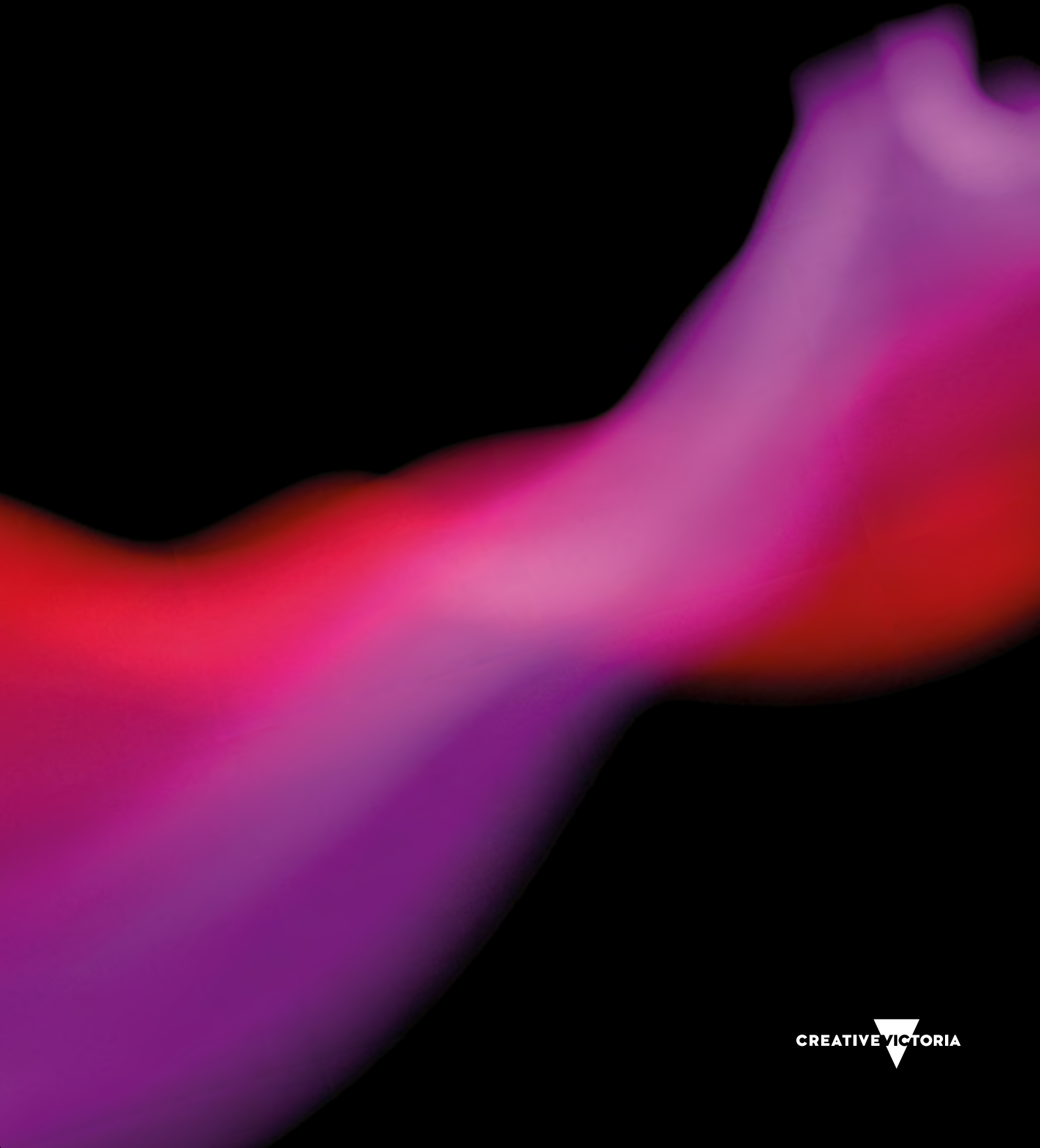


MELBOURNE
RECITAL
CENTRE

Annual Report
2021–2022



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Responsible Body's Declaration

In accordance with the *Financial Management Act 1994* (VIC), I am pleased to present Melbourne Recital Centre's Annual Report for the year ending 30 June 2022.



Professor Andrea Hull AO
 Chair, Melbourne Recital Centre
 Melbourne Recital Centre
 29 November 2022

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 all Aboriginal and Torres Strait Islander Peoples.

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 continues to inspire creativity, self-expression, learning and enrichment through accessible live music experiences.

| | 2020–21 Results | 2021–22 Targets | 2021–22 Results |
|--|--------------------|--------------------|--------------------|
| Number of public events at Melbourne Recital Centre | 218 | 471 | 332 |
| Attendance at public events at Melbourne Recital Centre* | 33,582 | 230,000 | 67,929 |
| Number of Beyond the Centre events | 73 | 80 | 120 |
| Attendance at Beyond the Centre events | 2,266 | 2,000 | 3,248 |
| Participation by students* | 2,284 | 12,000 | 4,763 |
| Website – unique site visitors* | 440,498 | 650,000 | 575,345 |
| End-of-year financial result | \$2,655,078 | – | \$409,854 |
| Total revenue | \$10,661,594 | – | \$11,050,350 |
| Melbourne Recital Centre Presents Revenue | \$348,443 | – | \$1,206,102 |
| Development Revenue | \$1,651,613 | – | \$1,401,085 |
| Visitor satisfaction* | 97% | 95% | 97% |
| All facility safety audits conducted* | 1 | 1 | 1 |
| Melbourne Recital Centre Members* | 1,349 | 1,200 | 1,181 |
| Volunteer hours* | 585 | 650 | 619 |
| Number of Australian artists and ensembles | 106 | 205 | 219 |
| Number of international artists and ensembles | 39 | 186 | 8 |

*Denotes BP3 Measures

Report from the Chair and CEO

Wominjeka, welcome

It was with pride, anticipation and relief that the arts, culture and creative industries returned to life this year, welcoming Victorians back to our venues and to the Melbourne Arts Precinct. It is with gratitude that we return to the live music experiences that audiences know, love and have been dearly missing.

The Centre's mission and purpose continues to be central to recovering from the pandemic. We acknowledge and embrace the important role we play, and amidst the challenge and disruption of the last two years, our commitment to artists, audiences and staff has never wavered.

In line with Victoria's *Roadmap to Deliver the National Plan*, the Centre reopened as a fully vaccinated venue in October featuring local artists, Key Presenting Partners and hirers determined to drive energy and vitality back into the sector.

Navigation of the economic landscape, changing audience behaviours, artist engagement, operational and logistical complexities continued. By harnessing our commitment to our community, to create wonder for everyone and inspire people through music, we embraced these challenges in multifaceted and meaningful ways to cement the Centre as the place where live music lives, thrives and inspires.

In our first year of sustained operations since closing in March 2020, we welcomed 67,929 concert-goers to the Centre including 52.1 per cent new and 47.9 per cent who returned and were elated to experience 322 concerts, which filled our spaces with virtuosic sounds once more.



Professor Andrea Hull AO
Chair, Melbourne Recital Centre Board of Directors



Euan Murdoch
CEO, Melbourne Recital Centre



Li-Wei Qin and Kristian Chong performing in the Elisabeth Murdoch Hall

Thanks to the inspired generosity of our community, we have raised over \$2 million from over 14,000 donors since March 2020 for our *Local Artist Appeal*. The appeal supports our work creating employment and performance opportunities for independent local artists and leading the recovery of our industry.

We created moments of musical connection online for our community through our *Live from Melbourne Recital Centre* digital seasons and our agile Learning and Access program.

We supported our extensive workforce with care and consideration during times of significant hardship, which is highlighted in the results from the Centre's People Matter survey.

Our program celebrated the return of live music with our flagship series *Great Performers* and *Mostly Mozart* in Elisabeth Murdoch Hall, a vibrant chamber music program in the Primrose Potter Salon, and increased opportunities for members of the artistic community to record, rehearse and broadcast from the Centre.

Music Always, Making Waves and *Song Play* continued to be highlights of our hybrid Learning and Access program reaching 3248 participants within our community, harnessing the importance of connection through music. In November, the Centre's Merlyn Myer Music Commission, which champions Australian female composers and the development of a new musical work, saw 2021 recipient Nat Bartsch premiere 'The Glasshouse' with the Inveni Ensemble in the Primrose Potter Salon.

In April the *Wominjeka Song Cycle* concert was a night of celebration, reconciliation and welcome to Bunjil's River Country led by Yorta Yorta soprano, composer, pioneer in the Australian arts landscape and Board Member at the Centre Deborah Cheetham AO. Presented in collaboration with our partner MPavilion, this special performance featured Short Black Opera, Dhungala Childrens' Choir, Ensemble Dutala, Orchestra Victoria, Melbourne Symphony Orchestra and Consort of Melbourne.



Harvey Sutherland performing in the Elisabeth Murdoch Hall

And in June, the Elisabeth Murdoch Hall was transformed into an electrifying dance club-in-the-round for two sold-out shows with Harvey Sutherland in collaboration with RISING – a defining moment in the Centre’s history of events to date.

Following collaboration with staff, presenting partners, artists, audiences and other key stakeholders, the Board launched a new strategic direction that spans a 10-year horizon, and details key priorities over the next three years. This direction comes at a vital time in the Centre’s life and steers the organisation through recovery and revitalisation towards future growth, innovation and success, and was implemented in the 2021–21 financial year.

Thank you to the Victorian Government, Creative Victoria and our agency partners for their vital and sustained support of the Melbourne Recital Centre during the COVID-19 crisis and beyond.

We farewell former Minister for Creative Industries the Hon. Danny Pearson MP; welcome Minister for Creative Industries Mr Steve Dimopoulos MP; farewell former Deputy Secretary, Tourism, Sport and Visitor Economy and Chief Executive, Creative Victoria, Andrew Abbott; welcome Deputy Secretary and Chief Executive, Creative Victoria, Claire Febey and welcome Director and CEO, Melbourne Arts Precinct Corporation, Katrina Sedgwick OAM.

Thank you to the members of the Melbourne Recital Centre Board of Directors who provided their valuable time, expertise and prudent guidance throughout the year.

Thank you to our wonderful and resilient team of Melbourne Recital Centre staff, whose dedication to the Centre and commitment to artists, audiences and the community has also been unwavering.

Thank you.

Professor Andrea Hull AO

Chair, Melbourne Recital Centre Board of Directors

Euan Murdoch

CEO, Melbourne Recital Centre

After six-and-a-half years, Euan Murdoch will be stepping down on 28 February 2023. On behalf of the Board and the many thousands of artists, donors and audience members who love the Centre and the marvellous music made therein, our thanks go to Euan. His effective stewardship through his term included the 2019 tenth anniversary celebrations and the two challenging years of the pandemic. That we’ve emerged with strong programs and audiences is testament to his thoughtful and committed leadership.

– Professor Andrea Hull AO



Harvey Sutherland performing in the Elisabeth Murdoch Hall



Teresa Yang, 2022 Bach Competition winner,
in rehearsal in the Elisabeth Murdoch Hall

Melbourne Recital Centre Program Highlights July 2022–June 2022

While the Centre remained closed for extended periods during the first two quarters, *Live from Melbourne Recital Centre*, the organisation's digital offering, continued to engage new and existing audiences, bringing live music experiences into the homes of Australians. Live music returned to the Centre with a highly anticipated performance from Coco's Lunch on 12 November, the first concert since 4 August. In quarters three and four, activity gradually increased with musicians and audiences revelling in the inspiration and wonder of live music.

Quarter One: *While Our Doors Remained Closed*

While all our Learning and Access activities continued online, the Centre presented only 14 live performances in the venue between July–September including Ensemble Liaison, FEMINA and Corpus Medicorum. Highlights of the outreach programs included *Song Play* for young families, a digital Stiletto Sisters *Music Always* tour for Victorian aged-care facilities, and a *Relaxed Performance* recording with Melbourne Guitar Quartet. During this time, our Regional Music Exchange program, *Accelerando* workshops and Bach Competition moved online for our Young Artist Development participants.

Quarter Two: *Live Music Returns*

Under strict COVIDSafe conditions, planning commenced for concert activity to resume from 12 November. The Centre was one of the first performance venues where live music returned to in Melbourne. The Centre welcomed back a diverse range of artists to our stages, including many of our local ensembles and a special piano recital from Stephen McIntyre, where he was presented with Life Membership. The Melbourne International Jazz Festival rescheduled a rich program of events for early December and we hosted the Music Victoria Awards. The Centre was honoured to receive the award for Best Venue over 500 seats, which acknowledges the great line-up of contemporary artists who have appeared on our stages over the years.

Recording activity also increased in our spaces, with the Australian National Academy of Music (ANAM) musicians recording a suite of new works for The ANAM Set, and ELISION capturing footage of virtuosic performances of new music. The second season of the Centre's digital program, *Live from Melbourne Recital Centre* launched on 19 October.



Paavali Jumppanen performing with the Australian National Academy of Music Ensemble for *Mostly Mozart* in the Elisabeth Murdoch Hall

Quarter Three: *Awaken*

Our *Great Performers* series for 2022 launched with a cello recital featuring Li-Wei Qin and Kristian Chong, marking the Centre's thirteenth birthday, a program originally programmed for the 2020 season. We welcomed Key Presenting Partners and small to medium ensembles back to our spaces after a long hiatus. Although performances continued to be impacted by COVID-19-related cancellations and restrictions, live music was back. Highlights of the quarter included The Necks, Sarah Blasko, La Compañia, Ian Moss, Cash Savage, and, in a pair of International Women's Day performances, Claire Edwardes, and Women of Soul. Robyn Archer finally performed *Cabaret for Dark Times* to an entranced audience after four postponed attempts. The quarter also saw the Centre's forecourt activated with DJ sets throughout March and April for *Sound Junction*, and art installations with *Neon Play the Music*.

Quarter Four: *Evolve*

In partnership with MPavilion, we presented the *Wominjeka Song Cycle*, celebrating compositions written by Yorta Yorta soprano and composer Deborah Cheetham AO. Rubik's Collective gave the Australian premiere performances of David Lang's 'Whisper Opera'. Our partnership with Bluesfest saw Amadou and Mariam and The War and Treaty take the stage in the Elisabeth Murdoch Hall, our first large-scale international acts since March 2020. Melbourne-based songwriter Julia Jacklin's two rescheduled performances of her 2019 album *Crushing* sold out. Melbourne Bach Choir expanded their Easter offering, with the addition of a chamber music performance in the Primrose Potter Salon. Handsome Tours presented Australian singer, songwriter and indie rock artist Ruby Fields to an enthusiastic crowd, adding to the diversity of offerings at the Centre. Sydney-based Omega Ensemble continued their season featuring First Nations composers, premiering a new work by Lou Bennett. This followed the group's collaboration with William Barton earlier in the year. June ended on a high attracting full houses for performances including Māori soul vocalist TEEKS, Australian Chamber Orchestra, composer, singer and artistic director Phia joined by Melbourne Indie Voices, and Harvey Sutherland's *Neurotic Funk* presented as part of RISING 2022. The third season of the Centre's digital program, *Live from Melbourne Recital Centre* launched on 2 April.



DJs performing during *Sound Junction* on the Centre's forecourt surrounded by installation *Neon Play the Music*



Paul Grabowsky and Paul Kelly performing in the Elisabeth Murdoch Hall

Key Presenting Partners and Hirers

We thank our Key Presenting Partners for their contribution to Melbourne's vibrant musical life, and acknowledge the significant impact that COVID-19 has had on their Melbourne appearances.

Thank You to Our Key Presenting Partners

| | |
|---|---------------------------------------|
| Australian Brandenburg Orchestra | Melbourne International Jazz Festival |
| Australian Chamber Orchestra | Melbourne Symphony Orchestra |
| Australian National Academy of Music (ANAM) | Musica Viva Australia |
| Australian String Quartet | RISING |
| Melbourne Chamber Orchestra | |

Thank You to Our Key Presenting Partners and Hirers

| | |
|---|---|
| 3MBSFM | Melbourne Bach Choir |
| AI Remote | Melbourne Chamber Orchestra |
| Alicia Crossley | Melbourne International Jazz Festival |
| Andrew McKinnon Presentations | Melbourne Opera |
| Australian Brandenburg Orchestra | Melbourne Polytechnic |
| Australian Chamber Orchestra | Melbourne String Ensembles |
| Australian College of the Arts | Melbourne Symphony Orchestra |
| Australian National Academy of Music (ANAM) | Melbourne Youth Orchestras |
| Australian String Quartet | MOTS Consultancy (Lisa Engel) |
| Australian Youth Orchestra | Musica Viva Australia |
| Bad Behaviour Productions | Nick Batterham |
| Consulate General of the Republic of Korea | Omega Ensemble |
| Decca – Universal Music Operations | Pinchgut Opera |
| Down-Under Concert Direction | Qi Li |
| Elision | RISING |
| Ella Thompson | Royal Melbourne Hospital Foundation |
| Euphoria of Sound | Selby and Friends |
| Flinders Quartet | TEG Van Egmond |
| Gidi Ifergan | The Harbour Agency |
| Greek Community of Melbourne | The Wiggles Holdings |
| Handsome Tours Australia | Trinity Grammar School |
| Hoang Pham Productions | University of Melbourne |
| Jands Pty Ltd | Victorian Curriculum Assessment Authority |
| Lisa Engel | Welsh Choir of Victoria |
| Lowther Hall Anglican Grammar School | ZÖJ |



Nat Bartsch and Inveni Ensemble performing in the Primrose Potter Salon

Australian and World Premieres

| Composer | Performer | Date |
|-------------------|-----------------------------|------------|
| Matthew Laing | Melbourne Chamber Orchestra | 25/11/2021 |
| Holly Harrison | KIAZMA Piano Duo | 07/12/2021 |
| William Barton | Omega Ensemble | 15/02/2022 |
| Vardos | Vardos | 18/02/2022 |
| Vardos | Vardos | 18/02/2022 |
| Vardos | Vardos | 18/02/2022 |
| Vardos | Vardos | 18/02/2022 |
| Vardos | Vardos | 18/02/2022 |
| Anthony Moles | Syzygy Ensemble | 24/03/2022 |
| Cyrus Meurant | Syzygy Ensemble | 24/03/2022 |
| Kenya Wilkins | Syzygy Ensemble | 24/03/2022 |
| Zinia Chan | Syzygy Ensemble | 24/03/2022 |
| Alan Holley | Lyrebird Brass | 28/03/2022 |
| Catherine Likhuta | Lyrebird Brass | 28/03/2022 |
| Kate Neal | Lyrebird Brass | 28/03/2022 |
| David Lang | Rubiks Collective | 01/04/2022 |
| Tara Minton | Tara Minton and Owen Downie | 09/04/2022 |



Wominjeka Song Cycle at the Elisabeth Murdoch Hall

| Composer | Performer | Date |
|-----------------------------------|--|------------|
| Ross Edwards | Emily Granger, Jonathan Henderson and James Wannan | 26/04/2022 |
| Lou Bennett | Omega Ensemble | 28/04/2022 |
| Paul Stanhope | Ensemble Liaison | 02/05/2022 |
| Timothy Young and David Griffiths | Ensemble Liaison | 02/05/2022 |
| Brett Dean | Seraphim Trio and Christopher Moore | 26/05/2022 |
| Katy Abbott | Flinders Quartet | 30/05/2022 |
| Melody Eötvös | Flinders Quartet | 30/05/2022 |
| Jessica Wells | Flinders Quartet | 30/05/2022 |
| Irene Zhong | The Consort of Melbourne | 31/05/2022 |
| Christopher Theofanidis | The Consort of Melbourne | 31/05/2022 |
| Chris Pickering | Bush Gothic | 18/06/2022 |
| Liam Flenady | Ossicle Duo | 30/06/2022 |
| Jaslyn Robertson | Ossicle Duo | 30/06/2022 |

○ World premiere ● Australian premiere

In 2021–22, there were four Australian premieres and 48 world premieres.

Strategic Direction 2021-2024



Our Vision

Where artists and audiences
build a lifetime of experiences



Our Purpose

Inspire through music



Our Mission

Create wonder for everyone, in and
beyond Melbourne Recital Centre



Audiences

Goal: We welcome a broad audience supported by an inclusive environment with a range of experiences

Three Year Priority Actions:

1. Increase visitation at live events
2. Expand and enhance our connection with audiences
3. Strengthen the Centre's brand

KPIs: 250,000 visitors welcomed by 2024
95% visitor satisfaction (BP3)

21-22
PROGRESS

97% visitor satisfaction



Artists

Goal: We nurture and showcase artists throughout their careers

Three Year Priority Actions:

1. Provide professional development for artists across their careers
2. Establish the Centre as the partner of choice for artists

KPIs: 1000 Australian artists and ensembles
(Melbourne Recital Centre presents)
85% artist satisfaction by 2024

21-22
PROGRESS

1053 Australian artists and ensembles
(Melbourne Recital Centre presents)



Influential and Confident Collaborator

Goal: We seek and lead collaborations with other organisations that want to engage with the creative industries

Three Year Priority Actions:

1. Strengthen relationships with our key stakeholders
2. Establish powerful partnerships and collaborations within and beyond the arts sector
3. Assert sector leadership role

KPIs: 25% increase in beneficial collaborations

21-22
PROGRESS

20% increase in beneficial collaborations



Embed Digital

Goal: We develop an enterprising digital capability that complements our live experiences

Three Year Priority Actions:

1. Strengthen infrastructure to support digital delivery
2. Develop robust, creative and collaborative activities and services

KPIs: 1,000,000 website visits by 2024 (BP3)

21-22
PROGRESS

575,000 website visits



Develop the Centre

Goal: We significantly expand our reach, infrastructure, donor base, and our organisational culture and capability

Three Year Priority Actions:

1. Maximise the use and yield of our available footprint
2. Optimise the visitor experience
3. Embrace a bold and innovative culture
4. Strengthen organisational digital literacy

KPIs: 10% internal investment by 2024
75 points employee engagement index

21–22
PROGRESS

10.4% internal investment
83 points employee engagement index



Financial Sustainability

Goal: We cultivate a sustainable business model, incorporating diverse revenue streams

Three Year Priority Actions:

1. Implement a financially sustainable business model
2. Expand revenue streams

KPIs: Net operating cashflow is 5% of total revenue

This metric is being developed to reflect post-COVID-19 operations.

Development Impact Report

The commitment and generosity of our donor community continues to inspire us.

The incredible support we have received since the start of the pandemic has played – and will continue to play – a crucial role in sustaining our vibrant live music sector through these difficult years, and supporting the livelihoods and buoying the spirits of hundreds of local artists who bring Melbourne Recital Centre to life with extraordinary music.

In December 2021, we were thrilled to celebrate reaching our ambitious fundraising target of \$1 million for our *Local Artist Appeal*. Launched at our twelfth birthday concert in February 2021, this appeal continued our firm commitment from the very first days of the pandemic in March 2020 to directly support our community of local artists by providing payments in lieu of fees for concerts cancelled due to restrictions, as well as contributing to the recovery of the sector through new performance, commissioning and artistic employment opportunities.

Our incredible donors have enabled us to keep the music going, whether through online adaptations of our enriching Learning and Access program – reaching thousands of people of all ages across Victoria – to morale-boosting live concerts during times when strict gathering restrictions permitted only the smallest of audiences. And now, with the age of lockdowns behind us, the ongoing commitment and support of our community of supporters is helping to ensure an enthusiastic return for Melbourne’s vibrant musical life.

Thank you.

From some of the artists who bring the Centre to life:

‘Our sincerest thanks to the incredible donors who have contributed to the Local Artist Appeal. We are deeply grateful for the support offered by Melbourne Recital Centre in this difficult time. This financial support demonstrates that local artists are valued in the musical community and that has an enormous impact for us as an ensemble to continue our creative work.’

– Laila Engle, Syzygy Ensemble

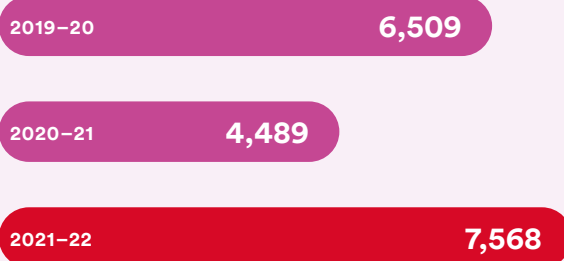
‘That’s the magic of Melbourne Recital Centre. It’s not just looking after the music, it’s making sure the musicians can really focus on creating the art. It’s that simple act of knowing we’re noticed and appreciated – and when we can’t perform, that we’re being missed – that’s going to get us through.’

– Zoe Knighton, Flinders Quartet

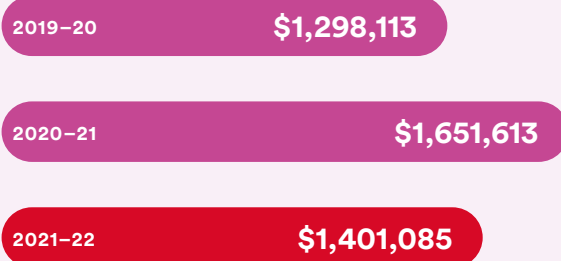
‘I’m so grateful for your offer of payment through the Local Artist Appeal. This will be of enormous help in amongst so many cancellations and postponements, and I just can’t thank you enough for your magnificent generosity.’

– Stefan Cassomenos

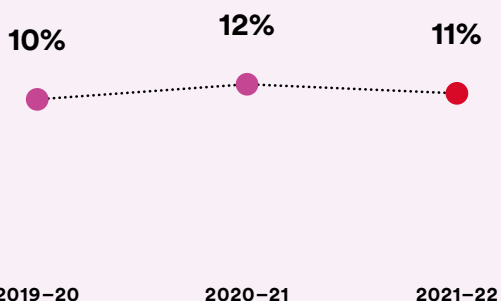
Number of donations made



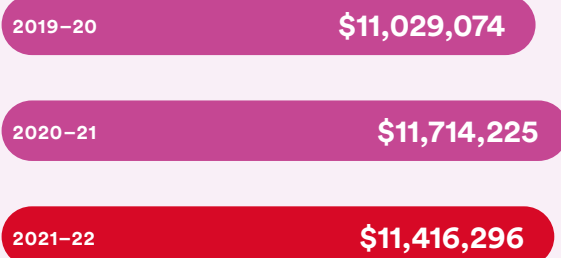
Development income



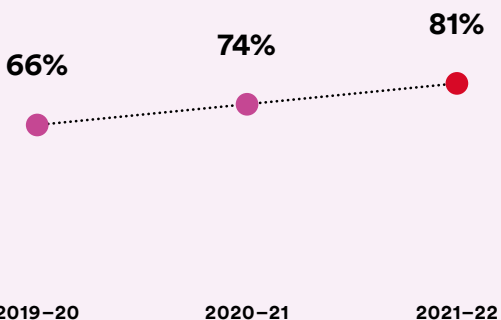
Major gift supporters making multi-year commitments



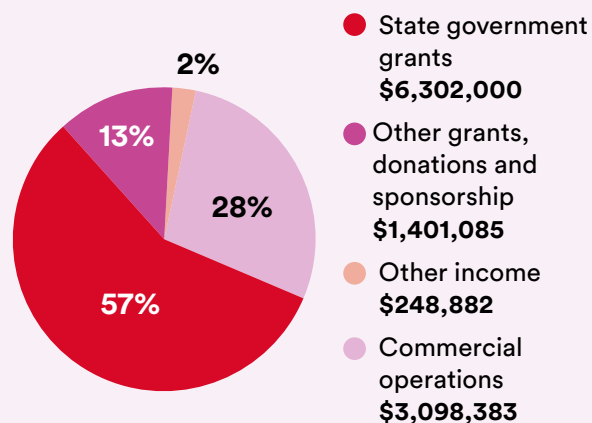
Value of public fund



Renewing major gift donors



Melbourne Recital Centre 2021-22 income



The Impact of the Centre’s Donor and Partner Community in 2021–22

| Program Area | 2021–22 Indicator | |
|---|---|---|
| <p>Support for local artists and a vibrant musical program</p> | <p>The 2021 <i>Local Artist Appeal</i> raised \$1 million by December 2021, guaranteeing a payment to every co-presentation series artist whose concert was cancelled due to the period of closure or other COVID-19 restriction.</p> <p>More than \$2 million has been raised to support employment and performance opportunities for local artists since the start of the pandemic in March 2020.</p> <p><i>Live from Melbourne Recital</i> is a curated online concert program, featuring new recordings, livestreamed concerts, and selections from the Centre’s digital archives.</p> <p>2021 Merlyn Myer Music Commission ‘The Glasshouse’ by Nat Bartsch was premiered by the Inveni Ensemble in the Primrose Potter Salon.</p> <p>Six concerts featuring first time performers at the Centre were presented as part of the <i>Spotlight Series</i>.</p> |  |
| <p>Enriching artist development opportunities</p> | <p>The <i>Accelerando</i> mentoring program had six participants in 2021 and eight participants in 2022; the <i>Accelerando</i> program provides professional development opportunities for young musicians studying at government schools.</p> <p>There were six finalists for the 2021 Great Romantics Competition. The Elisabeth Murdoch Prize was won by Emily Su, violin.</p> <p>There were nine finalists for the 2022 Bach Competition, which were presented live in the Elisabeth Murdoch Hall. The Richard Mills Prize was won by Theresa Yang, violin.</p> <p>There were 26 participants at 15 master classes in and beyond the Centre.</p> <p>44 student participants featured in the 2021 <i>Making Waves</i> end-of-year concert. So far, one workshop for 39 participants has been delivered for the 2022 program.</p> <p>The <i>Artist Assembly</i> pilot program delivered one online creative business development workshop and awarded two \$5000 investment grants to local ensembles.</p> |  |
| <p>Empowering learning and access programs</p> | <p>336 people accessed live performances at the Centre through the <i>Share the Music</i> program.</p> <p>Four <i>Music Always</i> tours (27 performances), with blended live and online presentations, reached 834 audience members across eight aged-care sector partners.</p> <p>There were 104 participants in the <i>Sound Matters</i> and <i>Sound Vibrations</i> Disability Stream workshop programs.</p> <p>Eight families joined the <i>Music Production Mentoring</i> program for teenagers who are blind or have low vision.</p> <p>There were four live and four online <i>Relaxed Performances</i> for Special Developmental Schools, which reached 184 live audience members and 127 online viewers from schools and community groups.</p> <p>1196 children were reached through 122 <i>Song Play</i> early childhood live music sessions, which included <i>Song Play</i> with Vision Australia.</p> |  |

Feedback from our Learning and Access program partners and participants

'The (Making Waves) concert yesterday was a transformative experience for our diverse students, many of whom are from regional and remote areas. The expectations were set high, and they rose to the challenge. I believe that this experience is a seed that is planted in their lives, which can grow in a number of ways.'

Dr Tim Nikolsky, Virtual School Victoria

'It was fantastic seeing the students so engaged and excited to create music together. This has been a lovely (Sound Vibrations) workshop – even our most challenged student didn't want to leave.'

Teacher from the Mount View Primary School Deaf Facility

'The Accelerando program has given me new confidence and inspiration to forge a career path in music, and has allowed me to see my true potential in the industry.'

2021 Accelerando Alumni

'Thank you so much to you, Claire, and the team for running a fantastic series of Song Play events. My son has really enjoyed the term and his love of music now seems deeply embedded!'

Song Play parent

'Parents of special needs students were very happy that their children could participate in such a rich and engaging new experience.'

Teacher from Belmore Special School on attending a Relaxed Performance



Jackie Bornstein performing for Music Always

Inspired Giving

MUSIC CIRCLE— A VIBRANT AND DIVERSE MUSICAL PROGRAM

Donors who support the depth and vibrancy of the Centre's musical program play a crucial role in ensuring that we can continue to present a rich diversity of the greatest musicians and ensembles from Australia and around the globe.

2021 Local Artist Appeal

We are pledging to raise \$1 million to directly support local artists throughout 2021 and ensure Melbourne's vibrant musical ecosystem is sustained.

Local Artist Benefactors

Krystyna Campbell-Pretty AM
The Gailey Lazarus Foundation
Yvonne von Hartel AM,
Robert Peck AM, Rachel Peck &
Marten Peck of peckvonhartel
architects

Linda Herd
Monica Lim & Konfir Kabo
Lady Primrose Potter AC
Joy Selby Smith

(\$100,000+)

Lady Primrose Potter AC

(\$50,000+)

Konfir Kabo & Monica Lim
Joy Selby Smith

(\$40,000+)

The Gailey Lazarus Foundation

(\$30,000+)

Linda Herd
Yvonne von Hartel AM,
Robert Peck AM, Rachel
Peck & Marten Peck of
peckvonhartel architects
(*Signature Events Benefactors*)

(\$20,000+)

Melbourne Recital Centre
Board of Directors
Prof. Andrea Hull AO (chair)
Prof. Deborah Cheetham AO
The Hon. Mary Delahunty
Paul Donnelly &
Brigitte Treutenaere
Liz Grainger
Assoc. Prof. Jody Evans
Monica Lim & Konfir Kabo
Peter & Ruth McMullin
Eda Ritchie AM
Krystyna Campbell-Pretty AM

(\$10,000+)

Anonymous (1)
Warwick & Paulette Bisley
(*Great Performers
Leadership Supporters*)
Jane Kunstler
MS Newman Family Foundation

(\$7500+)

Esther and Brian Benjamin
(*Great Performers
Leadership Supporters*)

(\$5000+)

Anonymous (1)
Annamila Pty Ltd
Bill Burdett AM & Sandra Burdett
Hon. Susan Crennan AC QC &
Michael Crennan QC
Peter Griffin AM & Terri Swann
The Hon. Justice Michelle
Gordon AC & The Hon.
Kenneth M Hayne AC QC
Lyndsey & Peter Hawkins
Brigid Moriarty
Greg Noonan
Susan Pelka & Richard Caven
The Sentinel Foundation
Maria Sola
Dr Michael Troy
Lyn Williams AM
Youth Music Foundation
Australia Inc.
Igor & Jenny Zambelli

(\$2500+)

Arnold & Mary Bram
Alastair Campbell &
Sue Campbell
Catherine Heggen & Tim Biles
Doug Hooley
Jenny & Peter Hordern
John Howie AM &
Dr Linsey Howie
Dr Alastair R Jackson AM
Ann Lahore
Diana Lempriere
Shelley & Euan Murdoch
Dr Paul Nisselle AM
John & Catherine Simpson
Sirius Foundation
Janet Thomson
Vivian Wei Wang

(\$1000+)

Anonymous (2)
Donald Abell
Peter J Armstrong
Liz & Charles Baré
Catherine Belcher
The Betty Amsden Foundation
Kaye Birks in the
memory of David
Alistaire Bowler
Helen Brack
Kerin Carr
John Castles AM &
Thelma Castles OAM
The Hon. Alex Chernov AC QC &
Mrs Elizabeth Chernov
Min Li Chong
Kaye Cleary
Christine & Michael Clough
Jim Cousins AO &
Libby Cousins AM
Kevin Cosgrave
Brian Crisp
Mary Draper AM

Lord Francis Ebury &
The late Lady Suzanne Ebury
Trevor & Pam Edwards
George & Laila Embelton
Margaret Farren-Price &
Prof. Ronald Farren-Price AM

Dr Kingsley Gee
Angela Glover
Ann Gordon
Kathryn Greiner AO
Angela Kayser
Lloyd Knight
Prof. John Langford AM &
Julie Langford
Simon Le Plastrier
Dr Anne Lierse
The Mard Foundation
Janet McDonald
Banjo McLachlan
Mercer Family Foundation
Maria Mercurio
Peter Murdoch QC &
Helen Murdoch

Baillieu Myer AC & Sarah Myer
Dennis & Fairlie Nassau
Stephen Newton AO
Barry Novy & Susan Selwyn
Mary Nugent
Elizabeth O'Keeffe
Prof. David Penington AC &

Dr Sonay Hussein
Helen Perlen
Kerryn Pratchett
In memory of John Price
Ralph & Ruth Renard
Dr Noel Renouf
Dr Peter Rogers & Cathy Rogers
Peter Rose & Christopher Menz
Anne Runhardt & Glenn Reindel
Jasen Scott
Dr Vaughan Speck
In Memory of Pauline Speedy
Pamela Swansson
Russell Taylor

The Ullmer Family Foundation
Dr Victor Wayne &
Dr Karen Wayne OAM
Jennifer Whitehead
WindCraft Repair
The Yulgilbar Foundation

(\$500+)

Anonymous (4)
Rhonda & Ted Allen
Jenny Anderson
Dr Margot Breidahl
Jannie Brown
Prudence Brown
Janice Coleman
Mrs Emily Cross
John & Chris Collingwood
Karen Dew
Mrs Jean Dunn
Susan Fallaw
Nance Grant AM MBE & Ian Harris
Melanie Hall
Wendy Henderson
Dr Robert Hetzel
Mary Hoban

Elouise Holmes
Assoc. Prof. James C Hurley
Joan Janka
Dr Barry Jones AC &
Rachel Faggetter
Dr Gary Joslin &
Prof. Dimity Reed AM
Sean King
Daniel Kirkham
Angela & Richard Kirsner
Amanda Kube
Pamela Lloyd
Helen Lovass
Sally Macindoe
Morris & Helen Margolis
Jennifer K Marshall
Susan McCulloch OAM
Ian & Gill McDougall
Ann Mihulka
Jane Morris
Rosemary O'Connor
Margaret Plant
Andrew & Georgina Porter
Christopher Reed
John Rosenbloom & Kathryn Earp
Viorica Samson
Ian Baker & Cheryl Saunders
Terry & Margaret Sawyer
Jacqueline Schwarz
Kiera Stevens
Charles Tegner
Robin Usher & Mandy Meade
Rebecca & James Williams
Sue Williams

ACCESS TO THRILLING MUSIC AND LEARNING OPPORTUNITIES FOR EVERYBODY

Supported by the Elisabeth Murdoch Creative Development Fund and the Mary Vallentine Limitless Stage Fund, donors to our Learning and Access program help to share the music by bringing high-quality music and learning opportunities to people from all walks of life.

(\$30,000+)

The Hansen Little Foundation
Lady Marigold Southey AC

(\$5000+)

The Jack and Hedy Brent
Foundation
Maria McCarthy
D and X Williamson Family
Charitable Fund

(\$2500+)

Anne Burgi & Kerin Carr
Dr Alison Street
Mark & Jane Wilson

(\$1000+)

Anonymous (3)
Keith & Debby Badger
Gras Foundation Trust
Maria Hansen
Doug Hooley
Mark & Jane Wilson

(\$500+)

Anonymous (2)
Dr Christine Bayly
Catherine Belcher
Vivien and Jacob Fajgenbaum
Luke Heagerty
Alison Leslie
Barry Shying
Tony Way

**NUTURING ARTISTIC
DEVELOPMENT—FOSTERING
A BRIGHT MUSICAL FUTURE**

Supported by the Elisabeth Murdoch Creative Development Fund, donors who support our enriching artist development programs help to create a wide range of unique opportunities for local musicians, and help to ensure a vibrant musical future for Victoria and beyond.

**Betty Amsden Kids and
Family Program Benefactor**

The late Betty Amsden AO DSJ

Merlyn Myer Music Commission

The Aranday Foundation
The Yulgilbar Foundation

(\$20,000+)

Mrs Margaret S Ross AM &
Dr Ian C Ross
*(Artist Development
Leadership Supporters)*

(\$10,000+)

Annamila Pty Ltd
The Sentinel Foundation

(\$5000+)

Dr Mary-Jane Gething
Canny Quine Foundation
James Ostroburski OAM &
Leo Ostroburski

(\$2500+)

Vivienne Ritchie AM

(\$1000+)

In memory of the late
Harry Johnson
Martine Letts
Dr Richard Mills AM

(\$500+)

The Hon. Mary Delahunty

PERFORMER SUPPORT FUND

Donation made to help us provide crucial financial assistance to our community of local artists whose performances are directly affected by a period of closure.

(\$20,000+)

Joy Selby Smith

(\$5000+)

George & Laila Embelton

(\$2500+)

Anonymous (1)
Donald Abell
Australian Doctors Orchestra

(\$1000+)

Jenny Anderson
Mr Phillip Antippa OAM &
Dr Tracey Huntley

Helen Brack
Dr Jean McMullin &
Dr Catherine Brennan
Kerin Carr
Colin Coleman
Dr Helen Cox
Trevor & Pam Edwards
John Firth
Dr Kingsley Gee
Ann Gordon
Richard Gubbins
Lyndsey & Peter Hawkins
Christina Hayward
Linda Herd
John Howie AM &
Dr Linsey Howie
Dr Barry Jones AC &
Rachel Faggetter
Irene Kearsey & Michael Ridley
Assoc. Prof. Sebastian King
Simon Le Plastrier
In memory of John Price
Janet McDonald
Maria Mercurio
Dr Rosemary Nixon
Elizabeth O'Keefe
Jacqueline Schwarz
Graeme Smith
Dr Ashley Sparrow
Dr Vaughan Speck
Jenny Tatchell

(\$500+)

Anonymous (2)
Bruce Anderson
Mary Armour
John & Lorraine Bates
Dr Christine Bayly
Catherine Belcher
Christine Bell
Ann Blake
Matthew Bond
Stuart Brown
Maggie Cash
Mrs Emily Cross
Mary Draper AM
Assoc. Prof. Jody Evans
Janine Gleeson
Maria Hansen
Luke Heagerty
Robert Hocking
Assoc. Prof. James Hurley
Sean King
Katherine Kirby
Kristin Lampert
Dr Charley Lanning
Sue Lyons
Dr John F Mills
Hyonju Lee
Greg Noonan
Linda Norman
Mary Nugent
Kim Rea
Katherine Rechtman
Prof. Greg J Reinhardt AM
Alannah Rice &
Stephen McLaughlin
Virginia Robson
Patricia Roessler
John Rosenbloom &
Kathryn Earp
Dr Jon Rosenthal &
Ms Doreen Rosenthal

Jane Russell
Ian Baker & Cheryl Saunders
Christine Stott
Anna Tomada
Helen Vorrath
Rosalind Wallis
Morris Waters and Shulan Guo
Tony Way
Philip Wendt
Ruth Woods

GIVING CIRCLES

Melbourne Recital Centre Giving Circles are passionate and like-minded groups of donors who come together to collectively celebrate their love of music by supporting special projects.

**Ensemble Giovane—
Leadership Donors in support
of Master classes & young
artist development**

(\$5000+)

YMF Australia

(\$1000+)

Peter J Armstrong
Mary Beth Bauer
Zoe Brinsden
Simon Le Plastrier
Rosemary O'Connor
Christine Sather
Jenny Tatchell

(\$500+)

Dr Jane Gilmour OAM &
Terry Brian

**Legal Friends of
Melbourne Recital Centre**

Legal Friends Inaugural Patrons

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

(\$10,000+)

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

(\$5000+)

Alex King
Peter B Murdoch QC &
Helen Murdoch

(\$2500+)

Colin Golvan AM QC &
Dr Deborah Golvan
George Golvan QC &
Naomi Golvan
Tom Smyth
Peter J Stirling & Kimberley Kane

(\$1000+)

John & Marcia Arthur
Annette Blonski & Martin
Bartfeld QC
Peter Bartlett
Hon. Justice David Byrne QC
The Hon. Alex Chernov AC QC &
Mrs Elizabeth Chernov
The Hon. Justice
Julie Dodds-Streeton
Timothy Goodwin
Robert Heathcote &
Meredith King

KCL Law
Maryanne B Loughnan QC
Meredith Anne Schilling
Michael Shand AM QC

(\$500+)

Leslie G Clements
The Hon. Hartley Hansen AM QC
& Rosalind Hansen
The Hon. David L Harper AM
David Klempfner

**Medical Friends of
Melbourne Recital Centre**

(\$1000+)

Michael Bennett & Kate Stockwin
Prof. Rod Hunt &
Mr Michael Sharpe
Assoc. Prof. Sebastian King
Dr Rosemary Nixon

A LASTING LEGACY

Through marking a legacy, this extraordinary group of donors support the future of the Centre's vibrant and diverse programs both now and for generations to come.

Inaugural Patrons

Jim Cousins AO &
Libby Cousins AM

Anonymous (4)
Jenny Anderson
John & Lorraine Bates
The late Betty Amsden AO DSJ
Barbara Blackman AO
Jennifer Brukner OAM
Ken Bullen

Ken Bullen
Jen Butler
Kingsley Gee & Zhen Fu Guan
Jenny & Peter Hordern
Dr Garry Joslin

Jane Kunstler
Janette McLellan
Elizabeth O'Keefe

Penny Rawlins
Prof. Dimity Reed AM
Vivienne Ritchie AM

Sandy Shaw
The Estate of Beverley Shelton &
Martin Schönthal
Mary Vallentine AO

Seat Dedications

Joanna Baevski
Lowina Blackman
Lord Francis Ebury
Colin Golvan AM QC &
Dr Deborah Golvan
Luke Heagerty
Louise Heggen
Maria Johnson
Jane Kunstler
Diana Lempriere
Evelyn Pose
Christine Sather
Timothy Presnell &
Barbara Skjonnemard
Jenny Tatchell

Our Partners

Founding Patron

The late Dame Elisabeth Murdoch AC DBE

Board Members

Professor Andrea Hull AO, Chair
 Professor Deborah Cheetham AO
 The Honourable Mary Delahunty
 Paul Donnelly
 Associate Professor Jody Evans
 Liz Grainger
 Monica Lim
 Peter McMullin AM
 Eda Ritchie AM

Life Members

Lin Bender AM
 Professor Deborah Cheetham AO
 Jim Cousins AO
 Kathryn Fagg AO
 Margaret Farren-Price & Ronald Farren-Price AM
 Richard Mills AM
 Richard Gubbins
 Penny Hutchinson
 Julie Kantor AO
 Stephen McIntyre AM
 Jordi Savall
 Mary Vallentine AO

Founding Benefactors

The Kantor Family
 The Calvert-Jones Family
 Lyn Williams AM
 Helen Macpherson Smith Trust
 Robert Salzer Foundation
 The Hugh Williamson Foundation

Principal Government Partner



Program Partners



Supporting Partners



Foundations

Annamila

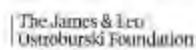


THE CALVERT-JONES FOUNDATION

THE CANNY QUINE FOUNDATION

HANSEN LITTLE FOUNDATION

MUTUAL TRUST



THE ARANDAY FOUNDATION

THE PEGGY & LESLIE CRANBOURNE FOUNDATION

THE MARIAN & E.H. FLACK TRUST

GAILEY LAZARUS FOUNDATION

THE THYNE REID FOUNDATION

THE SENTINEL FOUNDATION

THE VIZARD FOUNDATION

THE HUGH WILLIAMSON FOUNDATION



Our People

Board of Directors



Prof. Andrea Hull AO



Prof. Deborah Cheetham AO



The Hon. Mary Delahunty



Paul Donnelly



Assoc. Prof. Jody Evans



Liz Grainger



Monica Lim



Peter McMullin AM



Eda Ritchie AM

Professor Andrea Hull AO

Appointed 10 June 2019

Reappointed 3 March 2022

Professor Andrea Hull AO was the Director and Chief Executive Officer of the Victorian College of the Arts (VCA) from 1995 to 2008, leading major capital works projects and fundraising campaigns. Professor Hull has made a significant contribution to Victoria's cultural landscape and Melbourne's Arts Precinct. A former Chair of the ABC Advisory Council, Professor Hull has held other key board positions across the breadth of Australia's cultural and not-for-profit sectors, including the Florey Institute, National Museum of Australia, Breast Cancer Network of Australia, Melbourne Forum, Melbourne Theatre Company, the Arts Centre and the NGV. She is Professor Emeritus of the University of Melbourne and is an executive coach. She has a BA. Dip. Ed. (Univ. of Sydney); MBA (MBS, Univ. of Melb) Hon. DVPA (Univ of Melb) and is a Fellow of the Australian Institute of Company Directors.

Professor Deborah Cheetham AO

Appointed 7 October 2019

Reappointed 3 March 2022

Professor Deborah Cheetham, Yorta Yorta woman, soprano, composer and educator, has been a leader and pioneer in the Australian arts landscape for more than 25 years. In the 2014 Queen's Birthday Honours List, Cheetham was appointed Officer of the Order of Australia (AO) for 'distinguished service to the performing arts as an opera singer, composer and artistic director, to the development of Indigenous artists, and to innovation in performance'.

The Honourable Mary Delahunty

Appointed 1 July 2016

Reappointed 18 March 2019, and 3 March 2022

Non-executive Board Member of the McClelland Sculpture Park and Gallery; non-executive Board Member of the National Library of Australia; graduate of the Australian Institute of Company Directors; former Minister for the Arts, Victorian 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 the ABC's *7.30 Report* and *Four Corners*; Gold Walkley Award Winner for international reporting.

Paul Donnelly

Appointed 22 June 2015

Reappointed 3 March 2018 and 15 March 2021

Chief Executive Officer of Flagstaff Partners; Fellow of the Institute of Chartered Accountants (England & Wales); graduate of the Australian Institute of Company Directors; Bachelor of Science (Hons), Advanced Management Program, Harvard University.

Associate Professor Jody Evans

Appointed 25 June 2018

Reappointed 15 March 2021

Associate Professor in Marketing at Melbourne Business School. Jody completed a PhD in International Marketing at Monash University in 2000. She also has an Arts degree in English Literature and Psychology and a Marketing (Honours) degree from Monash University. Jody is a former board member of the Shepparton Art Museum Foundation and the Public Galleries Association of Victoria.

Liz Grainger

Appointed 3 March 2020

A chartered accountant and a graduate member of the AICD, Liz provides consultancy services to a wide range of public and not-for-profit organisations in the areas of strategy, governance, and financial management. She has held executive roles at Deloitte in London and in the federal and Victorian public sectors. Liz is a former Board member of Craft Victoria and of Arena Theatre Company and is currently a director of VicScreen, The Mission to Seafarers Victoria Inc., and Geografia. She has also served as an external member on the Audit and Risk Committees of

Victoria Police, Southern Metropolitan Cemeteries Trust, and VicScreen, and currently serves in this capacity for Energy Safe Victoria.

Monica Lim

Appointed 15 March 2021

Monica is a pianist and composer of classical contemporary and experimental music. Monica has produced work for theatre, contemporary dance, installations and film, as well as solo and ensemble instrumental pieces. Monica is currently undertaking postgraduate research at the Faculty of Fine Arts and Music, the University of Melbourne in gesture-led composition. She is a Co-founder of Project Eleven and serves on the board of Liquid Architecture as well as the Member's Council for Musica Viva Australia.

Peter McMullin AM

Appointed 15 March 2021

Chairman and Director, McMullin Group; founder of the Good Business Foundation; Special Counsel, Cornwall Stodart Lawyers; Honorary Consul of Georgia; Board Member of WorkSafe Victoria; Vice President of the Confederation of Asia Pacific Chambers of Commerce and Industry (CACCI).

Eda Ritchie AM

Appointed 14 July 2014

Reappointed 6 March 2017 and 3 April 2020

Long-time community service leader in education, government and the arts; University of Melbourne Council Member (2005–2014); Chairman of the Victorian College of the Arts Foundation; Trustee of the RE Ross Trust; previously the 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 observer (non-voting):

Bhairavi Raman (June–December 2021);

Kirsten Glenwright (January–December 2022)

Our People, Committees and Executive Management

As at 30 June 2022

Board Committees

Finance, Audit, Investment and Risk Management Committee

Paul Donnelly, Chair (*independent member*)
Associate Professor Jody Evans (*independent member*)
Liz Grainger (*independent member*)
Professor Andrea Hull AO (*independent member*)

Governance, Policy, Compliance, Remuneration and Nominations Committee

The Honourable Mary Delahunty, Chair
Professor Deborah Cheetham AO
Liz Grainger
Professor Andrea Hull AO
Peter McMullin AM

Committee of Management, Melbourne Recital Centre

Professor Andrea Hull AO, Chair
Professor Deborah Cheetham AO
The Honourable Mary Delahunty
Paul Donnelly
Associate Professor Jody Evans
Liz Grainger
Monica Lim
Peter McMullin AM
Eda Ritchie AM

Foundation Advisory Committee

Eda Ritchie AM, Chair
Associate Professor Jody Evans
Monica Lim
Peter McMullin AM
Peter Armstrong (*external member*)
Zoe Brinsden (*external member*)
Jim Cousins AO (*external member*)
Alex King (*external member*)
Christine Sather (*external member*)

Executive Committee

Professor Andrea Hull AO, Chair
The Honourable Mary Delahunty
Paul Donnelly
Eda Ritchie AM

Executive Management

Chief Executive Officer

Euan Murdoch, *appointed 1 September 2016*

With a diverse background in music education, performance and leadership of New Zealand's premier musical institutions, he was Director of Te Kōkī New Zealand School of Music based at Victoria University of Wellington (2015–2016) and was Chief Executive of Chamber Music New Zealand (2006–2014). He is a graduate of the Australian Institute of Company Directors (2018).

Director of Corporate Services

Sarah MacPherson

Finance, Human Resources, Information and Communications Technology, Administration, Facilities, Infrastructure and Asset Management

Head of Operations

Jasja van Andel

Event and Production Management, Technical, Stage Door

Head of Marketing and Visitor Experience

Latoyah Forsyth

Marketing, Publicity, Customer Relationship Management, Ticketing, Front of House, Box Office, Foyer Bars and Retail

Director of Programming

Marshall McGuire

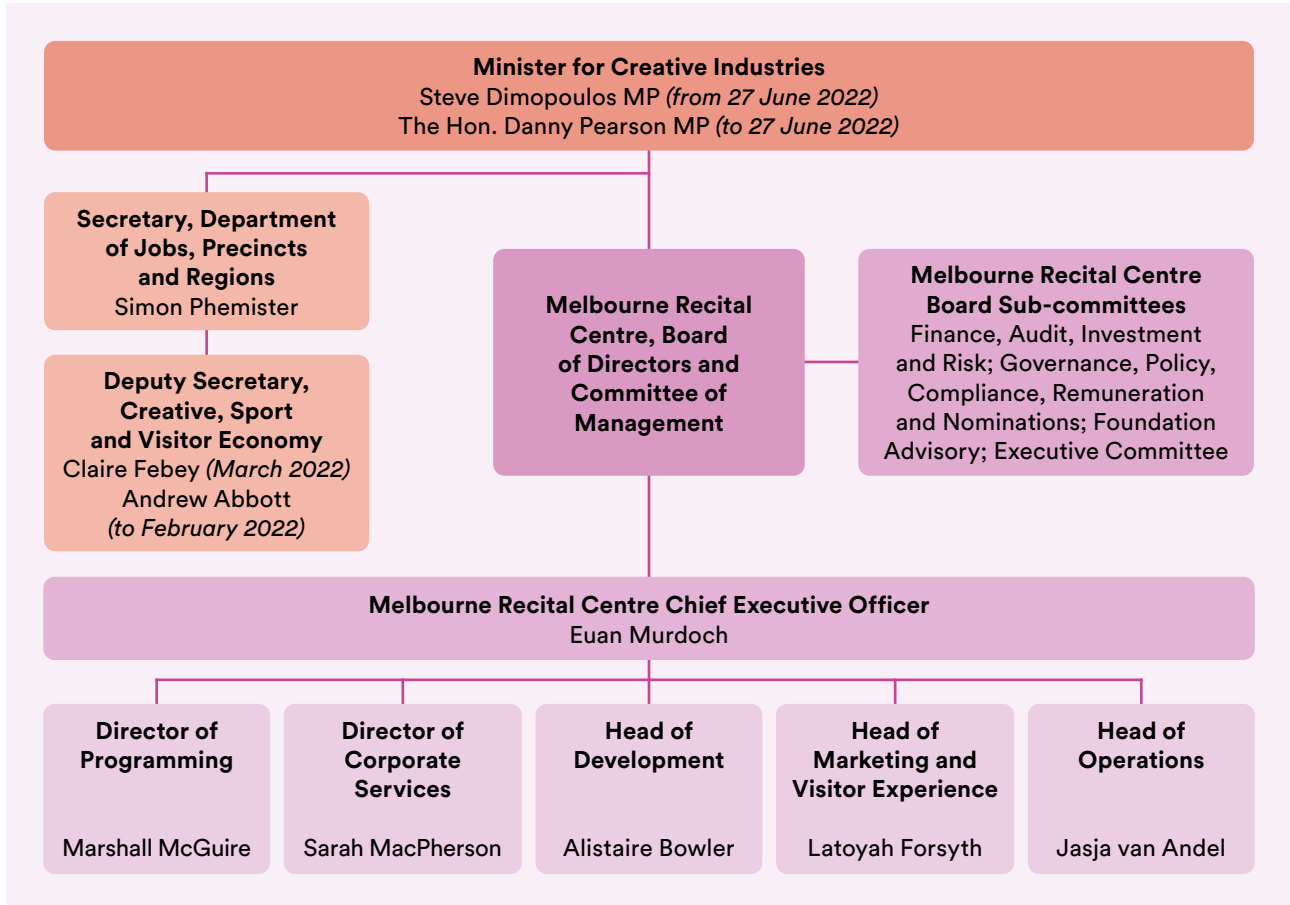
Artistic Programming, Venue Hire, Learning and Access program

Head of Development

Alistaire Bowler

Sponsorship, Philanthropy

Organisational Structure



Environmental Performance

Melbourne Recital Centre maintains its commitment to environmental sustainability by minimising its environmental impacts and promoting a green future for our community. The Centre continues to monitor and modify the behaviour of waste management, HVAC scheduling and building systems in order to improve its environmental performance. Measures are consistent with the level of utilisation of the venue. This year, with the return to events at the Centre (open only eight months in 2021–22 after multiple pandemic related closures in 2020–21), consumption of electricity, gas, water and waste produced were all marginally up from the previous year.

| Key measures | | 2020–21 | 2021–22 |
|--------------------------------------|--------------------------------|-----------|-----------|
| Electricity, total consumption | Kilowatt-hour (kWh) | 621,856 | 790,657 |
| Natural gas, total consumption | Megajoules (MJ) | 1,528,302 | 1,609,013 |
| Water, total consumption | Kilolitres (kl) | 745 | 946 |
| Electrical greenhouse gas emissions | Tonnes of CO ₂ e | 696 | 885 |
| Natural gas greenhouse gas emissions | Tonnes of CO ₂ e | 84.71 | 89.19 |
| Waste, total units | Cubic meters (m ³) | 144 | 238 |

Notes: The above figures include usage by the Melbourne Recital Centre and the café tenancy space occupied by Blondie Café. Waste comprises general, co-mingled, paper and cardboard.

Financial Summary

Five-year Financial Summary

| | 2017-18 | 2018-19 | 2019-20 | 2020-21 | 2021-22 |
|---|-------------------------|-------------------------|------------------------|------------------------|------------------------|
| Income from Government | 3,864,000 | 3,879,389 | 5,398,694 ³ | 7,753,500 ⁴ | 6,302,000 ⁵ |
| Total income from transactions | 14,756,035 ² | 14,787,678 ¹ | 12,012,761 | 10,661,594 | 11,050,350 |
| Total expenses from transactions | 13,004,258 | 13,978,829 | 12,019,715 | 8,347,618 | 10,051,526 |
| Net result before depreciation | 2,264,798 | 1,216,701 | 276,596 | 2,523,788 | 1,212,235 |
| Net result for the year, after depreciation | 1,751,777 | 808,849 | (6,954) | 2,313,976 | 998,824 |
| Net cash inflow from operating activities | 1,606,479 | 953,195 | (169,496) | 2,228,580 | 1,963,180 |
| Total assets | 15,424,847 | 16,613,677 | 16,021,896 | 18,668,684 | 19,985,272 |
| Total liabilities | 3,599,202 | 3,828,743 | 3,441,552 | 3,287,240 | 4,193,974 |

Notes:

¹ Total income from transactions includes endowment gifts of \$1,000,000 flowing through to Net result for the year.

² Total income from transactions includes endowment gifts of \$1,500,000 flowing through to Net result for the year.

³ Total income from Government includes COVID-19 additional support of \$1,635,000 flowing through to Net result for the year.

⁴ Total income from Government includes COVID-19 additional support of \$1,779,000 flowing through to Net result for the year.

⁵ Total income from Government includes COVID-19 additional support of \$2,554,000 flowing through to Net result for the year. This funding will assist the Centre into next financial year.

Financial Overview

The net operating balance for the year ended 30 June 2022 was a surplus of \$1.0 million (2020-21: \$2.3 million). The total comprehensive result was \$0.4 million (2020-21: \$2.8 million).

The operating result for the year has been significantly affected by the ongoing consequences of the COVID-19 pandemic and its related restrictions. Although the Centre has seen a significant recovery in its commercial revenues, notably in the second half of the year, these remain lower than historic levels. Consequently, the Centre has remained reliant on additional support from the State Government to fund its operations.

The Centre received additional Government support of \$2.6 million in the year (2020-21: \$2.0 million). Some of this amount, \$0.9 million, was received in the last months of the year and remained unexpended at 30 June 2022. These funds will contribute to expected continuing shortfalls in commercial revenues in 2022-23, as the Centre continues to draw audiences back over the next 12 months.

Further information is provided in the Directors' Report on pages 41-43.



TEEKS performing in the Elisabeth Murdoch Hall

Statement of Corporate Governance

Manner of Establishment

Melbourne Recital Centre was registered on 2 March 2006 as a public company limited by guarantee with the sole shareholder being the State of Victoria, represented by the Minister for Creative Industries. Melbourne Recital Centre is also deemed to be a public entity under the *Public Administration Act 2004* (Vic). Melbourne Recital Centre is registered as a charity with the Australian Charities and Not-for-profits Commission. Melbourne Recital Centre has its own constitution and has compliance and reporting requirements informed by both the Victorian Government policy and legislative frameworks as well as the *Corporations Act 2001* (Cth). 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;
- 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 live music, by, without limitation:

- undertaking preparations for – and assisting in the funding of – the construction of Melbourne Recital Centre (completed 2009);
- 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* (Cth) 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 several standing committees whose decisions become recommendations for consideration by the Board:

- Finance, Audit, Investment and Risk Management Committee
- Governance, Policy, Compliance, Remuneration and Nominations Committee
- Committee of Management, Melbourne Recital Centre
- Foundation Advisory Committee
- Executive Committee

Committee of Management – Melbourne Recital Centre

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) 22 Standard Disclosures in the Report of Operations under section 3 of the *Financial Management Act 1994* (Vic) is retained by the Company's Accountable Officer. The items listed below are available to the relevant ministers and Members of Parliament:

- 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 that 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.

Competitive Neutrality 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.

Local Jobs First

The *Local Jobs First Act 2003 (Vic)*, enacted in August 2018, brings together the Victorian Industry Participation Policy (VIPP) and the Major Project Skills Guarantee (MPSG) policy, which were previously administered separately.

Department and public sector bodies are required to apply the Local Jobs First policy in all projects valued at \$3 million or more in metropolitan Melbourne or for statewide projects, or \$1 million or more for projects in regional Victoria. MPSG applies to all construction projects valued at \$20 million or more. The Company did not commence or complete any contracts during 2021–22 to which these policies apply.

Compliance with the *Public Interest Disclosures Act 2012 (Vic)*

The *Public Interest Disclosures Act 2012 (Vic)* (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 or serious misconduct by its staff or the taking of reprisals against those who come forward to disclose such conduct.

Melbourne Recital Centre is not eligible to receive public interest disclosures; however, 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 section 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 public interest disclosures from detrimental action by Melbourne Recital Centre or its staff.

Workplace Health and Safety

Melbourne Recital Centre has a Workplace Health and Safety (WHS) Committee that monitors, reviews and updates the Centre's occupational health and safety policies and procedures and reviews incidents reported at Melbourne Recital Centre. The Committee meets regularly and reports to Executive Management and the Board. A number of Key Performance Indicators have been identified to enable the measurement of WHS and provide a valuable tool in the management of these issues. Results for the year are outlined in the table below.

| Category | Key Performance Indicator | 2018–19 | 2019–20 | 2020–21 | 2021–22 |
|----------|------------------------------|---------|---------|---------|---------|
| Incident | Number of employee incidents | 21 | 13 | 2 | 4 |
| | Number of visitor incidents | 19 | 16 | 4 | 17 |
| Claims | Number of standard claims | 0 | 0 | 0 | 0 |
| | Number of lost time claims | 0 | 0 | 0 | 0 |

Disability, Access and Inclusion 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 Victoria regarding improving accessibility at the Centre. A new Disability, Access and Inclusion Plan is currently in development.

Compliance with the Carers Recognition Act 2012 (Vic)

Melbourne Recital Centre seeks to comply with its obligations under the *Carers Recognition Act 2012 (Vic)* (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 (Vic)

At 30 June 2022, Melbourne Recital Centre was responsible for one government-owned building. Pursuant to its role as Committee of Management, Melbourne Recital Centre complies with the building and maintenance provisions of the *Building Act 1993 (Vic)*. 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):

- Canopy removal project – undertaken in 2019 and completed in 2021: \$147,575
- Air-conditioning system: \$51,000
- Touchless taps project: \$60,000
- Foyer screens and digital signage project: \$130,000
- Back of house screens and digital content project: \$150,000

- External event infrastructure, mobile lighting and WIFI project: \$50,000
- Production communications system project: \$96,000.

All funded by Creative Victoria.

Compliance with the Gender Equality Act 2020 (Vic)

Melbourne Recital Centre, as an eligible defined public sector entity, seeks to comply with its obligations under the *Gender Equality Act 2020 (Vic)*, (the Act):

- We have a *Gender Equality Action Plan 2021–2025*, approved by the Commission for Gender Equality in the Public Sector.
- We are committed to fostering a positive workplace culture that is supported by strong, proactive leadership underpinned by fair, transparent and accessible human resources practices for all (refer also to the detail on workforce data below).

Workforce Data

Staff are appointed under ongoing, fixed-term or casual contracts as per Melbourne Recital Centre Enterprise Agreement 2020 and 2021 and/or in accordance with the Public Entity Executive Remuneration Policy. All staff 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 (Vic)*.

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 committed to having a balanced working environment where equal opportunity and diversity are valued.

Employees have been correctly classified in workforce data collections as outlined in the table on the next page.

Details of Employment Levels in June 2021 and 2022

| FTE Employment Type | 2021 | | | | 2022 | | | |
|------------------------|-----------|-----------|----------------|------------|-----------|-----------|----------------|------------|
| | Male | Female | Self-described | Total | Male | Female | Self-described | Total |
| Ongoing | 14 | 15 | – | 29 | 16 | 15 | 1 | 32 |
| Casual/Fixed term | 14 | 14 | – | 28 | 14 | 13 | 3 | 29 |
| Total | 28 | 29 | – | 57 | 30 | 28 | 4 | 61 |
| Headcount | | | | | | | | |
| Ongoing | 14 | 15 | – | 29 | 17 | 16 | 1 | 34 |
| Casual/Fixed term | 39 | 41 | – | 80 | 38 | 46 | 8 | 92 |
| Total | 53 | 56 | – | 109 | 55 | 62 | 9 | 126 |

Note: Enterprise Agreement 2020 expired on 17 June 2021 with the new Enterprise Agreement 2021-2024 to take effect from 28 June 2022 (but implemented in 2022–23).

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

In 2021–22, there was no single campaign media spend of \$100,000 or greater.

Consultancy Expenditure

In 2021–22, there was one (1) consultancy where the total fees payable to the consultant were \$10,000 or greater. The total expenditure incurred during 2021–22 on this consultancy was \$16,830 (excluding GST).

In 2021–22, there was one (1) consultancy where the total fees payable to the consultant were \$10,000 or less. The total expenditure incurred during 2021–22 on this consultancy was \$2600 (excluding GST).

Information and Communication Technology (ICT) expenditure

For the 2021–22 reporting period, Melbourne Recital Centre had a total ICT expenditure of \$732,721 with the details shown below.

| Business As Usual (BAU) ICT expenditure | Non-Business As Usual (non-BAU) ICT expenditure |
|---|---|
| \$694,913 | \$37,808 (Total = Operational expenditure and Capital expenditure) |

ICT expenditure refers to the Centre'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.



Phia with Melbourne Indie Voices performing in the Elisabeth Murdoch Hall

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