Family Foundation, Naomi Milgrom AO, The Louise & Martyn Myer Foundation, Allan Myers AC QC & Maria Myers AC, Lady Primrose Potter AC, Margaret Ross AM & Dr Ian Ross, Kim Williams AO, Skipp Williamson and Carol Haynes as leading patrons of the Centre, whose exceptional generosity inspires so many and ensures the Centre's capacity to pursue its mission.

Syndicated giving grew strongly this year with the Legal Friends of Melbourne Recital Centre group now numbering 25. Their support made possible Malcolm Martineau and Florian Boesch's unforgettable Schubert song cycle as part of *Great Performers*. They were joined by two new groups – Ensemble Giovane which supports *Great Performers* master classes for young Australian artists and *Amplify* a program to support the connection of contemporary singer-songwriters to the wonderful contemporary artists that now regularly perform at the Centre.

We are grateful for our outstanding community of supporters that enables the Centre and its music to reach further and impact more strongly on the lives of all Victorians. Together we are creating a vibrant community of music-lovers around Victoria and increasingly around the globe.



Margaret Farren-Price

Chair, Development Advisory Committee

OUR PARTNERS

1 July 2015 – 30 June 2016

Thank you

Melbourne Recital Centre acknowledges the generous support of its business partners, philanthropic supporters and patrons.

Founding Patron

The Late Dame Elisabeth Murdoch AC DBE

Board Members

Kathryn Fagg, Chair
Peter Bartlett
Stephen Carpenter

Joseph Corponi
The Hon Mary Delahunty
Paul Donnelly

Margaret Farren-Price
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Eda Ritchie AM

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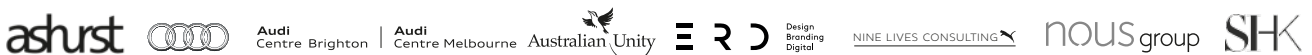
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INSPIRED GIVING

LEADERSHIP CIRCLES

The Leadership Circles comprise individual donors whose lead gifts support the Centre's core concert program and its mission to be a singular place of inspiration, creativity, self-expression, learning and enrichment through music.

Artist Development

Inaugural Artist Development & Music Education Benefactor
Betty Amsden AO

Children's & Family

Betty Amsden AO
Margaret S Ross AM & Ian C Ross

Great Performers

Inaugural Great Performers Benefactor
The John & Jennifer Brukner Foundation
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Eva Besen AO & Marc Besen AC
Paulette & Warwick Bisley
Hans & Petra Henkell
Dr Caroline Liow
Geoff & Jan Phillips
Maria Sola

Life-long Learning

Kathryn Fagg*

Local Heroes

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Jean Hedges
Dr Garry Joslin & Prof Dimity Reed AM
Craig Reeves
Majlis Pty Ltd

Master Class

Price/Lowy Family in memory of John Price
George & Laila Embelton Ensemble Giovane*

New Music

Peter Jopling AM QC
Naomi Milgrom AO

Signature Events

Inaugural Signature Events Benefactors
Yvonne von Hartel AM & Robert Peck AM
Lady Primrose Potter AC

MUSIC CIRCLE PATRONS PROGRAM

Providing support essential to the breadth, diversity and quality of the Centre's artistic program.

Magnum Opus Circle (\$20,000+)

Melbourne Recital Centre Board of Directors

Kathryn Fagg
Peter & Cally Bartlett
Stephen Carpenter & Leigh Ellwood
Joseph Corponi
Paul Donnelly & Brigitte Treutenaere
Margaret Farren-Price & Prof Ronald Farren-Price AM
Eda Ritchie AM
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The Playing Foundation

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J.A Westacott & T.M Shannon

Composers Circle (\$4000+)

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John & Lorraine Bates
Jenny & Peter Hordern
Alison & David Lansley
Susan Thacore
Drs Victor & Karen Wayne
Lyn Williams AM
Melbourne Recital Centre Senior Management
Message Consultants Australia Pty Ltd

Musicians Circle (\$2500+)

Robert & Jan Green
Diana Lempriere
Sarah & Baillieu Myer AC
James Ostroburski & Leo Ostroburski
Kate & Stephen Shelmerdine Family Foundation
Robert & Jenni Stent

Prelude Circle (\$1000+)

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Graeme & Pauline Blackman
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The Hon Alex Chernov AC QC & Mrs Elizabeth Chernov
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Martin Ginnane & Ronnie Binding
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Jan Grant
Nance Grant AM MBE & Ian Harris
Sue Hamilton & Stuart Hamilton AO
Judith Hoy
Penelope Hughes
Darvell M Hutchinson AM
Stuart Jennings
Dorothy Karpin
Ann Lahore
Maria Mercurio
Stephen Newton AO
Greg Noonan
Elizabeth O'Keeffe
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Dr Robert Piaggio
Kerryn Pratchett
Peter Rose & Christopher Menz
Rae Rothfield
Samara, Countess of Beekman
Barbara & Duncan Sutherland
Pamela Swansson
Elisabeth & Peter Turner
Sally Webster
Peter Weiss AO

Supporters (\$500+)

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Vivien & Jacob Fajgenbaum
Sylvia Geddes
Rosemary & David Houseman
Dr Anne Lierse
Gerry & Susan Moriarty
Kaye Salisbury & Bart Wissink
Barry & Barbara Shying

ELISABETH MURDOCH CREATIVE DEVELOPMENT FUND

Named after the Centre's Founding Patron, this Fund supports projects that make a difference to young artists and accessibility to music.

(\$20,000+)

Annamila Pty Ltd
Anne Kantor AO & Dr Milan Kantor OAM

(\$10,000+)

Betty Amsden
The John & Jennifer Brukner Foundation
Krystyna Campbell-Pretty
Naomi Milgrom AO
Allan Myers AC QC & Maria Myers AC
Yvonne von Hartel AM & Robert Peck AM
Mrs Margaret S Ross AM & Dr Ian C Ross
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(\$4000+)

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Lyndsey & Peter Hawkins*
Dr Alastair Jackson
Sally MacIndoe
Dr Cheryl Tillman & Tam Vu
Andrew & Jan Wheeler
Janet Whiting AM & Phil Lukies
Lyn Williams AM
Youth Music Australia

(\$2500+)

Jacinta Carboon*
Dr Garry Joslin & Prof Dimity Reed AM
James Ostroburski & Leo Ostroburskii*
Prof David Penington AC & Dr Sonay Penington
Christine Sather*

(\$1000+)

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 Terry Brain*
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 Rosemary O'Connor*
 Rowly & Judy Paterson
 Geoff & Jan Phillips
 Rob & Philippa Springall
 Laura Thomas*
 Gang Yun*

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 Helen Brack
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 Nance Grant AM MBE & Ian Harris
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 Drs Victor & Karen Wayne
 Message Consultants Australia

**LEGAL FRIENDS
 OF MELBOURNE
 RECITAL CENTRE**

Each year the group brings
 together music lovers from the
 legal profession to help fund one
 or more concerts by an artist
 appearing as part of the Centre's
 Great Performers Series.

**Legal Friends
 Inaugural Patrons**

The Hon Justice Michelle Gordon &
 The Hon Kenneth M Hayne AC QC

(\$4000+)

Anonymous (1)
 Rachel & The Late Hon
 Alan Goldberg AO QC
 Naomi Golvan & George Golvan QC
 The Hon Justice Michelle Gordon &
 The Hon Kenneth M Hayne AC QC
 Peter B Murdoch QC &
 Helen Murdoch

(\$2500+)

Colin Golvan QC &
 Dr Deborah Golvan
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Ingrid Braun
 Elizabeth Boros
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 The Hon Chris Maxwell AC
 Sam Ricketson & Rosemary Ayton

**THE MARY VALLENTINE
 LIMITLESS STAGE FUND**

The Fund supports projects of the
 Centre like digital broadcasts,
 recordings, webcasts or other
 forms of outreach, enabling the
 Centre's music-making to be
 available everywhere.

(\$20,000+)

Naomi Milgrom AO
 Kim Williams AM
 Melbourne Recital Centre Board
 of Directors
 Kathryn Fagg
 Peter & Cally Bartlett
 Stephen Carpenter &
 Leigh Ellwood
 Joseph Corponi
 The Hon Mary Delahunty
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 Peter Jopling AM QC &
 Dr Sam Mendeng
 Allan Myers AC QC &
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 In honour of Kath Vallentine
 Louise & Martyn Myer
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Peter & Ruth McMullin
 Rohan Mead

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Helen Brack
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 Jenny & Peter Hordern
 Peter & Barbara Kolliner
 Prof John Langford AM &
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 Cathy Lowy
 Dr Robert Piaggio
 Prof David Penington AC &
 Dr Sonay Penington
 Sandra Robertson
 Leonard Vary & Dr Matt Collins QC
 Angela & Andrew Wood
 The Ullmer Family Foundation

(\$500+)

Richard & Susan Bunting
 Barbara Burge

The Hon Alex Chernov AC QC &
 Mrs Elizabeth Chernov
 Jim Cousins AO & Libby Cousins
 Gerry & Sue Moriarty
 Greg Noonan
 Helen L Perlen
 Susan Renouf
 Lyn Williams AM

**SHARE THE MUSIC
 PROGRAM**

This program enables
 disadvantaged children and adults
 to attend concerts by providing
 tickets and transport free of
 charge. Over 500 of these visits
 take place each year through the
 generosity of our donors.

(\$4000+)

Krystyna Campbell-Pretty
 Helen & Michael Gannon
 Wendy & David O'Callaghan &
 Alan Kozica

(\$2500+)

Anne Burgi & Kerin Carr
 Dorothy Karpin

(\$1000+)

Anonymous (1)
 John & Mary Barlow
 Caroline & Robert Clemente
 Helen Imber
 Prof John Langford AM &
 The Late Christina McCallum
 Dennis & Fairlie Nassau
 Kerryn Pratchett
 Greg Shalit & Miriam Faine
 Prof Richard Smallwood &
 Carol Smallwood
 Sirius Foundation

(\$500+)

Vivien & Jacob Fajgenbaum
 Sue Hamilton & Stuart Hamilton AO
 Dr Robert Hetzel
 George & Grace Kass
 Maria Mercurio
 Ann Miller
 Vivien Wertkin

**ENCORE BEQUEST
 PROGRAM**

Providing sustained support for
 all aspects of the Centre's artistic
 program through its Public Fund.

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 Betty Amsden AO
 Jenny Anderson
 Barbara Blackman
 Jim Cousins AO & Libby Cousins
 Ken Bullen
 The Estate of Beverley Shelton &
 Martin Schönthal
 Mary Vallentine AO

*Ensemble Giovane: Donors in
 support of Masterclasses
 ° Amplify: Young Donors in
 support of Artist Development
 List of patrons at 30 June 2016

OUR PEOPLE

Board of Directors



Kathryn Fagg



Peter Bartlett



Stephen Carpenter



Joseph Corponi



Paul Donnelly



Margaret Farren-Price



Julie Kantor



Eda Ritchie AM



The Hon Mary Delahunty

**The Late Dame Elisabeth Murdoch AC DBE,
Founding Patron**

Kathryn Fagg, Chair

2010 –

Member of the Board, Reserve Bank of Australia; Non-Executive Director of Boral Limited; Non-Executive Director of Incitec Pivot Limited; Non-Executive Director Djerriwarrh Investments Limited; Chair of the Breast Cancer Network Australia; Former President FMCG Asia Pacific, Linfox; Former President, Asia, BlueScope Steel; Former Managing Director, Banking Products, ANZ; Former Chairman, Parks Victoria.

Peter Bartlett

2012 –

Partner Minter Ellison: Assistant Treasurer and Member Management Board and Council; International Bar Association and Liaison to its Asia Pacific Forum; Chair Advisory Board, Centre for Advancing Journalism, The University of Melbourne; Former Chairman Minter Ellison; Immediate Past President Barwon Heads Golf Club; Life Member Melbourne Press Club; Former Chair World Services Group; Former Member State Sports Centres Trust and State Sports & Aquatic Centre Trust.

Stephen Carpenter

2012 –

Partner, KPMG; Fellow, Taxation Institute of Australia; Member, Institute of Chartered Accountants; Foundation Board Member, Museum of Australian Democracy at Eureka (M.A.D.E).

Joseph Corponi

2012 –

Former Director, Asylum Seekers Resources Centre; Former Director, Gould Group; Former Director, International Council of Museums (Australia).

**The Hon. Mary Delahunty G.A.I.C.D (Graduate of
the Australian Institute of Company Directors)**

2016 –

Non-Executive Board Member of McClelland Sculpture Park and Gallery; Non-Executive Board Member of the National Library of Australia; Former Minister for the Arts, Victoria Government; Former Minister for Planning, Victorian Government; Former Minister for Education, Victorian Government; Non-Executive Board Member of The Centre for Advancing Journalism at The University of Melbourne; Former interviewer and presenter on ABC's *7.30 Report* and *Four Corners*; Gold Walkley Award Winner for international reporting.

Paul Donnelly

2015 –

Executive Director of Macquarie; Member of the Institute of Chartered Accountants (England & Wales); Bachelor of Science (Hons), Advanced Management Program, Harvard University.

Margaret Farren-Price

2012 –

Founder and Artistic Director, Impresaria Piano Series (1990–2011); Board Member, Piano Landmarks; Private piano studio teaching.

Julie Kantor

2006 – 2016

Director, Annamila Pty Ltd; Director, Dara Foundation; Director, McClelland Gallery & Sculpture Park; Board Member, State Library of Victoria Foundation.

Eda Ritchie AM

2014 –

Long-time community service leader in education, government and the arts; University of Melbourne Council Member (2005–2014); Chairman of Victorian College of the Arts Foundation; Trustee of the R E Ross Trust; Previously inaugural Chairman and Board member of Port Fairy Spring Music Festival; Board member of Melbourne University Publishing; Rural Finance Corporation; Howard Florey Institute; various government organisations involving natural resource management, health and local government.

BOARD COMMITTEES

Governance, Audit and Risk Committee

Stephen Carpenter (from 23 April 2012)
Chair (from August 2014)

Joseph Corponi (from 23 April 2012)

Paul Donnelly (from 22 June 2015)

Kathryn Fagg (from September 2010)

Remuneration Committee

Kathryn Fagg, Chair (from April 2011)

Peter Bartlett (from June 2014)

Stephen Carpenter (from June 2012)

Executive Committee of Management

Kathryn Fagg, Chair (from 20 September 2010)

Peter Bartlett (from 3 March 2012)

Stephen Carpenter (from 3 March 2012)

Joseph Corponi (from 3 March 2012)

The Hon Mary Delahunty (from 1 July 2016)

Paul Donnelly (from 22 June 2015)

Margaret Farren-Price (from 3 March 2012)

Julie Kantor (from 13 April 2006 to February 2016)

Eda Ritchie AM (from 14 July 2014)

Development Advisory Committee

Margaret Farren-Price (from October 2012),
Chair (from 2014)

John Higgs OAM, Chair (from 2009 to 2014)

Peter Armstrong (from June 2013) – external member

Peter Bartlett (from June 2012)

Julie Kantor (from 2009 to 2016)

Eda Ritchie AM (from 14 July 2014)

Christine Sather (from August 2013) – external member

Peter Wyles (from August 2012) – external member

EXECUTIVE MANAGEMENT

CHIEF EXECUTIVE OFFICER

Mary Vallentine AO (until 30 June 2016)

INTERIM CEO

Elizabeth Grainger (July–September 2016)

DIRECTOR OF CORPORATE SERVICES

Nesreen Bottriell (until October 2015)

Sandra Stoklossa (from November 2015)

Finance, Administration, Human Resources,
Information Technology

DIRECTOR OF PRESENTER SERVICES

Greg Diamantis

Venue Hire, Event & Production Management,
Technical, Stage Door, Facilities Management

DIRECTOR OF ARTISTIC PLANNING

Marshall McGuire

Artistic Programming

DIRECTOR OF MARKETING & CUSTOMER RELATIONS

Robert Murray

Marketing, Publicity, Customer Relationship Management,
Ticketing, Front of House, Foyer Bars & Retail

DIRECTOR OF DEVELOPMENT

Sandra Robertson

Sponsorship, Philanthropy



Low

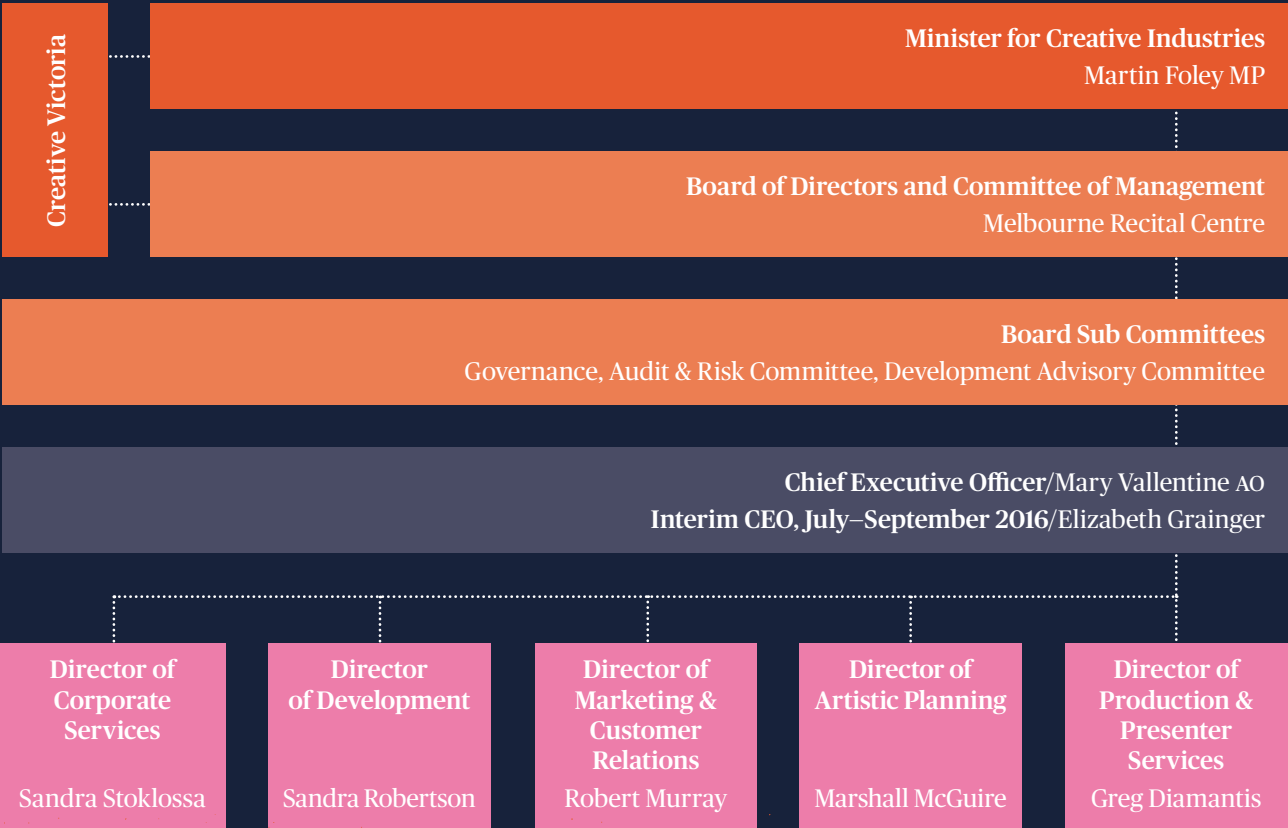


Natalie Prass



Jeff & Spencer Tweedy

ORGANISATIONAL STRUCTURE



ENVIRONMENTAL PERFORMANCE

Melbourne Recital Centre has expanded its commitment to environmental sustainability by minimising its environmental impacts and promoting a green future for our community.

Melbourne Recital Centre continues to modify the behaviour of waste management, HVAC scheduling and building systems in order to improve environmental performance. Though water usage has increased, this is consistent with the increase in patronage at the venue over the year.

There has been an increase of commingled waste collection and a decrease of landfill general waste.

Further options are being explored to improve on the waste figures and, over the last 12 months, there have been variations to the collection schedule frequency and size of collections in order to meet the needs of stakeholders and satisfy targets.

An upgrade on the HVAC software system, made possible through Creative Victoria funding, has provided the monitoring and reporting tools to further assist with efficient building management climate comfort systems.

Energy

The energy values below represent usage by Melbourne Recital Centre and its tenant, Blondie Bar. Changes in energy consumption are consistent with activity levels and managed by continued monitoring and optimisation of HVAC to reduce energy consumption and increased efficiency in the operation of lighting and other venue systems.

Indicator	Electricity kWh (Building)		Electricity (HVAC Chilled Water)		Natural Gas MJ (Building)		Natural Gas MJ (Heating Hot Water)	
	2014/15	2015/16	2014/15	2015/16	2014/15	2015/16	2014/15	2015/16
Total energy usage	806,288	719,871	429,191	544,470	747,885	813,395	1,239,600	1,050,048
Greenhouse gas emissions (t CO₂e)	958.75	813.45	562.24	776.49	41.75	45.41	69.21	58.62
Percentage of electricity purchased as Green Power	25%	25%	25%	25%	N/A	N/A	N/A	N/A
Greenhouse gas emissions per capita (t CO₂e/visitor) for electricity and gas	0.0058	0.0048	0.0041	0.0045	0.00025	0.00026	0.0004	0.0003

Waste

Melbourne Recital Centre shares waste management services with Melbourne Theatre Company, Script Bar & Bistro and Blondie Bar to minimise environmental impacts and costs. The following units represent the collective waste generated. Sustainability awareness initiatives led to a decrease in general waste to landfill and an increase of commingled recycling.

Indicator	General		Co-mingled		Cardboard and Paper	
	2014/15	2015/16	2014/15	2015/16	2014/15	2015/16
Total units of waste by waste stream (metres cubed)	108	59est.	38	43est.	104	42est.
Cubic metres per capita*	0.0007	0.0003	0.00023	0.00025	0.00063	0.00024

Water and Sewerage

Water sourced from domestic water consumption (metered potable water from a town water supply).

Indicator	Water		Sewerage	
	2014/15	2015/16	2014/15	2015/16
Total units of metered water consumed by usage types (kilolitres)	2085	2296 est.	1972	2066 est.
KI per capita*	0.0126	0.0132	0.0119	0.0119
KI per metre square	0.59	0.652	-	-
KI per FTE (55)	-	41.75	-	-

*Calculated on annual attendance figures excluding artists and staff

Paper

Melbourne Recital Centre continues to utilise Fuji Xerox Australia's Performer Carbon Neutral multipurpose office paper, a chlorine and acid-free alternative. There has been an increase of usage on the previous year.

Indicator	2014/15	2015/16
Total units of copy paper used (reams)	374	444
Percentage of 50% recycled content copy paper purchased	0%	0%
Percentage of 100% recycled content copy paper purchased	0%	0%
Percentage of carbon neutral copy paper purchased	100%	100%

Greenhouse Gas Emissions

The emissions disclosed in the section below are taken from the previous sections and brought together here to show Melbourne Recital Centre's greenhouse gas footprint.

Indicator	2014/15	2015/16
Total greenhouse gas emissions associated with energy use (t CO₂ e)	1632	1594.47
Total greenhouse gas emissions associated with air travel (t CO₂ e)	Zero. Air travel 100% offset at time of purchase.	Zero. Air travel 100% offset at time of purchase.
Total greenhouse gas emissions associated with waste production (t CO₂ e)	37	24

FINANCIAL SUMMARY

Five-Year Financial Summary

	2015/16	2014/15	2013/14	2012/13	2011/12
Income from Government	3,899,218	4,886,000	3,859,000	3,859,000	3,859,000
Total income from transactions	11,748,460	13,056,773	11,104,531	10,496,132	9,840,678
Total expenses from transactions	11,720,465	12,793,743	10,977,531	10,478,168	9,699,289
Net result before depreciation	686,803	839,816	578,439	465,792	591,113
Net result for the year, after depreciation	86,887	263,636	30,405	13,510	96,728
Net cash inflow from operating activities	882,383	465,861	1,089,771	599,976	378,580
Total assets	12,145,396	11,696,736	11,599,744	10,893,742	10,512,253
Total liabilities	3,039,202	2,738,588	2,909,250	2,256,655	1,888,676

Financial Overview

The net result of the year for Melbourne Recital Centre was a surplus of \$86,887 reflecting solid performance in both our programming and venue hire activities where both volumes and productivity improved.

The previous year included the impact of the *SummerSalt Festival*, which resulted in a one-off substantial increase in both income and expenses. The overall surplus in 2014/15 of \$263,636 was largely a result of the recognition of a significant work of art gifted to the Centre.

Disregarding these factors, 2015/16 saw, over the previous year, a:

- 10% (\$299,827) increase in Melbourne Recital Centre Presents ticket sales;
- 7% (\$217,478) increase in revenue from venue hire, ticket fee income and food and beverage sales.

Our annual operating grant from Government has remained at the same level for the last five years. As a result, it is important that the Centre maintains a close focus on effective cost management, as well as the self-generation of revenues, and 2015/16 delivered targeted savings in several areas, particularly event delivery costs.

Salary and related costs represent 45% of the Centre's total expenditure and these increased by nearly \$640,000 (14%) over the previous year, reflecting: agreed pay and progression increases under our Enterprise Agreement; the increased costs of providing for our long service leave obligations; and targeted investment in new skills to support critical development and fundraising activities.

The changes in the Centre's balance sheet and cash flows for the year are consistent with the operating performance.

Looking forward, the Centre will continue to manage its activities to ensure that the high quality of programming and presenter services are maintained, within a financially sustainable and robust operating model.

STATEMENT OF CORPORATE GOVERNANCE

Manner of Establishment

Melbourne Recital Centre was registered on 2 March 2006 with the sole member being the State of Victoria, represented by the Minister for Creative Industries. Melbourne Recital Centre is a company limited by guarantee and a public entity under the *Public Administration Act 2004*. Melbourne Recital Centre has its own constitution and has compliance and reporting requirements under both the *Financial Management Act 1994* (Victoria) and the *Corporations Act 2001* (Commonwealth). Melbourne Recital Centre is registered with the Australian Securities and Investment Commission and the Australian Charities and Not-for-profits Commission. The Directors of Melbourne Recital Centre are committed to the highest standard of corporate governance and acknowledge the need for continued maintenance of governance practice and ethical conduct by all Directors and employees.

Accordingly, they have ensured that systems and procedures are in place to provide appropriate assurance that the Company undertakes its activities and functions in accordance with:

- all legal requirements;
- the best interests of members;
- an environment that meets relevant standards; and
- a manner that is responsible to all stakeholders and the wider community.

Objectives of the Company

Melbourne Recital Centre Constitution, Clause 2: The objectives of Melbourne Recital Centre include the promotion of music, by, without limitation:

- undertaking preparations for – and assisting in the funding of – the construction of Melbourne Recital Centre;
- commissioning musical performances and programming for Melbourne Recital Centre;
- promoting Melbourne Recital Centre; and
- planning and managing the operations of Melbourne Recital Centre.

Powers and Duties of Directors

Melbourne Recital Centre Constitution, Clause 13.6: The Directors are responsible for managing the Company's business and affairs and may exercise to the exclusion of the Company in general meeting all the Company's powers which are not required, by the *Corporations Act 2001* (Commonwealth) or by Melbourne Recital Centre's constitution, to be exercised by the Company in general meeting.

The Directors may decide how cheques, promissory notes, bankers drafts, bills of exchange or other negotiable instruments must be signed, drawn, accepted, endorsed or otherwise executed (as applicable) by or on behalf of the Company.

The Directors may pay out of the Company's funds all expenses of promotion, formation and registration of the Company and the vesting in it of the assets acquired by it.

The Directors may:

- appoint or employ a person to be an officer, agent or attorney of the Company for the purposes, with the powers, discretions and duties (including powers, discretions and duties vested in or exercisable by the Directors), for the period and on the conditions they think fit;
- authorise an officer, agent or attorney to delegate all or any of the powers, discretions and duties vested in the officer, agent or attorney; and
- subject to any contract between the Company and the relevant officer, agent or attorney, remove or dismiss any officer, agent or attorney at any time, with or without cause.

A power of attorney may contain any provisions for the protection and convenience of the attorney or persons dealing with the attorney that the Directors think fit.

Board Committees

The Board has established a several standing committees whose decisions become recommendations for consideration by the Board:

- Governance, Audit and Risk Committee
- Remuneration Committee
- Committee of Management
- Development Advisory Committee

Committee of Management – Melbourne Recital Centre Land and Building

On 23 October 2008, Melbourne Recital Centre land at Southbank (Crown Allotment 2180, City of South Melbourne, Parish of Melbourne South) was reserved for public purposes (arts and recital centre). The Minister for the Environment and Climate Change appointed Melbourne Recital Centre as the Committee of Management for that reserve with effect from that date. The Melbourne Recital Centre Committee of Management is the Board of Directors of Melbourne Recital Centre.

Financial and Other Information Retained by the Accountable Officer

Relevant information detailed in Financial Reporting Direction (FRD) 22G Standard Disclosures in the Report of Operations under the *Financial Management Act 1994* Section 3 is retained by the Company's Accountable Officer. The items listed below are available to the relevant ministers, Members of Parliament and the public on request (subject to the freedom of information requirements, if applicable):

- A. a statement that declarations of pecuniary interests have been duly completed by all relevant officers;
- B. details of shares held by a senior officer as nominee or held beneficially in a statutory authority or subsidiary;
- C. details of publications produced by Melbourne Recital Centre about the activities of Melbourne Recital Centre and where they can be obtained;
- D. details of changes in prices, fees, charges, rates and levies charged by Melbourne Recital Centre for its services, including services that are administered;
- E. details of any major external reviews carried out in respect of the operation of Melbourne Recital Centre;
- F. details of any other research and development activities undertaken by Melbourne Recital Centre that are not otherwise covered either in the report of operations or in a document which contains the financial statement and report of operations;
- G. details of overseas visits undertaken including a summary of the objectives and outcomes of each visit;
- H. details of major promotional, public relations and marketing activities undertaken by Melbourne Recital Centre to develop community awareness of the services provided;
- I. details of assessments and measures undertaken to improve the occupational health and safety of employees, not otherwise detailed in the report of operations;
- J. a general statement on industrial relations within Melbourne Recital Centre and details of time lost through industrial accidents and disputes, which are not otherwise detailed in the report of operations;

- K. a list of major committees sponsored by Melbourne Recital Centre, the purposes of each committee and the extent to which the purposes have been achieved; and
- L. details of all consultancies and contractors including: consultants/contractors engaged; services provided; and expenditure committed to for each engagement.

National Competition Policy

The Company is committed to the implementation of requirements of the competitive neutrality principles and is satisfied that its activities comply with the Victorian Government's Competitive Neutrality Policy.

Implementation of the Victorian Industry Participation Policy

In October 2003, the Victorian Parliament passed the *Victorian Industry Participation Policy Act 2003*, which required public bodies and departments to report on the implementation of the Victorian Industry Participation Policy (VIIP). The Company is required to apply the VIIP in all tenders over \$3 million in metropolitan Melbourne and \$1 million in Victoria. The Company did not commence or complete any contracts during 2015/16 to which the VIIP applies.

Compliance with the Protected Disclosure Act 2012

On 10 February 2013, the *Whistleblowers Protection Act 2001* was repealed and replaced with the *Protected Disclosure Act 2012* (the Act). The Act encourages and assists people in making disclosures of improper conduct by public officers and public bodies and provides protection to people who make disclosures in accordance with the Act and establishes a system for the matters disclosed to be investigated and rectifying action to be taken.

Melbourne Recital Centre is committed to the aims and objectives of the Act. In particular, Melbourne Recital Centre does not tolerate improper conduct by its staff or the taking of reprisals against those who come forward to disclose such conduct.

Melbourne Recital Centre is not a public body to which disclosures may be made. Disclosures of improper conduct or detrimental action relating to Melbourne Recital Centre should generally be made to the Independent Broad-based Anti-corruption Commission (IBAC). Further information about making disclosures to the IBAC can be found at www.ibac.vic.gov.au.

As required by s.58(5) of the Act, Melbourne Recital Centre has made the Protected Disclosure Policy available on its website melbournerecital.com.au, which provides procedures for protecting people who make protected disclosures from detrimental action by Melbourne Recital Centre or its staff.

STATEMENT OF CORPORATE GOVERNANCE

Continued

Attestation on Risk Management

I, Kathryn Fagg, certify that Melbourne Recital Centre has complied with the Ministerial Standing Direction 4.5.5 – Risk Management Framework and Processes. The Melbourne Recital Centre's Governance, Audit and Risk Committee has verified this.



Kathryn Fagg

Chair, Melbourne Recital Centre
30 August 2016

Occupational Health and Safety (OH&S)

Melbourne Recital Centre has an Occupational Health and Safety Committee, which monitor, review and update the Centre's OH&S policies and procedures as well as reviewing on incidents reported at Melbourne Recital Centre. The Committee meets regularly and reports to Executive Management and Board. The OH&S Committee will develop performance indicators to monitor the success of its policies and procedures.

During the period, no working days were lost at the Centre.

Disability Action Plan

Melbourne Recital Centre is committed to making its performances, services and facilities accessible to the community. Melbourne Recital Centre regularly consults with Arts Access regarding improving accessibility at the Centre.

Compliance with the Carer Recognition Act 2012

Melbourne Recital Centre seeks to comply with its obligations under the Carers Recognition Act 2012 (the Act) as an organisation funded by the Victorian Government.

- We recognise the Companion Card scheme which provides a companion carer with a ticket free of charge.
- We ensure our staff have an awareness and understanding of the role of the Companion Card in supporting carer relationships.

We consider the carer relationship principles set out in the Act when setting employment policies and provide for carers leave in our Enterprise Agreement.

Compliance with the Building Act 1993

At 30 June 2016, Melbourne Recital Centre was responsible for one government-owned building. Pursuant to its role as Committee of Management, Melbourne Recital Centre complies with building and maintenance provisions of the *Building Act 1993*. Melbourne Recital Centre also complies with the *Building Code of Australia* and with the relevant Australian standards for building and maintenance works.

Major Works (more than \$50,000): There has been one major works project completed in 2015/16 being the replacement of the stage lighting control console.

Workforce Data

Staff are appointed under ongoing, fixed-term or casual contracts as per Melbourne Recital Centre Enterprise Agreement 2012 and the Government Sector Executive Remuneration Panel and are bound by the Code of Conduct for Victorian Public Sector Employees. The Melbourne Recital Centre complies with the values (Section 7) and employment principles (Section 8) of the *Public Administration Act 2004*.

Melbourne Recital Centre is committed to applying merit and equity principles in appointments of staff. Selection processes in place ensure that applicants are assessed and evaluated fairly and equitably on the basis of the key selection criteria and other accountabilities, and without discrimination. Melbourne Recital Centre is working towards creating a balanced working environment where equal opportunity and diversity is valued.

Employees have been correctly classified in workforce data collections as outlined in the table below.

Details of employment levels in June of 2015 and 2016

FTE	2016			2015		
	Male	Female	Total	Male	Female	Total
Employment Type						
Ongoing	20	17	37	16	20	36
Casual/Fixed Term	4	8	12	15	3	18
Total	24	25	49	31	23	54
HEADCOUNT						
Ongoing	20	17	37	17	23	40
Casual/Fixed Term	27	23	50	28	19	47
Total	47	40	87	45	42	87

Casual/Fixed term employees also includes fixed term variable employees

Ongoing employees also includes ongoing variable time employees

Variable time employment is where staff are engaged for a specific number of hours in a year, which ranges from 520 to 1040 hours per annum. The actual hours worked in a week will vary dependent on demand.

STATEMENT OF CORPORATE GOVERNANCE

Continued

Government Advertising Expenditure (campaigns with a media spend of \$100,000 or greater)

In 2015/16 there was no single campaign media spend \$100,000 or greater.

Consultancy Expenditure

In 2015/16 there were no consultancies where the total fees payable to the consultants were \$10,000 or greater.

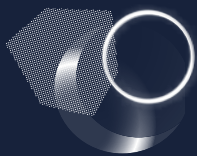
In 2015/16 there were four consultancies where the total fees payable to the consultant was less than \$10,000. The total expenditure incurred during 2015/16 on consultancies was \$14,000 (excluding GST).

Information and Communication Technology Expenditure

For the 2015/16 reporting period, Melbourne Recital Centre had a total ICT expenditure of \$363,000, with the details show below.

Business as Usual (BAU) ICT expenditure	Non-Business As Usual (non-BAU) ICT expenditure (Total = Operational expenditure and Capital expenditure)
\$363,000	\$0

ICT expenditure refers to the Department's costs in providing business-enabling ICT services. It comprises Business As Usual (BAU) ICT expenditure and Non-Business As Usual (Non-BAU) ICT expenditure. Non-BAU ICT expenditure relates to extending or enhancing current ICT capabilities. BAU ICT expenditure is all remaining ICT expenditure which primarily relates to ongoing activities to operate and maintain the current ICT capability.



MELBOURNE
RECITAL
CENTRE

31 Sturt Street, Southbank, Victoria 3006 Australia
T: +613 9699 2228 | mail@melbournerecital.com.au
ABN 46 118 617 619

melbournerecital.com.au

CREATIVE  VICTORIA