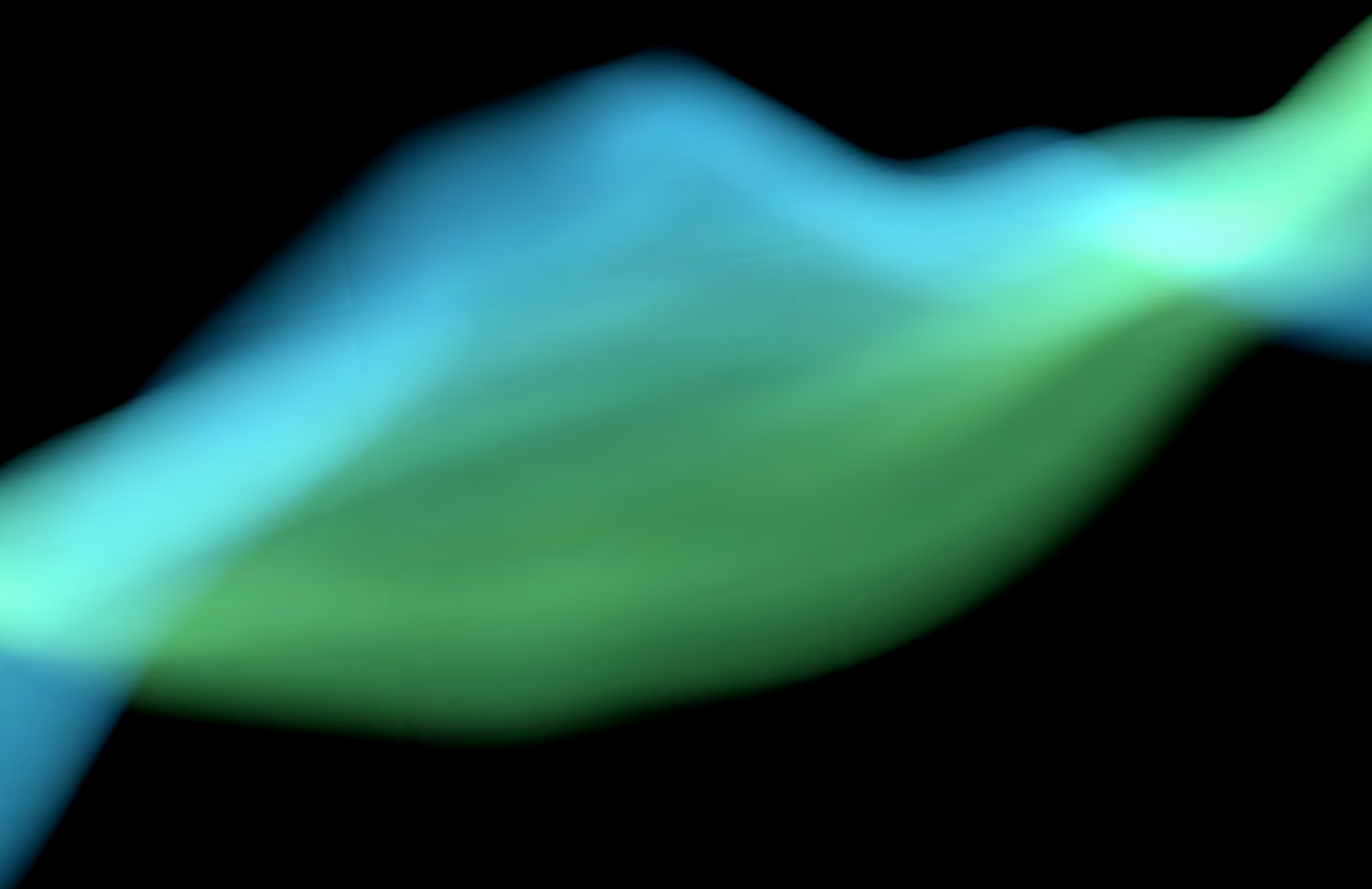


MELBOURNE
RECITAL
CENTRE

Annual Report
2020–2021



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Responsible Body'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 2021.



Prof Andrea Hull AO
Chair
Melbourne Recital Centre
31 August 2021

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

	2019-20 Results	2020-21 Target	2020-21 Results
Distinctive and diverse programs and audience			
Number of public events at Melbourne Recital Centre	384	471	218
Attendance at public events at Melbourne Recital Centre*	157,030	230,000	33,582
Number of Beyond the Centre events	73	80	73
Attendance at Beyond the Centre events	3,702	2,000	2,266
Participation by students*	12,008	15,000	2,284
Website - unique site visitors*	606,209	750,000	440,498
To build our financial and service capacities			
End of year financial result	-\$204,590	-\$3,751,518	\$2,655,078
Total revenue	\$12,012,761	\$7,984,141	\$10,661,594
Melbourne Recital Centre Presents Revenue	\$2,141,501	\$1,117,683	\$348,443
Development Revenue	\$1,298,113	\$1,000,600	\$1,651,613
To deliver stakeholder value			
Visitor satisfaction*	97%	95%	97%
All facility safety audits conducted*	1	1	1
Community Engagement			
Melbourne Recital Centre Members*	1,380	1,200	1,349
Volunteer hours*	602	750	585
To aspire to creative leadership, with emphasis on the Australian voice			
Number of Australian artists and ensembles	293	205	106
To build the Centre's position in the international context			
Number of international artists and ensembles	72	186	39

***BP3 Measures**

A number of actual measures are significantly different than the original BP3 target due to the impact of building closure and reduced capacity due to COVID-19 including attendance, student participation, volunteer hours and website visits.

Report From The Chair and CEO

Wominjeka, welcome.

It has been a year like no other, with the COVID-19 pandemic devastating the arts and cultural sector. Lockdowns, capacity restrictions and density limitations in venues have been essential measures to keep the Victorian community safe. Despite this disruption, the sector has continued to inspire and engage artists and audiences in new and creative ways; reminding us of the power, vitality and respite our wonderful industry can offer in times of great challenge.

In 2020-21 we welcomed just 33,582 people into the Centre at 218 events. This significant decline in year-on-year audience numbers was due to capacity restrictions and the venue closures as a result of the metro and state-wide lockdowns. Venue hire, food and beverage and ticketing fees income were also severely impacted by the Centre's periods of closure and the challenging operating environment. Increased funding from State and philanthropic sources in response to the crisis sustained the Centre's operations during this volatile time.

We also received an injection of funding from the Victorian government that will assist the ongoing operations and financial viability of the Centre for 2021/22, ensuring a strong end of financial year comprehensive result of \$2.8m.

With the doors closed to the public for much of the year, digital technology facilitated and fuelled human connection, connecting bold music makers with passionate audiences in their homes.

The breadth and depth of our program continued to shine with the *Hear Together* digital series enabling free access to new and archival concert recordings performed by local and international artists in Elisabeth Murdoch Hall and Primrose Potter Salon, for all to enjoy. Our many Learning and Access offerings nimbly transitioned online, including the *Song Play* program for local infants, toddlers and their families, as well as *Music Always*, which brought live-online musical experiences into aged care and assisted living facilities across Victoria.



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



Euan Murdoch
CEO, Melbourne Recital Centre



Sweet Summer Suite audiences on the Melbourne Recital Centre Forecourt

Under COVIDSafe conditions, we joined forces with Australian music icons Paul Kelly and Paul Grabowsky to deliver a specially commissioned live stream performance of their ARIA Award-winning album *Please Leave Your Light On* without an audience, followed by a series of concert recordings for our free *Live from Melbourne Recital Centre* digital series featuring virtuosic and revitalising performances by local artists Ensemble Liaison, Allara, Gelareh Pour & Brian O'Dwyer, Andrea Keller and Five Below and Jessie Lloyd. We also welcomed Melbourne Digital Concert Hall as Digital Series Partner of our flagship *Great Performers* series.

Our determination and creativity moved from online to the outdoors, and with support from the Victorian Government we enlivened spaces surrounding the Centre for Southbank locals and visitors to the precinct to enjoy. A collaboration with University of Melbourne saw the launch of *Screen on the Green*, a cinema-style screen with relaxed seating in Linear Park showcasing a range of performances from our *Live from Melbourne Recital Centre* digital series and more.

In the Centre's forecourt, *Sweet Summer Suite* welcomed a range of Melbourne's best DJs to the stage to invigorate Thursday, Friday and Saturday evenings in the precinct. On the corner of Southbank Boulevard and Sturt Street we hosted *The Fractured Ensemble*, an illuminated and interactive sonic installation designed to represent hope in the pursuit of reviving live music in Melbourne. And as part of *Music Play Families Festival* a colony of giant-sized Ants from Polyglot Theatre with live music accompaniment roamed the forecourt to enchant and entertain children and families with their fascinating take on our relationship with the environment around us.

When live music performances were able to resume in the New Year, albeit temporarily, our venues were brought to life once more with energising and commanding performances by local artists including Ziggy Ramo and Robert K Champion (YIRRAMBOI Festival), Slava and Sharon Grigoryan, Baker Boy (Melbourne Music Week), Middle Kids, Augie March (RISING) and more, plus evocative performances from our Key Presenting Partners including Australian Chamber Orchestra, Musica Viva, Melbourne Symphony Orchestra, Melbourne Chamber Orchestra and Australian Brandenburg Orchestra.



We deeply thank all our artists, presenters, and audiences for sharing their love of music with us so passionately online and in our venues during these challenging times.

This year we farewelled three long-standing board members, Margaret Farren-Price, Stephen Carpenter and Peter Bartlett, whose generous knowledge, wisdom, and expertise in steering the Centre during their respective tenures has been invaluable. Audrey Zibelman resigned from the board to return to a high-profile executive role in the United States. Following a decade of outstanding service and leadership in the role of Director of Marketing and Customer Relations, Robert Murray left the organisation in April 2021. We welcomed Monica Lim and Peter McMullin AM to our Board of Directors and awarded Life Membership to eminent Australian pianist and friend of the Centre, Stephen McIntyre AM.

Thank you to our talented team of staff, whose dedication to the Centre and commitment to artists and audiences is unwavering. Their willingness to embrace and adapt to the challenges and opportunities of the current environment have kept us going through the crisis.

What remains evident during this time is the passion and commitment of our music-loving community, who have rallied around the Centre since the pandemic began in support of local artists. The tremendous outpouring of generosity we have experienced towards the 2020 *Performer Support Fund*, and 2021 *Local Artist Appeal* has seen us welcome over 800 new donors to the Centre during this challenging time, bringing us closer to achieving our ambitious goal of raising \$1 million for

local artists. This support has not only enabled us to provide crucial financial assistance to local artists whose scheduled performances at the Centre were affected by our period of closure, but has also instilled us with the confidence that we will emerge from this crisis surrounded by a close-knit community and with a bright musical future ahead.

On behalf of Melbourne Recital Centre, we acknowledge the former Minister for Creative Industries, The Hon. Martin Foley MP, current Minister for Creative Industries, The Hon. Danny Pearson MP and CEO of Creative Victoria Andrew Abbott, and thank them for their ongoing visionary support. We thank our colleagues across the sector for their advice, insight and energy as we navigate this time together. And we extend our gratitude to the people of Victoria and the Victorian Government for supporting the Centre, and our community of artists and audiences.

Thank you.

Prof Andrea Hull AO

Chair, Melbourne Recital Centre Board of Directors

Euan Murdoch

CEO, Melbourne Recital Centre



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Paul Kelly and Paul Grabowsky in rehearsal

Melbourne Recital Centre Program Highlights July 2020–June 2021

In a year defined by closure and decreased capacities, Melbourne Recital Centre faced its most challenging year since opening in 2009. A significant number of concerts had to be cancelled or postponed, with the venue closed for many months. Despite these challenges, our commitment to live music continued onsite, outdoors and online, bringing performances from outstanding artists to audiences in a variety of ways with agility and determination.

Quarter One: We are Hear Together

Designed to bring joy, welcome distraction and enable immersion with live music to those across the globe in lockdown, our *Hear Together* digital series featured regular and free premieres and reprises of past concerts at the Centre, including Freiburg Baroque Orchestra with Kristian Bezuidenhout, Leon Vynehall, Gabrieli Consort and Players, Doric String Quartet, Flinders Quartet, Syzygy Ensemble with Deborah Cheetham AO, PLEXUS and more.

Quarter Two: The Music Plays On, Without Audiences

Under strict COVIDSafe conditions, we joined forces with Australian music icons Paul Kelly and Paul Grabowsky to deliver a specially commissioned ticketed live stream performance of their ARIA Award-winning album *Please Leave Your Light On* without an audience.

We also recorded and published a new series of live concerts without audience for our free *Live from Melbourne Recital Centre* digital program, featuring virtuosic and revitalising performances by Melbourne's leading musicians including Ensemble Liaison, Allara, Gelareh Pour & Brian O'Dwyer, Andrea Keller and Five Below and Jessie Lloyd.



Freiburg Baroque Orchestra in rehearsal



Baker Boy live in Elisabeth Murdoch Hall for Melbourne Music Week

Quarter Three: From Online to Outdoors and In Venue Again

We enlivened outdoor spaces surrounding the Centre for Southbank locals and visitors to the precinct to enjoy.

A collaboration with University of Melbourne saw the launch of *Screen on the Green*, a cinema-style screen with relaxed seating in Linear Park showcasing a range of performances from our *Live from Melbourne Recital Centre* digital series and more.

In the Centre's forecourt, *Sweet Summer Suite* was presented in partnership with Crown Ruler and welcomed a range of Melbourne's best DJs to the stage to invigorate Thursday, Friday and Saturday evenings weekly during Summer and beyond in the precinct.

Performances recommenced in the Primrose Potter Salon for our co-presenters, and our Key Presenting Partners returned to the Centre.

Indigenous Australian rapper, dancer, artist, and actor Danzal Baker aka Baker Boy took to the Elisabeth Murdoch Hall stage for Melbourne Music Week in the first public performance in the venue since March, an event so palpable and highly anticipated, he received multiple standing ovations.

We presented two Signature Events in tandem this year, *J.S. Bach: Music for Reflection* and *J.S. Bach: Music for Celebration*. Curated by Rachael Beesley and performed by a handpicked selection of Melbourne's best chamber musicians, these concerts showcased the evocative music of Johann Sebastian Bach and contemporary works that echo the composer's affecting compositions, and are representative of these tumultuous times.

Quarter Four: Live Music Returns and Recedes Again

Our *Music Play Families Festival* returned this time in April and debuted the 2021 Betty Amsden Commission awarded to Polyglot Theatre, *The Ants Project*. Featuring a new and lively music score, the interactive project saw giant ants roam in and around the Centre fuelling delight and curiosity in children and their families, and asking them to consider perceptions of scale and our relationship with the environment around us.

Providing a platform and opportunity for Australian female composers to explore their creative freedom and artistic development, the Merlyn Myer Music Commission was awarded to Nat Bartsch, for presentation in November 2021.

Two University of Melbourne Commissions were awarded to Chris Pickering (writing for Bush Gothic), and Irene Zhong (writing for Consort of Melbourne), with both these new works to be performed in 2022.

United in our pursuits to stage world-class classical music and creating platforms to support artists, we welcomed Melbourne Digital Concert Hall as Digital Series Partner of our flagship *Great Performers* series. The partnership launched with the performance of esteemed Australian pianist Ian Munro.

Contemporary performances continued to showcase the very best of Australian artists, including a powerful performance from Indigenous singer, songwriter and activist Ziggy Ramo, and the return of indie rock stalwarts Augie March.



Sweet Summer Suite in action



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:

Australian Brandenburg Orchestra, Australian Chamber Orchestra, Australian String Quartet, Melbourne Chamber Orchestra, RISING, Melbourne Symphony Orchestra, Australian National Academy of Music (ANAM) and Musica Viva Australia.

Thank You to Our Key Presenting Partners and Hirers

Aiv Puglielli

Australian Brandenburg Orchestra

Australian Chamber Orchestra

Australian National Academy Of Music

Australian Romantic & Classical Orchestra

Australian String Quartet

Cameron Lam

Decca Classical

ELISION

Genevieve Lacey

Handsome Tours Australia

Hoang Pham Productions

Lev Vlassenko Piano Competition

Live Performance Australia

Lowther Hall Anglican Grammar School

Melbourne Chamber Orchestra

Melbourne Symphony Orchestra

Monash University

MPavilion

Musica Viva Australia

Omega Ensemble

Penney and Logan

Pinchgut Opera

Robin Wilson

Royal Melbourne Hospital Foundation

Spirit Level Recordings

Victorian Association of Performing Arts Centres

Victorian Curriculum & Assessment Authority



Zoe Knighton and Amir Farid in rehearsal

Australian and World Premieres

Composer	Title	Date
Shane Lestideau & Ben Dollman	Wattle Suite	3/10/2020
Alice Chance	Song	3/10/2020
Shane Lestideau	Red River Gum and Variations	3/10/2020
Helena Liu	Ocean of Sorrow	16/12/2020
Nathanael Duffy	River Flowing	16/12/2020
Mitchell Harvie	Daydream	16/12/2020
Alexander Lam	Fantasy for Cello and Piano	16/12/2020
Isabel Bennett	Mutiny	16/12/2020
Jibreel Rafiq	The Web	18/12/2020
Ashwin Krishna and Mayuren Srikumar	Jog	18/12/2020
Timothy Young	Fantasy Für Elise	30/1/2021
Traditional Romanian/arr Vardos	The charm of basil	26/2/2021
Traditional Transylvanian/arr Vardos	'Nincsen kenyer', song from Transylvania	26/2/2021
Darrin Archer	Peace, Gratitude, Resolve	2/3/2021
Elena Kats-Chernin	Flute Quintet "Night and Now"	26/3/2021
Laurent Durupt	Ubiitsi	27/3/2021
Matthew Laing	Impulses & Invention	27/3/2021
Heather Stebbins	from these old skins	27/3/2021
Calvin Bowman	Fantasia super 'Christ ist erstanden' for violin and piano	30/3/2021
Holly Harrison	Shapeshifter	31/3/2021
Valerie Coleman	Red Clay, Mississippi Delta	31/3/2021
Raminta Šerkšnytė	Fantasia	7/4/2021
Lera Auerbach	Suite for Piano, Op.41a	7/4/2021
Anne Cawrse	Grounded	7/4/2021
David Lang	The Tied Test	17/4/2021
Akari Komura	In the language of the bloom	29/4/2021
Nicole Lizée	Softcore	29/4/2021
Eve Beglarian	Five Things	29/4/2021
Bianca Gannon	Our House Is On Fire	29/4/2021
Kenji Fujimura	Three Mini Concert Etudes	30/4/2021
Traditional Sephardic arr SARAY Iluminado	De Edad de Kinze Anyos (From The Age of Fifteen)	1/5/2021
Tristan Coelho	Hokusai Mixtape	25/5/2021
Jane Hammond	Songs from the Box and Swamp	26/5/2021
Calvin Bowman	Seven Choral Preludes	15/6/2021
Ian Munro	Sonata No.2, 'Moscow 1986'	16/6/2021

 World Premiere
  Australian Premiere

Strategic Framework and Strategic Pillars

Our Vision

A place where bold music makers and passionate audiences make profound connections that resonate for a lifetime.

Our Mission

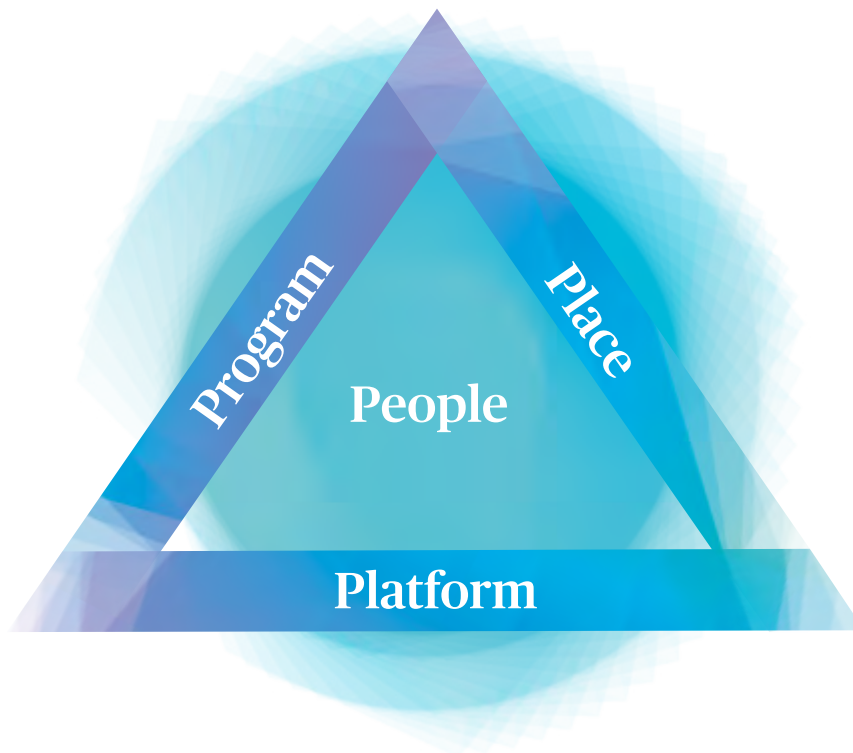
Enabling transforming performances in and beyond the Centre.

Purpose

Melbourne Recital Centre's objective is the promotion of live 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.



STRATEGIC PILLARS

Program, People, Place and Platform support and inform all our work and future plans.

Achievements 2020-2021

Program

Objective	We present, produce and promote a program that is distinctive and diverse, and contributes to Melbourne's position as a cultural world leader and the creative capital of Australia.
Impact	The programs we curate alongside our hire, learning and digital activities are central to our expanded sense of purpose. The program is the driving force of the Centre's goal to actively contribute to a more inclusive, cohesive society.
Key Strategies	<ul style="list-style-type: none"> • Connect audiences within inspiring high-quality live music on site, off-site and online. • Deliver programs that challenge the status quo and extend and enrich audiences, art forms and artists. • Enrich Victoria's cultural ecosystem through collaboration and partnerships which enable learning, access and engagement opportunities.
Actions	<ul style="list-style-type: none"> • Managing an unprecedented volume of cancellations and postponements due to the impacts of COVID-19 • Moving our Learning & Access activity online, when live performance was not permitted • Creating a suite of commissioned recordings for Live from Melbourne Recital Centre • Successful delivery of Music Play during April school holidays • Awarding Betty Amsden Commission, Merlyn Myer Music Commission, and University of Melbourne commissions • Review of all MRC artist and venue hire contracts

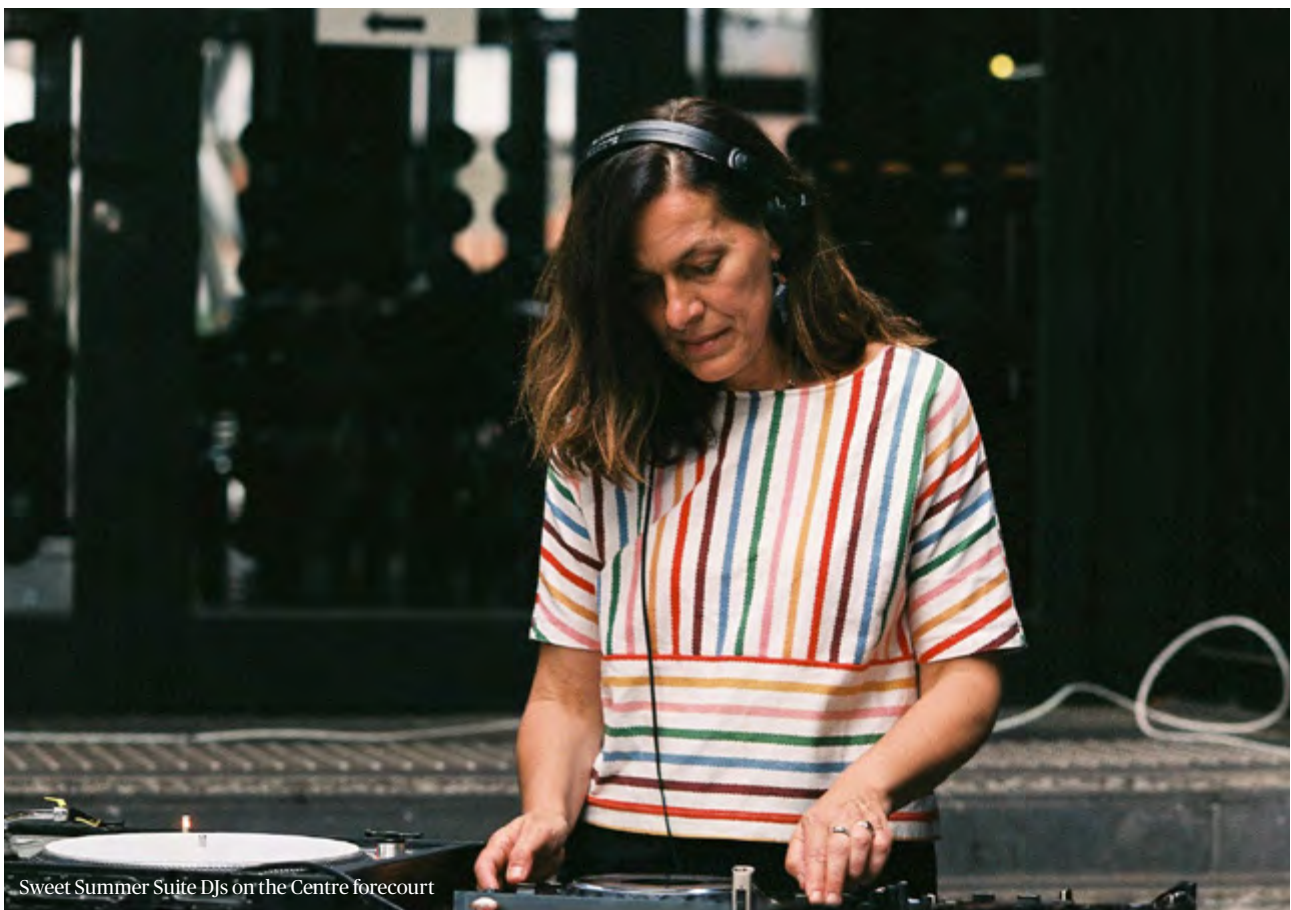


Pre-set for our 12th birthday Gala concert

People

Objective	People - artists, audiences, stakeholders and the wider community - are at the core of what we do.
Impact	The Centre contributes to Victorians' sense of wellbeing and is a leading public asset. The organisation's reputation means the world's best musicians are eager to perform here and inspires a community of committed supporters and stakeholders.
Key Strategies	<ul style="list-style-type: none"> • Deepen engagement with our communities to ensure relevance, leadership and social impact through creativity, wellbeing and lifelong learning. • Harness advocacy from our community to excite prospective audiences and supporters. • Embed objectives of diversity, enhanced wellbeing and social cohesion in everything we do.
Actions	<ul style="list-style-type: none"> • The Centre's digital broadcast program, <i>Soundscapes</i> and publications have articulated our contribution to Victoria's position as a cultural leader. • Our social impact measurement tool has been integrated into the Centre's processes and provides longitudinal data to report on and inform our activities. • The Centre's Reconciliation Action Plan details our approach to communicating with and for First People artists and audiences. Our diverse program has attracted an increasingly diverse audience. • Three-year Development Plan launched with focus on donor acquisition and pipelining across all levels.

Objective	Melbourne Recital Centre is a superb place to make and experience music - on site, off-site and online.
Impact	We are at the live music heart of Victoria, contributing to increased visitation, increased vibrancy and a stronger sense of place for Southbank.
Key Strategies	<ul style="list-style-type: none">• Steward Melbourne's best and most distinctive live music venue and advocate for its future.• Make the most of our position in the heart of the Melbourne Arts Precinct and work with traditional owners, partners and neighbours to invest in the Precinct's continued vibrancy.• Have infrastructure in place which supports and deepens engagement beyond our program.
Actions	<ul style="list-style-type: none">• Consolidation of Visitor Experience structure and implementation in progress with Visitor Experience Manager appointed.• Conversations with The University of Melbourne ongoing pending renewal of partnership.• Foyer Bar tender complete with Blondie lease renewal ongoing.• Website scoping now incorporated into digital project strategies.• The Southbank Boulevard project reached a major milestone with construction of the Arts Gateway open space now complete. Melbourne Recital Centre continues the work with our precinct partners on the development of a placemaking plan for the MRC/Sturt Street gateway.• Organisational priorities have changed in response to current operating environment and funding has not been sought for an enhanced digital foyer experience.



Sweet Summer Suite DJs on the Centre forecourt

Platform

Objective	We strive for business excellence to ensure success and agility through continuous improvement. We are a learning organisation with a passionate and committed team.
Impact	The Centre is a model that others seek to emulate and stakeholders point to with pride.
Key Strategies	<ul style="list-style-type: none"> • Support our people to grow and flourish as part of a diverse, passionate and committed team that is as creative and inspiring as the venue itself. • Mature our business model in line with research, evidence and best of sector practice. • Ensure our processes, facilities and use of resources are fit for purpose. • Maximise partnership and collaboration opportunities to support growth and sustainability.
Actions	<ul style="list-style-type: none"> • The organisation and its people are reaping the benefits of the refreshed Work Health and Safety (WHS) framework. The system is proving its strength in the current COVID-19 environment where WHS is playing a major role in supporting the safety of all. • Our production asset maintenance plan has matured significantly. We addressed several short- to medium term objectives and are defining our position on long term objectives. • We have successfully completed the upgrade of our event management system, Artifax. • The Gala Committee reformed into an Events Planning Committee with the development of a refreshed action plan which is currently suspended due to COVID-19 restrictions. • Replacement devices were rolled out to the workforce successfully in 2021. • Assessment of funding and approach to a review of the business model cost base continues and will be advanced in early 2022. • New 12 month Enterprise Agreement finalised for 2020. • Asset strategy with supporting documentation finalised in February 2021.



Andrea Keller & Five Below perform during the Centre's 12th Birthday Concert in Elisabeth Murdoch Hall

Development Impact Report

Melbourne Recital Centre's growing community of supporters has shown tremendous generosity to sustain our musical ecosystem through a time of great uncertainty. Support for independent local artists has been at the core of the Centre's philanthropy program since the COVID-19 pandemic began and through the *Performer Support Fund* over \$200,000 was raised in 2020 to support our pledge to provide a financial payment to each and every one of our co-presentation series artists whose concerts were affected during 2020's closure periods.

Building on this pledge into the second year of this pandemic, we launched the even more ambitious *Local Artist Appeal* at our 12th Birthday concert in February 2021. This moving and warmly received event for our Patrons and supporters also marked our first live performance back in the Elisabeth Murdoch Hall since March 2020. Through the *Local Artist Appeal*, we are seeking to raise \$1 million in 2021 to support performance, commissioning, and employment opportunities for local artists, as well as to enable us to continue our pledge to provide payments to all of our artists whose performances are cancelled due to the pandemic. Initiated by a series of major gifts received from generous donors who came together to form the Local Artist Benefactor Circle, as at 30 June 2021 more than \$789,000 had been raised towards our target. We have been especially moved by the generous contributions we have received from the 836 people from across Victoria who joined our patron community during the past year by making their first ever gift to the Centre.

We look forward to reaching our ambitious goal of \$1 million raised in 2021 with the help of generous music-lovers from across Victoria, and we are enormously grateful to all of our donors, sponsors and philanthropic partners for their visionary support of our work, helping to bring confidence back to our hard-hit musical community.

Despite the year of profound disruption, philanthropy supported the Centre to deliver many unique musical experiences and creative development opportunities in online adaptations, keeping our community connected and bringing the joy of music into the lives of thousands of Victorians, whilst providing employment for local artists during a time when mainstage live performances were not possible.

September 2020 saw the launch online of our *Artist Assembly* program, which offers a wide range of unique professional development, mentoring, and grant opportunities for those local artists who take part in our *Local Heroes*, *Southbank* and *Spotlight* series.

Likewise, the Centre's young artist development programs also continued to inspire the next generation of local musicians throughout 2020/21. Highlights included the online presentation of the annual *Great Romantics* competition - won by pianist Brian Luo - and the *Accelerando* mentoring program for talented music students studying in government schools. In December 2020 we were also thrilled to present *Making Waves*, in a new partnership with Virtual School Victoria, which saw VCE student composers work with local ensembles to workshop and professionally record their end of year compositions in the Elisabeth Murdoch Hall.

The April 2021 school holidays saw the return of our two-day families festival *Music Play*, with a particular highlight being the presentation of Polyglot Theatre's *Ants* featuring a newly commissioned musical score generously supported by the Centre's Betty Amsden Bequest. We were also delighted to announce ARIA-nominated Melbourne pianist and composer Nat Bartsch as the recipient of the biennial Merlyn Myer Music Commission, as well as two new commissions in partnership with The University of Melbourne, providing students with the unique opportunity to have their compositions workshopped and premiered at the Centre by local ensembles.

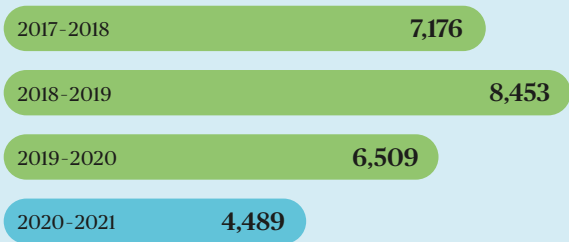
Online adaptations of our unique *Learning and Access* programs meant that many of the most vulnerable people in our community continued to have access to high quality music and learning experiences during lockdowns; a time when the need for connection, community and music was at its greatest. A live-streamed version of our *Music Always* program broadcast live performances to aged care and assisted living facilities throughout Victoria, whilst online adaptations of our *Relaxed Performance* series, *Song Play with Vision Australia* sessions, and *Sound Matters* workshops connected local musicians with hundreds of young people living with disability. As the parent of a Sound Matters workshop participant described "My son really looks forward to these - I think they are keeping him going at the moment."

None of this would have been possible without the generous, committed, and enthusiastic support we received - and continue to receive - from our community of donors. Together we will be able to ensure that music continues to ring out from Melbourne Recital Centre.

Thank you.

Alistaire Bowler
Head of Development

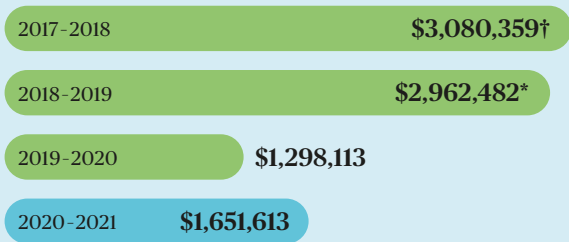
Number of donations made



Development income

† Includes endowment gifts of \$1,500,000 including \$1,000,000 from Ms Betty Amsden, AO, DSJ

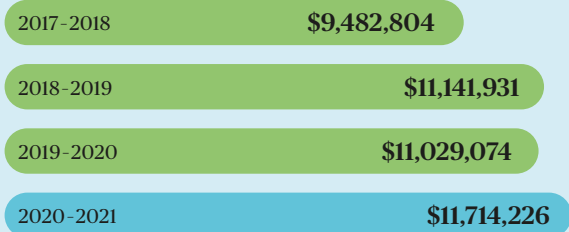
* Includes endowment gifts of \$1,000,000



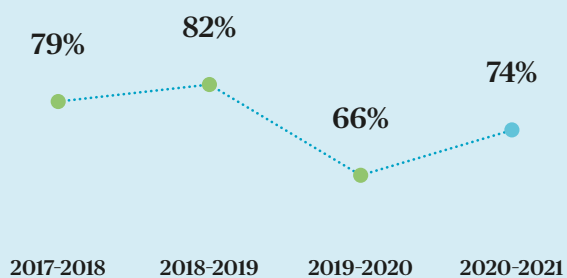
Major gift supporters making multi-year commitments



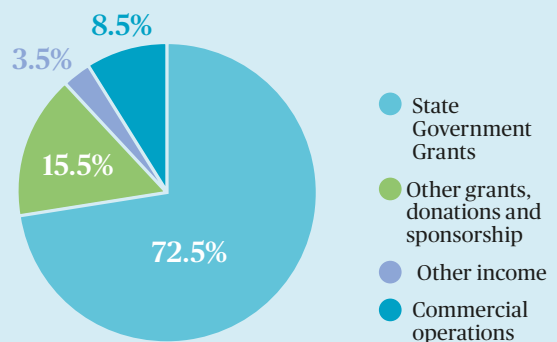
Value of public fund




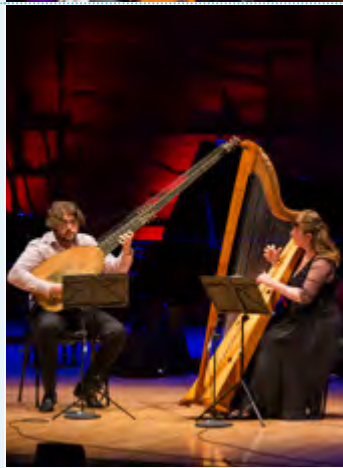


Renewing major gift donors



Melbourne Recital Centre 2020-2021 Income



The Impact of the Centre's Donor and Partner Community in 2020-21

PROGRAM AREA	2020-21 INDICATOR	
Support for Local Artists	<p>2020 <i>Performer Support Fund</i> raised over \$200,000 supporting a guaranteed payment to every co-presentation series artist or ensemble whose concert was affected by the period of closure.</p> <p>2021 <i>Local Artist Appeal</i> raised \$789,948 by 30 June.</p>	
A vibrant musical program	<p>A joyous return in 2021 to live performance in the Elisabeth Murdoch Hall and Primrose Potter Salon, featuring a broad cross-section of local artists in the flagship <i>Great Performers</i> and <i>Local Heroes</i> series</p> <p>12th Birthday celebration concert showcasing the breadth of the Centre's programming</p> <p><i>#HearTogether</i> and <i>Live at Melbourne Recital</i> curated online concert program, featuring new recordings, livestreamed concerts, and selections from the Centre's digital archives</p> <p>Outdoor activations, including:</p> <ul style="list-style-type: none"> • 25 Summer DJ Series Sets • 22 Projections in Linear Park • 28 Forecourt and Foyer activations and installations 	
Enriching artist development opportunities	<p>Nine <i>Accelerando</i> musicians participating in 37 in-person and online events (ranging from individual lessons to industry workshops)</p> <p>Five finalists for the digital Great Romantics Competition</p> <p>Newsboys Foundation Award winner Eliza Creek invited to attend three concerts, two rehearsals, five lessons and two mentoring meetings during her week in Melbourne</p> <p>2021 Merlyn Myer Music Commission awarded to Nat Bartsch</p> <p>Four students from regional Victoria participated in the Regional Music Exchange program</p> <p>Five student composers had their works workshopped and recorded as part of the <i>Making Waves</i> program</p> <p><i>Artist Assembly</i> pilot program launched, delivering two online creative business development workshops, 20 <i>Tutti</i> sessions, three <i>Free Music</i> open rehearsals, and two \$5,000 investment grants awarded.</p>	
Empowering learning and access programs	<p>73 Beyond the Centre events reaching 2,266 people</p> <p>Four <i>Music Always</i> tours with blended live and online presentations.</p> <p>63 participants across the <i>Sound Matters</i> and <i>Sound Vibrations</i> Disability Stream workshop programs</p> <p>Five families joined the <i>Music Production Mentoring</i> program for teenagers who are blind or have low vision</p> <p>Eight live-online <i>Relaxed Performances</i> for Special Developmental Schools</p> <p>1,918 children reached through 105 <i>Song Play</i> early childhood live music sessions, including <i>Song Play</i> with Vision Australia</p>	

Inspired Giving

MUSIC CIRCLE - A VIBRANT 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 broad range 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+)

Krystyna Campbell-Pretty AM
*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 McMullin AM &
Ruth McMullin
Eda Ritchie AM

(\$10,000+)

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

(\$7500+)

The Benjamin Fund
(*Great Performers Leadership
Supporters*)

(\$5000+)

Anonymous (1)
Annamila Pty Ltd
John & Lorraine Bates
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
Janet Thomson
Dr Michael Troy
Lyn Williams AM
Youth Music Foundation
Australia Inc.
Igor & Jenny Zambelli

(\$2500+)

Anonymous (1)
Ballandry (Peter Griffin Family)
Fund
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
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 MUSIC AND LEARNING OPPORTUNITIES FOR ALL

Supported by the Elisabeth Murdoch Creative Development Fund and the Mary Vallentine Limitless Stage Fund, donors to our learning and access programs 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 William 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+)

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

Donations made to help us provide crucial financial assistance to our community of local artists whose performances were directly affected by 2020's periods 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'Keeffe
 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+)

Youth Music Foundation
Australia Inc.

(\$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 QC
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
Professor 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
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 Skjonnemand
Jenny Tatchell

Our Partners

Founding Patron

The Late Dame Elisabeth Murdoch AC DBE

Founding Benefactors

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

Board Members

Professor Andrea Hull AO, Chair
 Associate Professor Jody Evans
 Audrey Zibelman (Retired 30 September 2020)
 Professor Deborah Cheetham AO
 Eda Ritchie AM
 Liz Grainger
 Margaret Farren-Price (Retired 2 March 2021)
 The Hon. Mary Delahunty
 Monica Lim
 Paul Donnelly
 Peter Bartlett (Retired 2 March 2021)
 Peter McMullin AM
 Stephen Carpenter (Retired 2 March 2021)

Life Members

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

Principal Government Partner



Program Partners



Supporting Partners



Foundations

Annamila



Hansen Little Foundation



Newsboys Foundation



The Aranday Foundation

The Carleton Family Trust

The Peggy & Leslie Cranbourne Foundation

The Marian & E.H. Flack Trust

Gailey Lazarus Foundation

M.S. Newman Family Foundation

The Thyne Reid Foundation

The Sentinel Foundation

The Vizard Foundation

The Hugh Williamson Foundation

Life Members

By bestowing Life Membership, Melbourne Recital Centre acknowledges the extraordinary contributions made by a remarkable group of individuals, whose support, guidance, and passion for our work has shaped the musical life of our community.



Life membership for Stephen McIntyre AM

Stephen McIntyre AM is a distinguished and eminent Australian musician, born and bred in Melbourne, who has made a lasting impact on generations of young musicians. His influence as a teacher is astonishing, and his line-up of students forms the core of pianism in Melbourne today.

After initial studies in Melbourne, Stephen worked in France and Italy with Nadia Boulanger, Arturo Benedetti Michelangeli and Guido Agosti. He has performed as soloist and chamber music player in many countries and was Head of Piano at the Victorian College of the Arts until 1993. His cycle of the complete piano music of Ravel won the National Critics Award. Stephen has performed as concerto soloist with all major Australian orchestras; he has presented solo recitals throughout Australia, and in the UK, Italy, France, Germany, Holland, and India. He performed as chamber music partner with violinists Valery Klimov, Viktoria Mullova, and Nelli Shkolnikova,

and for more than 20 years with the renowned Dutch cellist Anner Bylsma. Stephen was artistic advisor to Musica Viva in 1995-96, and Director of the chamber music program at Melbourne Festival from 1989-1999. He was Artistic Director of the Port Fairy Spring Music Festival 2005-2009. In 2003 he was awarded the Sir Bernard Heinze Award and was awarded Member of the Order of Australia in 2007.

Stephen's association with Melbourne Recital Centre goes back to 2012, when his 70th birthday was celebrated with a stellar line-up of former students and treasured colleagues. This performance generated the creation of the Contemporary Masters Award. Stephen has been a panel member for the Great Romantics Competition, is a regular concert artist and attendee, and remains a passionate and supportive advocate for the work of Melbourne Recital Centre.

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

Andrea Hull AO was 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 made a significant contribution to Victoria's cultural landscape and Melbourne's Arts Precinct. Former chair of the ABC Advisory Council, Professor Hull has held board positions across the breadth of Australia's cultural and not-for-profit sectors, taking in the Florey Institute, National Museum of Australia, Breast Cancer Network and Melbourne Forum. She is Professor Emeritus of the University of Melbourne and consults widely on problem solving, cultural management and executive coaching.

Peter Bartlett

Appointed 3 March 2012. Reappointed 22 June 2015 and 3 March 2018. Retired 2 March 2021

Partner Minter Ellison: Treasurer, 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; 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

Appointed 3 March 2012. Reappointed 22 June 2015 and 3 March 2018. Retired 2 March 2021

Partner, KPMG; Fellow, Taxation Institute of Australia; Member, Institute of Chartered Accountants; Member, Australian Institute of Company Directors, Foundation Board Member, Contemporary Arts Precincts Ltd.

Professor Deborah Cheetham AO

Appointed 7 October 2019

Prof 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 as an 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 Hon. Mary Delahunty*Appointed 1 July 2016. Reappointed 18 March 2019*

Non-Executive Board Member of 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, 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*Appointed 22 June 2015.**Reappointed 3 March 2018 and 15 March 2021*

Chief Executive Officer of Flagstaff Partners, Member of the Institute of Chartered Accountants (England & Wales); Member of 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 and Program Director of the Women In Leadership and Social Purpose Executive Programs 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.

Margaret Farren-Price*Appointed 3 March 2012.**Reappointed 3 March 2018. Retired 2 March 2021*

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

Liz Grainger*Appointed 3 March 2020*

A chartered accountant and a graduate member of the Australian Institute of Company Directors, Liz provides consultancy services to a wide range of public and not-for-profit organisations in the areas of strategy, governance, public sector funding, 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 Arena Theatre Company, and is currently a director of Film Victoria, Geografia, and The Mission to Seafarers Victoria Inc. She has also served as an external member on the Audit and Risk Committees of Victoria Police, Southern Metropolitan Cemeteries Trust, and Film 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, 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 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.*

Grad Dip Bus. (Monash) LLD (hc) University of Melbourne. Long-time community engagement in education, government and the arts; University of Melbourne Council Member (2005-2014); Inaugural Chair and current Board member Port Fairy Spring Music Festival. Previously Chairman of Victorian College of the Arts Foundation; Trustee of the R E Ross Trust and various government organisations involving natural resource management, health and local government.

Audrey Zibelman*Appointed 25 June 2018. Retired 30 September 2020*

Managing Director and Chief Executive Officer, Australian Energy Market Operator (AEMO). Member CSIRO Energy Advisory Committee; Board Member Melbourne Energy Institute's Advisory Board. Previous roles include Commissioner and Chair of the New York State Public Service Commission (NYPSC); Advisor to Secretary of Energy for the US Department of Energy; Advisory Council, New York State Energy Research and Development Authority; New York State Planning Board; New York State Emergency Planning Council; Founder and past President and Chief Executive Officer of Viridity Energy, Inc.

Our People, Committees & Executive Management

BOARD COMMITTEES

Finance, Audit, Investment and Risk Management Committee

Stephen Carpenter, Chair
retired 2 March 2021 (INDEPENDENT MEMBER)
Paul Donnelly, Chair (INDEPENDENT MEMBER)
Liz Grainger (INDEPENDENT MEMBER)
Andrea Hull AO (INDEPENDENT MEMBER)
Jody Evans (INDEPENDENT MEMBER)
Board observer: Bhairavi Raman (non-voting)

Governance, Policy, Compliance, Remuneration and Nominations Committee

Andrea Hull AO, *Chair until March 2021*
Mary Delahunty, *Chair from March 2021*
Peter Bartlett *Retired 2 March 2021*
Stephen Carpenter *Retired 2 March 2021*
Liz Grainger
Deborah Cheetham AO

Executive Committee of Management - Land and Building

Andrea Hull AO, Chair
Peter Bartlett *Retired 2 March 2021*
Stephen Carpenter *Retired 2 March 2021*
Deborah Cheetham AO
Mary Delahunty
Paul Donnelly
Assoc Prof Jody Evans
Margaret Farren-Price *Retired 2 March 2021*
Liz Grainger *Appointed 3 March 2020*
Monica Lim *Appointed 15 March 2021*
Peter McMullin *Appointed 15 March 2021*
Eda Ritchie AM
Audrey Zibelman *Retired 30 September 2020*

Foundation Advisory Committee

This committee comprised of Board Members and volunteer members of the Centre's community was established in August 2018 to consolidate the activities of Centre's Development and Partnership advisory committees.

Eda Ritchie AM, Chair
Peter Bartlett *Retired 2 March 2021*
Paul Donnelly
Associate Professor Jody Evans
Appointed 20 October 2020
Margaret Farren-Price *Retired 2 March 2021*
Monica Lim *Appointed 15 March 2021*
Peter McMullin *Appointed 15 March 2021*

Peter Armstrong (EXTERNAL MEMBER)
Zoe Brinsden (EXTERNAL MEMBER)
Jim Cousins AO (EXTERNAL MEMBER)
Alex King (EXTERNAL MEMBER)
Christine Sather (EXTERNAL MEMBER)

Executive Committee

Andrea Hull AO
Paul Donnelly
Eda Ritchie AM
Mary Delahunty

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 Kōki 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 *Appointed 2 January 2020*
Finance (Chief Financial Officer), Human Resources, Information and Communications Technology, Administration, Facilities and Assets Management
Finance, Human Resources, Information and Communications Technology, Administration, Facilities and Assets Management

Head of Operations

Jasja van Anandel
Event and Production Management, Technical, Stage Door

Director of Marketing & Customer Relations

Robert Murray *Resigned 30 April 2021*
Marketing, Publicity, Customer Relationship Management, Ticketing, Front of House, Foyer Bars and Retail

Interim Head of Marketing & Customer Relations

Latoyah Forsyth *Appointed 3 May 2021*
Marketing, Publicity, Customer Relationship Management, Ticketing, Front of House, Foyer Bars and Retail

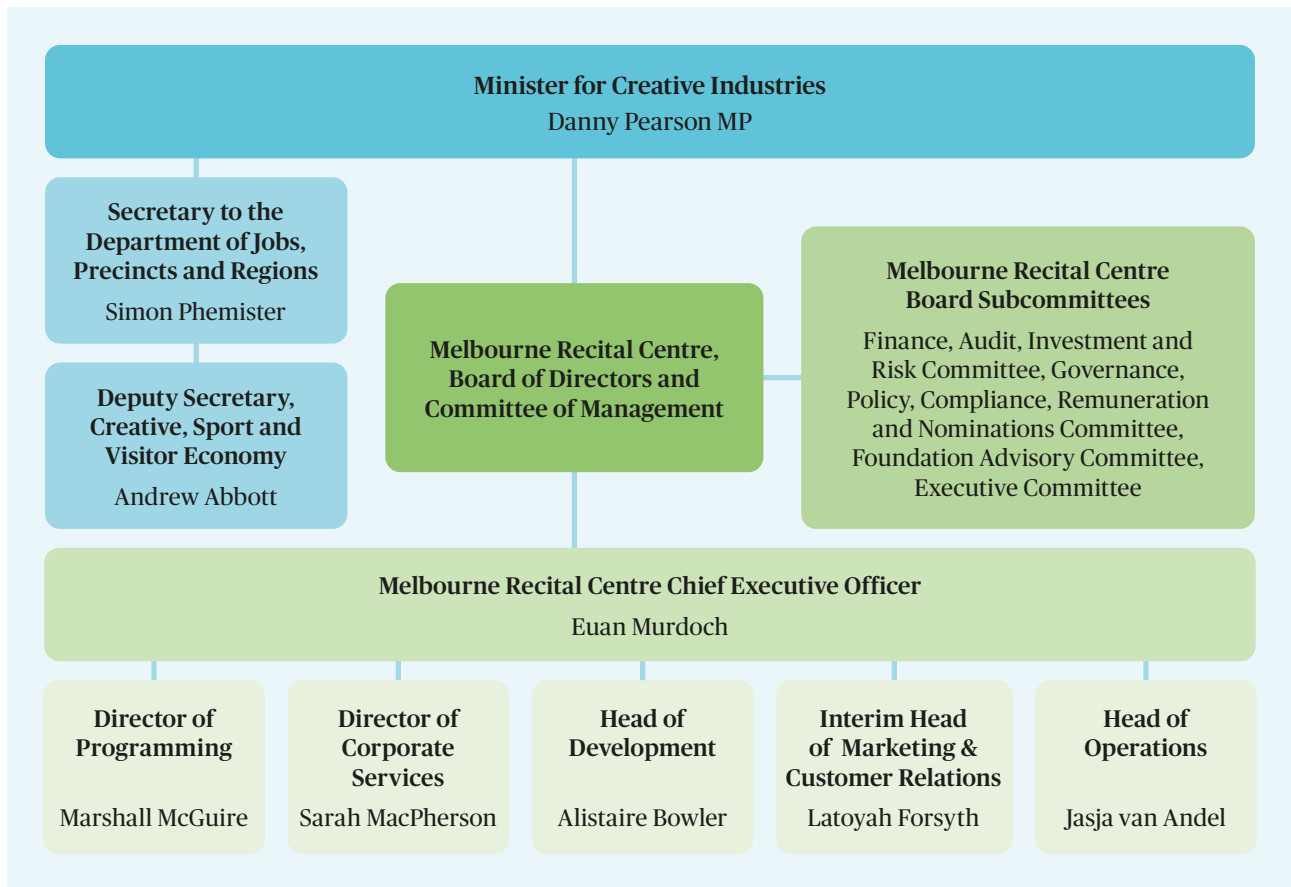
Director of Programming

Marshall McGuire
Artistic Programming, Venue Hire

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 environmental performance. Measures are consistent with the level of utilisation of the venue, although electricity and gas consumption has decreased year on year due to energy efficiency initiatives. This year however, the building has experienced closures due to the Government's State of Emergency declaration to contain the spread of the public health restrictions and lockdowns in response to the pandemic. Therefore, the consumption of electricity, gas and water and waste produced were all substantially lower than the previous year.

Key measures		2019-20	2020-21
Electricity, total consumption	Kilowatt Hr (kWh)	893,744	621,856
Natural gas, total consumption	Megajoules (Mj)	2,148,616	1,528,302
Water, total consumption	Kilolitres (kL)	2126	745
Electrical greenhouse gas emissions	Tonnes of CO ₂ e	1000.99	696
Natural gas greenhouse gas emissions	Tonnes of CO ₂ e	119.10	84.71
Waste, total units	Cubic meters (m ³)	168	144

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

Financial Summary

Five-Year Financial Summary

	2016-17	2017-18	2018-19	2019-20	2020-21
Income from Government	3,881,500	3,864,000	3,879,389	5,398,694 ³	7,753,500 ⁴
Total income from transactions	12,975,481	14,756,035 ¹	14,787,678 ²	12,012,761	10,661,594
Total expenses from transactions	12,779,962	13,004,258	13,978,829	12,019,715	8,347,618
Net result before depreciation	757,259	2,264,798	1,216,701	276,596	2,523,788
Net result for the year, after depreciation	195,519	1,751,777	808,849	(6,954)	2,313,976
Net cash flow from operating activities	1,391,322	1,606,479	953,195	(169,496)	2,228,580
Total assets	14,065,532	15,424,847	16,613,677	16,021,896	18,668,684
Total liabilities	4,025,554	3,599,202	3,828,743	3,441,552	3,287,240

Notes:

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

² Total income from transactions includes endowment gifts of \$1,000,000 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 \$4,010,000 flowing through to Net result for the year. This funding will assist the Centre into next financial year.

Financial Overview

The net result from transactions was a surplus of \$2,313,976 with a depreciation and amortisation expense of \$209,812.

The operating result includes additional Government funding of \$4m to support the Centre due to the impact of COVID-19 pandemic. This funding has primarily enabled the Centre to support its workforce, keep audiences safe while in the venue, and encourage visitors and musicians back to the arts precinct over summer and autumn.

Total income from transactions decreased \$1,351,167, a decrease of 11% on the prior year, primarily due to the impact of pandemic including closure of the venue, restrictions to audience capacity, and border closures impacting musicians' ability to travel for performances.

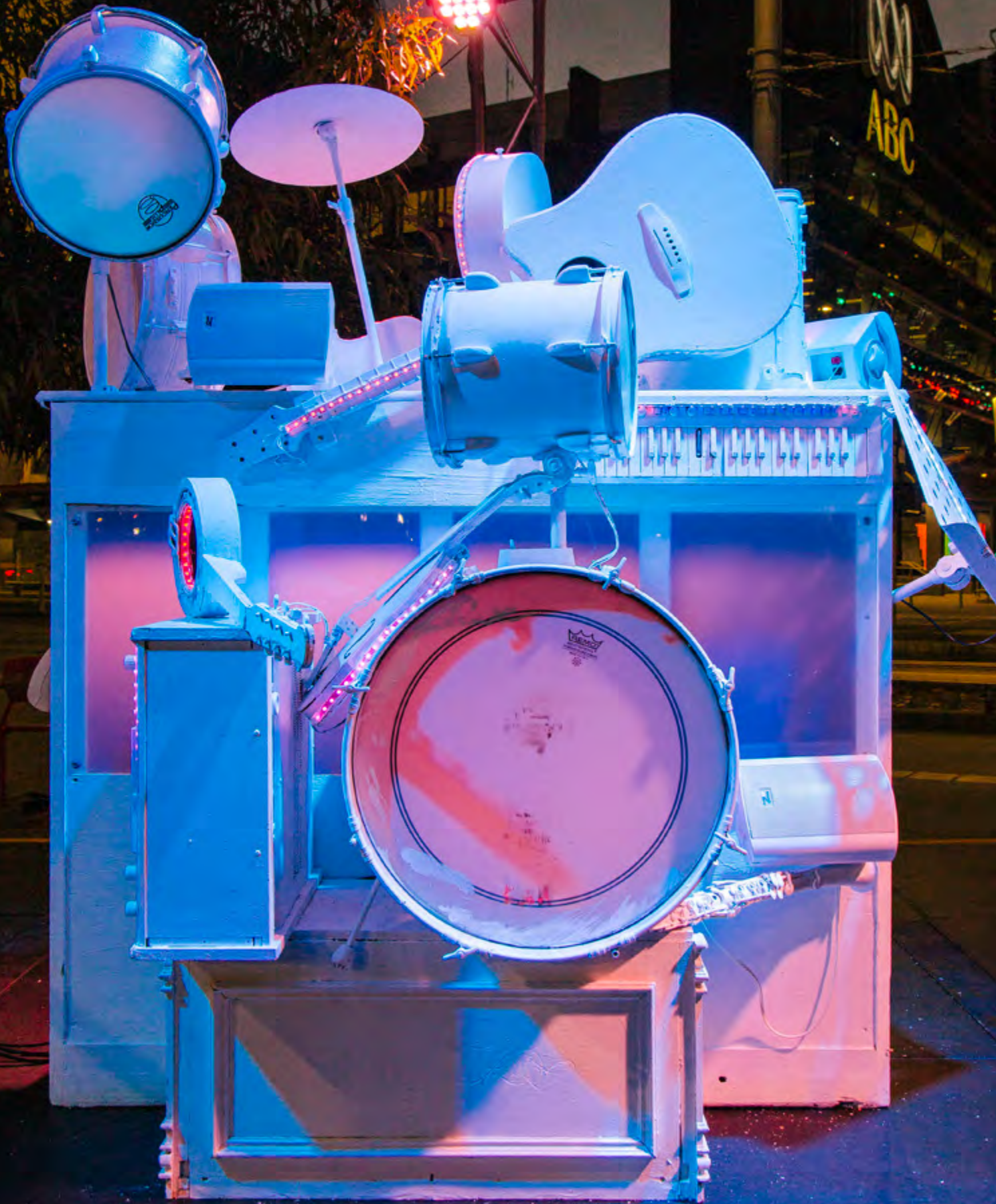
Key variances include:

- 43% (\$2,354,806) increase in Government funding
- 84% (-\$1,793,058) decrease in Melbourne Recital Centre Presents ticket sales.
- 80% (-\$2,168,506) decrease in revenue from venue hire activities, ticket fee income and food and beverage sales.

Total expenses from transactions decreased 31% to \$8,347,618

Key reasons for this include:

- Employee expenses decreased \$1,086,336 in line with event activity during the closure period.
- Concerts between July and November were cancelled or postponed to a later date resulting in less expenditure overall including artistic and production costs.



The Fractured Ensemble by installation artist Thomas 'Soup' Campbell

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 live 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:

- Finance, Audit, Investment and Risk Management Committee
- Governance, Policy, Compliance, Remuneration and Nominations Committee
- Executive Committee of Management Land and Building
- Foundation Advisory Committee
- Executive 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) 22IH 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.

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.

Statement of Corporate Governance (continued)

Local Jobs First

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

Department and public sector bodies are required to apply the Local Job 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. MSPG applies to all construction projects valued at \$20 million or more. The Company did not commence or complete any contracts during 2020/21 to which these policies apply.

Compliance with the Public Interest Disclosures Act 2012

The *Public Interest Disclosures Act 2012* (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.

Workplace Health and Safety (WH&S)

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

Category	Key Performance Indicator	2017-18	2018-19	2019-20	2020-21
Incident	No of employee incidents	22	21	13	2
	No of visitor incidents	23	19	16	4
Claims	No of standard claims	1	0	0	0
	No of lost time claims	1	0	0	0

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

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 2019, 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):
no major works undertaken in 2020-21

Workforce Data

Staff are appointed under ongoing, fixed-term or casual contracts as per Melbourne Recital Centre Enterprise Agreement 2015 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 committed towards 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 2020 and 2021

FTE	2020				2021			
	Male	Female	Self-described	Total	Male	Female	Self-described	Total
Employment Type								
Ongoing	18	15	-	33	14	15	-	29
Casual/Fixed Term	3	6	-	9	14	14	-	28
Total	21	21	-	42	28	29	-	57
HEADCOUNT								
Ongoing	18	16	-	34	14	15	-	29
Casual/Fixed Term	17	25	-	42	39	41	-	80
Total	35	41	-	76	53	56	-	109

Statement of Corporate Governance (continued)

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

In 2020-21 there was no single campaign media spend \$100,000 or greater.

Consultancy Expenditure

In 2020-21 there was one (1) consultancy where the total fees payable to the consultant were \$10,000 or greater. The total expenditure incurred during 2020-21 on this consultancy was \$35,920 (excluding GST). Pinnacle Group Australia were contracted as part of the Melbourne Recital Centre Strategic plan.

In 2020-21 there were no consultancies where the total fees payable to the consultants were less than \$10,000.

Information and Communication Technology (ICT) expenditure

For the 2020-21 reporting period, Melbourne Recital Centre had a total ICT expenditure of \$662,000 with the details shown below.

Business as Usual (BAU) ICT expenditure	Non-Business As Usual (non-BAU) ICT expenditure
\$627,000	\$35,000 made up of \$31,000 of Operational Expenditure and \$4,000 of Capital Expenditure (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.

Directors' Report

The Directors present this report on Melbourne Recital Centre for the financial year ended 30 June 2021.

Directors

The names of each person who has been a Director during the period and to the date of this report are:

Professor Andrea Hull AO, Chair

Audrey Zibelman (Retired 30 September 2020)

Deborah Cheetham AO

Eda Ritchie AM

Associate Professor Jody Evans
(Reappointed 15 March 2021)

Liz Grainger

Margaret Farren-Price (Retired 2 March 2021)

Mary Delahunty

Monica Lim (Appointed 15 March 2021)

Paul Donnely (Reappointed 15 March 2021)

Peter Bartlett (Retired 2 March 2021)

Peter McMullin AM (Appointed 15 March 2021)

Stephen Carpenter (Retired 2 March 2021)

Directors have been in office since 1 July 2020 to the date of this report unless otherwise stated. All directors are independent of the management.

Company Secretary

Liz Grainger held the position of Company Secretary at the end of the financial year.

Membership of Melbourne Recital Centre

Melbourne Recital Centre is a Company limited by guarantee. The sole member of the Company is the Minister for Creative Industries, Hon. Danny Pearson MP.

Principal Activities

The principal activity of the Company during the financial year was planning and managing the operations of Melbourne Recital Centre.

Company Objectives

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;
- commissioning musical performances and programming for Melbourne Recital Centre;
- promoting Melbourne Recital Centre; and
- planning and managing the operations of Melbourne Recital Centre.

Operating Results

The Centre reported a net operating balance for the year ended 30 June 2021 of \$2,313,976 (net operating loss of \$6,954 in 2019-20). The total comprehensive result was \$2,801,100 (loss of \$204,590 in 2019-20). The operating balance benefited significantly from continued funding from the Victorian Government (Creative Victoria) which totalled \$7.75m during the financial year. Prior to the Pandemic the Centre's revenues were on average 75% self-generated through box office ticket sales, venue hire fees and philanthropic activity. As a result of the impact of COVID-19, the operations of the Centre have been severely impacted, with restrictions and closures. This caused self-generated income to fall to only \$2,908,094 during the financial year, a decline of 56% from the \$6,614,067 of self-generated income earned in 2019-20, which already reflected the impact of the lockdowns in 2020. To assist with the significant loss in self-generated income, Creative Victoria provided additional sustainability funding of \$4.01m during the financial year. The relevant accounting standards require that sustainability funding is recognised when received, and with over half of the funding received late in the financial year, the net operating balance includes significant funding that has been provided to assist with operational costs next financial year (2021-22).

Dividends Paid or Recommended

In line with the Constitution of the Melbourne Recital Centre no part of the income or property was paid, transferred or distributed, directly or indirectly, by way of dividend, bonus, or other profit distribution, to any of the members or directors during the financial year.

Review of Operations

Coronavirus (COVID-19) and the consequential restrictions continue to significantly disrupt the Centre's operational activity. On 16 March 2020 Victoria's Parliament called a State of Emergency which has now been extended to December 2021. Over the last 12 months the Centre's Sturt Street building has been closed to the public at various times following restrictions, the longest period being from March to October 2020. The impact has severely affected attendance of visitors to both the Elisabeth Murdoch Hall and Primrose Potter Salon. Only as a result of the coronavirus (COVID-19) funding support from the Victorian Government has the Centre been able to support its workforce and maintain the Centre's infrastructure during these lockdowns.

Significant Changes in State of Affairs

The Company's state of affairs continued to be significantly challenged throughout the year due to the impact of coronavirus (COVID-19) and restrictions. The local and global restrictions on social distancing and travel impacted the venue's program and ticketing, venue-for-hire and development revenue.

Proceedings on Behalf of the Company

No person has applied for leave of Court to bring proceedings on behalf of the Company or intervene in any proceedings to which the Company is a party for the purpose of taking responsibility on behalf of the Company for all or any part of those proceedings. The Company was not a party to any such proceedings during the year.

After Balance Date Events

As at the signing of this report, the venue remains open to the public with restrictions on; capacity, and travel between states and internationally. The Company expects to present to smaller audiences in 2021-22 as a result of expected medium to long-term restrictions on occupancies. Melbourne Recital Centre has managed, and continues to manage, the risks arising from coronavirus (COVID-19). This includes planning for various levels of event activity.

Future Developments

The Company has reviewed its level of operations and has planned a number of events that are deemed sustainable for the next financial year including continuing to invest in our digital broadcast capabilities expanding access to a wider audience. The adverse impacts of coronavirus (COVID-19), including capacity constraints, are expected to continue next year for entertainment and cultural venues.

As at the date these financial statements are authorised for issue, the directors of Melbourne Recital Centre consider that the financial effects of any potential changes due to Government restrictions to manage the spread of COVID-19 cannot be reasonably estimated for future financial periods. The directors consider that the economic impacts arising from COVID-19 and lower levels of forecast activity are likely to negatively impact the financial results and position of Melbourne Recital Centre over the near term, in particular, the year ending 30 June 2022.

Environmental Regulations

No significant environmental regulations apply that are likely to have a material effect on the operations or financial results of Melbourne Recital Centre.

Meetings of Directors

During the financial year, six meetings of directors were held. Attendance by each director was as follows:

Director name	Number eligible to attend	Number attended
Professor Andrea Hull AO	6	6
Audrey Zibelman (Retired 30 September 2020)	2	2
Deborah Cheetham AO	6	5
Eda Ritchie AM	6	6
Associate Professor Jody Evans (Reappointed 15 March 2021)	6	5
Liz Grainger	6	6
Margaret Farren-Price (Retired 2 March 2021)	4	4
Mary Delahunty	6	6
Monica Lim (Appointed 15 March 2021)	2	2
Paul Donnelly (Reappointed 15 March 2021)	6	5
Peter Bartlett (Retired 2 March 2021)	4	4
Peter McMullin AM (Appointed 15 March 2021)	2	2
Stephen Carpenter (Retired 2 March 2021)	4	4

Directors' Benefits

Directors' benefits are set out in note 8.3 to the financial statements.

Insurance of Directors and Officers

During the financial year \$5,495 (\$4,995 in 2019-20) was paid by the Company to the Victorian Managed Insurance Authority for directors' and officers' liability insurance premiums and recorded as an expense in the comprehensive operating statement. The insurance provides cover for directors and officers of Melbourne Recital Centre against certain personal liabilities that they may incur by reason of their duties as directors and officers.

Auditor's Independence Declaration

The lead auditor's independence declaration for the year ended 30 June 2021 has been received and can be found on page 5 of the financial report.

This report is made in accordance with a resolution of directors, pursuant to section 298(2)(a) of the Corporations Act 2001.

On behalf of the directors



Prof. Andrea Hull AO
Chair of the Board
Melbourne, 31 August 2021

DIRECTORS' DECLARATION

The attached financial statements for Melbourne Recital Centre have been prepared in accordance with Direction 5.2 of the Standing Directions of the Assistant Treasurer under the Financial Management Act 1994, applicable Financial Reporting Directions, Australian Accounting Standards including interpretations, the Australian Charities and Not-for-profits Commission Act 2012, and other mandatory professional reporting requirements.

We further state that, in our opinion, the information set out in the comprehensive operating statement, balance sheet, statement of changes in equity, cash flow statement and accompanying notes, presents fairly the financial transactions during the year ended 30 June 2021 and financial position of the Company at 30 June 2021.

At the time of signing, there are reasonable grounds to believe that the registered entity is able to pay all of its debts, as and when they become due and payable, and we are not aware of any circumstance which would render any particulars included in the financial statements to be misleading or inaccurate.

We authorise the attached financial statements for issue on 31 August 2021.



Prof. Andrea Hull AO
Chair of the Board
Melbourne, 31 August 2021



Euan Murdoch
Chief Executive Officer
Melbourne, 31 August 2021



Sarah MacPherson
Director of Corporate Services
Melbourne, 31 August 2021

Auditor-General's Independence Declaration

To the Directors, the Melbourne Recital Centre

The Auditor-General's independence is established by the *Constitution Act 1975*. The Auditor-General, an independent officer of parliament, is not subject to direction by any person about the way in which his powers and responsibilities are to be exercised.

Under the *Audit Act 1994*, the Auditor-General is the auditor of each public body and for the purposes of conducting an audit has access to all documents and property, and may report to parliament matters which the Auditor-General considers appropriate.

Independence Declaration

As auditor for the Melbourne Recital Centre for the year ended 30 June 2021, I declare that, to the best of my knowledge and belief, there have been:

- no contraventions of auditor independence requirements of the *Australian Charities and Not-for-profits Commission Act 2012* in relation to the audit.
- no contraventions of any applicable code of professional conduct in relation to the audit.

MELBOURNE
3 September 2021



Simone Bohan
as delegate for the Auditor-General of Victoria

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Melbourne Recital Centre
 Comprehensive Operating Statement
 for the Financial Year Ended 30 June 2021

	Notes	2021	2020
		\$	\$
Income from transactions	2		
State Government grants	2.1	7,753,500	5,398,694
Other grants, donations and sponsorship	2.2	1,651,613	1,298,113
Commercial operations	2.3	920,702	4,882,266
Other income	2.4	335,779	433,688
Total income from transactions		10,661,594	12,012,761
Expenses from transactions	3		
Employee expenses	3.1	5,081,555	6,167,891
Supplies and consumables	3.2	1,047,553	2,171,816
Artistic and production costs	3.3	962,427	2,250,181
Building occupancy	3.4	787,843	763,208
Legal, professional and consultancy	3.5	258,556	305,455
Depreciation and amortisation	3.5	209,812	283,550
Finance costs	3.5	(128)	77,614
Total expenses from transactions		8,347,618	12,019,715
Net result from transactions (net operating balance)		2,313,976	(6,954)
Other Economic Flows - Included in net result	8.1		
Changes in market value of investments	8.1	341,102	(197,636)
Total other economic flows included in net result		341,102	(197,636)
Net result		2,655,078	(204,590)
Other Economic Flows - Other Comprehensive Income	8.2		
Changes to asset revaluation reserve	8.2	146,022	-
Total Other Economic Flows - Other Comprehensive Income		146,022	-
Comprehensive result		2,801,100	(204,590)

The comprehensive operating statement should be read in conjunction with the accompanying notes on pages 50 to 79.

Melbourne Recital Centre
Balance Sheet
as at 30 June 2021

	Notes	2021	2020
		\$	\$
Assets			
Financial assets			
Cash and deposits	6.1	9,636,854	7,309,767
Receivables	5.1	321,511	271,560
Investments	4.3	5,934,287	5,593,185
GST receivable		61,216	106,104
Total financial assets		15,953,868	13,280,616
Non-financial assets			
Inventory		10,661	15,264
Property, plant and equipment	4.1	2,394,224	2,456,933
Intangible assets	4.2	39,709	75,684
Prepayments		270,222	193,399
Total non-financial assets		2,714,816	2,741,280
Total assets		18,668,684	16,021,896
Liabilities			
Trade and other payables	5.2	1,006,193	815,403
Provisions	3.1.1	732,080	812,127
Income received in advance	5.3	1,524,711	1,774,465
Other liabilities	5.4	24,256	39,557
Total liabilities		3,287,240	3,441,552
Net assets		15,381,444	12,580,344
Equity			
Accumulated surplus	8.2	2,813,716	777,426
Public fund - Endowment	8.2.1	11,507,592	10,888,804
Public fund - Externally funded special projects reserve	8.2.1	247,088	247,088
Public fund - Physical asset revaluation reserve	8.2.1	(40,454)	(106,818)
Physical asset revaluation reserve	8.2.1	853,502	773,844
Total equity		15,381,444	12,580,344

The balance sheet should be read in conjunction with the accompanying notes included in pages 50 to 79.

Melbourne Recital Centre
Statement of Changes in Equity
for the Financial Year Ended 30 June 2021

	Notes	Equity at 1 July 2020	Net result	Physical Asset Revaluation Surplus	Transfer between funds	Equity at 30 June 2021
		\$	\$	\$	\$	\$
Accumulated surplus/ (deficit)	8.2	777,426	2,655,078	–	(618,788)	2,813,716
Public fund - general	8.2.1	10,888,804	–	–	618,788	11,507,592
Public fund - externally funded special projects reserve	8.2.1	247,088	–	–	–	247,088
Public fund - physical asset revaluation reserve	8.2.1	(106,818)	–	66,364	–	(40,454)
Physical asset revaluation reserve	8.2	773,844	–	79,658	–	853,502
Total equity at end of financial year		12,580,344	2,655,078	146,022	–	15,381,444

	Notes	Equity at 1 July 2019	Net result	Physical Asset Revaluation Surplus	Transfer between funds	Equity at 30 June 2020
		\$	\$	\$	\$	\$
Accumulated surplus/ (deficit)	8.2	856,250	(204,590)	–	125,766	777,426
Public fund - general	8.2.1	10,754,004	–	–	134,800	10,888,804
Public fund - externally funded special projects reserve	8.2.1	507,654	–	–	(260,566)	247,088
Public fund - physical asset revaluation reserve	8.2.1	(106,818)	–	–	–	(106,818)
Physical asset revaluation reserve	8.2	773,844	–	–	–	773,844
Total equity at end of financial year		12,784,934	(204,590)	–	–	12,580,344

The statement of changes in equity should be read in conjunction with the accompanying notes on pages 50 to 79.

Melbourne Recital Centre
Cash Flow Statement
for the Financial Year Ended 30 June 2021

	Notes	2021	2020
		\$	\$
Cash flows from operating activities			
Receipts			
Receipts from State Government		8,435,747	5,695,366
Receipts from customers		736,747	4,972,927
Fundraising and sponsorship		1,293,139	1,298,113
Interest received		11,211	44,308
GST refunded from ATO		244,910	152,279
Total receipts		10,721,754	12,162,993
Payments			
Payments to suppliers		(3,287,038)	(6,228,882)
Payments to employees		(5,206,265)	(6,025,993)
Finance costs		129	(77,614)
Total payments		(8,493,174)	(12,332,489)
Net cash flow from operating activities	6.1.1	2,228,580	(169,496)
Cash flows from investing activities			
Payment for purchase of property, plant and equipment		(94,987)	(361,226)
Receipts from investments		193,494	263,406
Net cash flows from investing activities		98,507	(97,820)
Net increase/(decrease) in cash and cash equivalents		2,327,087	(267,316)
Cash and cash equivalents at beginning of financial year		7,309,767	7,577,083
Cash and cash equivalents at end of financial year	6.1	9,636,854	7,309,767

The cash flow statement should be read in conjunction with the accompanying notes on pages 50 to 79.

**Melbourne Recital Centre
Notes to the Financial Statements
for the Financial Year Ended 30 June 2021**

NOTE 1: ABOUT THIS REPORT

Melbourne Recital Centre (the Company) is an individual Company, incorporated and domiciled in Australia. The financial statements are presented in Australian dollars, the functional and presentation currency of Melbourne Recital Centre.

The Company is incorporated under the *Corporations Act 2001* and is a Company limited by guarantee. If the Company is wound up, the constitution states that each member is required to contribute a maximum of \$100 each towards meeting any outstanding obligations of the Company. At 30 June 2021 the sole member of the Company is the Minister for Creative Industries.

The registered office and principal place of business is:

Melbourne Recital Centre
31 Sturt Street
Southbank 3006

Melbourne Recital Centre is a registered charity with the Australian Charities and Not-for-profits Commission and reports under the *Financial Management Act 1994* and the *Australian Charities and Not-for-profits Commission Act 2012*.

The principal accounting policies adopted in the preparation of the financial statements are set out below. These policies have been consistently applied to all the years presented, unless otherwise stated.

1.1. Basis of preparation

The financial statements are in Australian dollars and have been prepared under the historical cost convention, unless a different measurement basis is specially disclosed in the note associated with the item measured on a different basis.

The accrual basis of accounting has been applied in the preparation of these financial statements whereby assets, liabilities, equity, income and expenses are recognised in the reporting period to which they relate, regardless of when cash is received or paid. The financial statements have been prepared on a going-concern basis.

Judgements, estimates and assumptions are required to be made about financial information being presented. The significant judgements made in the preparation of these financial statements are disclosed in the notes where amounts affected by those judgements are disclosed.

Estimates and associated assumptions are based on professional judgements derived from historical experience and various other factors that are believed to be reasonable under the circumstances. Actual results may differ from these estimates.

Revisions to accounting estimates are recognised in the period in which the estimate is revised and also in future periods that are affected by the revision. Judgements and assumptions made by management in applying Australian Accounting Standards and Interpretations (AASs) that have significant effect on the financial statements and estimates are disclosed in the notes. Where appropriate, comparative figures have been amended to align with current presentation and disclosure.

The financial statements cover the Company as an individual reporting entity.

All amounts in the financial statements have been rounded to the nearest one dollar.

1.2. Compliance information

The general purpose financial statements have been prepared in accordance with the *Financial Management Act 1994* (FMA), applicable Australian Accounting Standards (AASs), issued by the Australian Accounting Standards Board (AASB) and the *Australian Charities and Not-for-profits Commission Act 2012*. In particular, they are presented in a manner consistent with the requirements of *AASB 1049 Whole of Government and General Government Sector Financial Reporting*.

Where appropriate, those AASs paragraphs applicable to not-for-profit entities have been applied. Accounting policies selected and applied in these financial statements ensure that the resulting financial information satisfies the concepts of relevance and reliability, thereby ensuring that the substance of the underlying transactions or other events is reported.

The financial statements were authorised for issue by the Board of Directors on the date the declaration was signed.

Melbourne Recital Centre
Notes to the Financial Statements
for the Financial Year Ended 30 June 2021

NOTE 2: FUNDING DELIVERY OF OUR SERVICES

Introduction

The Company is a public entity and derives its income from grants, sponsorships, donations and commercial sources including the sale of tickets, ticketing commission, food and beverage income and venue hire income.

Structure

Summary of income that funds the delivery of our services

- 2.1 State Government grants
- 2.2 Other grants, donations and sponsorships
- 2.3 Commercial operations
- 2.4 Other income

Summary of income that funds the delivery of our services

	Notes	2021 \$	2020 \$
State Government grants	2.1	7,753,500	5,398,694
Other grants, donations and sponsorship	2.2	1,651,613	1,298,113
Commercial operations	2.3	920,702	4,882,266
Other income	2.4	335,779	433,688
Total income from transactions		10,661,594	12,012,761

Revenue and income that fund delivery of the Company's services are accounted for consistently with the requirements of the relevant accounting standards, as described in the following notes.

2.1 State government grants

	2021 \$	2020 \$
Operating grants	5,735,000	3,763,694
Other general purpose grants	2,018,500	1,635,000
Total Government grants	7,753,500	5,398,694

The Company has determined that the grant income included in the table above under AASB 1058 has been earned under arrangements that are either not enforceable and/or linked to sufficiently specific performance obligations.

Income from grants without any sufficiently specific performance obligations, or that are not enforceable, is recognised when the Company has an unconditional right to receive cash which usually coincides with receipt of cash. On initial recognition of the asset, the Company recognises any related contributions by owners, increases in liabilities, decreases in assets, and revenue ('related amounts') in accordance with other Australian Accounting Standards. Related amounts may take the form of:

- contributions by owners, in accordance with AASB 1004;
- revenue or a contract liability arising from a contract with a customer, in accordance with AASB 15;
- a lease liability in accordance with AASB 16;
- a financial instrument, in accordance with AASB 9; or
- a provision, in accordance with AASB 137 *Provisions, Contingent Liabilities and Contingent Assets*.

Melbourne Recital Centre
Notes to the Financial Statements
for the Financial Year Ended 30 June 2021

2.2 Other grants, donations and sponsorships

	2021 \$	2020 \$
Public Fund grants and donations	971,138	1,071,464
Sponsorship	680,475	226,649
Total other grants, donations and sponsorships	1,651,613	1,298,113

Grant and sponsorship income for specific projects are recognised in the operating statement in the reporting period in which the performance obligations under the grant and sponsorship arrangements are completed.

Where specific performance obligations do not exist, funds, such as donations, are recognised upon receipt in line with AASB 1058.

2.3 Commercial operations

	2021 \$	2020 \$
Artistic programming	348,443	2,141,501
Venue hire	448,430	1,698,978
Commercial activities	123,829	1,041,787
Total commercial operations	920,702	4,882,266

Commercial operations income included in the table above are transactions that the Company has determined to be classified as revenue from contracts with customers in accordance with AASB 15.

Artistic programming income comprises ticket sales from Melbourne Recital Centre Presents events. Income from this area is held as a contract liability under AASB 15 on the balance sheet until the performance obligations of the event has occurred and is then subsequently recognised as revenue.

Venue hire income comprises rental income for the use of the venue including the recovery of event production costs. Deposits relating to this activity are held as a contract liability under AASB 15 on the balance sheet until the performance obligations relating to the venue hire have occurred and is then subsequently recognised as revenue.

Commercial activities comprises ticketing commission, food and beverage income and the recovery of front of house event services. Income from these activities is recognised upon the delivery of goods to customers. Revenue from the sale of goods is recognised upon the delivery of goods to customers.

2.4 Other income

	2021 \$	2020 \$
Interest received	11,211	44,309
Distribution received from VFMC Capital Stable Fund	101,685	138,860
Distribution received from VFMC Balanced Fund	170,300	158,919
Other income	52,583	91,600
Total other income	335,779	433,688

Interest income includes interest received on bank term deposits and other investments. Interest income is recognised using the effective interest method which allocates the interest over the relevant period.

Melbourne Recital Centre
Notes to the Financial Statements
for the Financial Year Ended 30 June 2021

NOTE 3: THE COST OF DELIVERING SERVICES

Introduction

This section provides an account of the expenses incurred by the Company in delivering services and outputs. In note 2, the funds that enable the provision of services were disclosed and in this note the cost associated with provision of services are recorded.

Structure

- 3 Expenses incurred in delivery of service
 - 3.1 Employee expenses
 - 3.1.1 Employee benefits in the balance sheet
 - 3.2 Supplies and consumables
 - 3.3 Artistic and production costs
 - 3.4 Building occupancy
 - 3.5 Other operating expenses

Expenses incurred in delivery of service

	Notes	2021 \$	2020 \$
Employee expenses	3.1	5,081,555	6,167,891
Supplies and consumables	3.2	1,047,553	2,171,816
Artistic and production costs	3.3	962,427	2,250,181
Building occupancy	3.4	787,843	763,208
Other operating expenses	3.5	468,239	666,619
Total expenses from transactions		8,347,617	12,019,715

Expenses are recognised as they are incurred and reported in the financial year to which they relate.

3.1 Employee expenses

	2021 \$	2020 \$
Employee benefits	4,659,040	5,678,745
Defined contribution superannuation plans	422,515	489,146
(a) Employee expenses	5,081,555	6,167,891

Employee expenses include all costs related to employment including wages and salaries, superannuation contributions, fringe benefits tax, leave entitlements, workcover premiums, learning and development and training costs.

The superannuation amount charged to the comprehensive operating statement represents contributions made or due by the Company to the relevant superannuation plans in respect to the Company's staff.

The amount recognised in the comprehensive operating statement in relation to superannuation is employer contributions for members defined contribution superannuation plans that are paid or payable during the reporting period. The Company does not have any employees who are members of defined benefits plans.

Melbourne Recital Centre
Notes to the Financial Statements
for the Financial Year Ended 30 June 2021

3.1.1 Employee benefits in the balance sheet

	2021 \$	2020 \$
Current provisions:		
Annual leave		
Unconditional and expected to settle within 12 months	266,959	278,440
Unconditional and expected to settle after 12 months	–	–
Long service leave		
Unconditional and expected to settle within 12 months	60,697	70,138
Unconditional and expected to settle after 12 months	141,625	163,655
Provisions for on-costs		
Unconditional and expected to settle within 12 months	28,547	29,444
Unconditional and expected to settle after 12 months	13,454	15,547
Total current provisions for employee benefits	511,282	557,224
Non-current provisions:		
Employee benefits	204,267	232,788
On-costs	16,531	22,115
Total non-current provisions for employee benefits	220,798	254,903
Total provisions for employee benefits	732,080	812,127

Provision is made for benefits accruing to employees in respect of wages, salaries, annual and long service leave for services rendered to the reporting date. Provisions are recognised when the Company has a present obligation, the future sacrifice of economic benefits is probable, and the amount of the provision can be measured reliably.

The amount recognised as a provision is the best estimate of the consideration required to settle the present obligation at the end of the reporting period, taking into account the risks and uncertainties surrounding the obligation. Where a provision is measured using the cash flows estimated to settle the present obligation, its carrying amount is the present value of those cash flows.

Wages, salaries, and annual leave

Liabilities for wages and salaries, including non-monetary benefits and annual leave which are expected to be settled within 12 months of the reporting period, are recognised in the provision for employee benefits. These liabilities are classified as current liabilities and measured at their nominal value.

The annual leave liability is classified as a current liability and measured at the undiscounted amount expected to be paid, as the Company does not have an unconditional right to defer settlement of the liability for at least 12 months after the end of the reporting period.

Long service leave

Liability for long service leave (LSL) is recognised in the provision for employee benefits.

Unconditional LSL is disclosed as a current liability; even where the Company does not expect to settle the liability within 12 months because it will not have the unconditional right to defer the settlement of the entitlement should an employee take leave within 12 months.

**Melbourne Recital Centre
Notes to the Financial Statements
for the Financial Year Ended 30 June 2021**

The components of this current LSL liability are measured at:

- Present value – component that the Company does not expect to settle within 12 months; and
- Nominal value – component that the Company expects to settle within 12 months.

Conditional LSL is disclosed as a non-current liability, as there is an unconditional right to defer the settlement of the entitlement until the employee has completed the requisite years of service. This non-current LSL liability is measured at present value.

Significant judgement: Employee provisions

Significant judgements are made in estimating the value of and classification of employee benefit provisions.

Historical trends of the Company are used to estimate the likely tenure of existing staff and expected timing of leave claims. In addition, judgements relating to wage inflation and future discount rates are required, for which the Company utilises rates released by the Department of Treasury and Finance.

Employee benefits on-costs

Employee benefits on-costs (such as workers compensation and superannuation) are recognised separately from provision for employee benefits.

3.2 Supplies and consumables

	2021 \$	2020 \$
Advertising	306,990	883,295
Information technology	657,421	703,725
Food and beverage	16,601	444,680
Other supplies and consumables	66,541	140,116
Total supplies and consumables	1,047,553	2,171,816

Supplies and services expenses are recognised as an expense in the reporting period in which they are incurred. The carrying amounts of any inventories held for distribution are expensed when distributed.

3.3 Artistic and production costs

	2021 \$	2020 \$
MRC presents:		
Artist fees	398,748	1,176,232
Production costs	176,500	199,238
Co-Presentation ticketing revenue split	123,696	348,998
Venue hire events and other	263,483	525,713
Total artistic and production costs	962,427	2,250,181

Artistic and production costs relate to artist fees for Melbourne Recital Centre Presents events and production costs of all events held at Melbourne Recital Centre. These costs are recognised in the period as an expense in the period the event is held.

Melbourne Recital Centre
Notes to the Financial Statements
for the Financial Year Ended 30 June 2021

3.4 Building occupancy

	2021 \$	2020 \$
Utilities	179,924	243,973
Cleaning	296,919	248,030
Building security	30,242	55,295
Building repairs and maintenance	268,384	208,304
Other	12,374	7,606
Total building occupancy	787,843	763,208

Building occupancy expenses generally represent the cost of running and maintaining the venue.

3.5 Other operating expenses

	2021 \$	2020 \$
Legal and consultancy expenses	258,556	305,455
Depreciation and amortisation	209,812	283,550
Finance costs	(128)	77,614
Total other operating expenses	468,240	666,619

Other operating expenses generally represent the day-to-day running costs incurred in normal operations.

NOTE 4: KEY ASSETS AVAILABLE TO SUPPORT OUTPUT DELIVERY

Introduction

The Company controls infrastructure and other investments that are utilised in fulfilling its objectives and conducting its activities.

They represent the resources that have been entrusted to the Company to be utilised for delivery of those outputs.

Structure

- 4.1 Property, plant and equipment
 - 4.1.1 Carrying amount and accumulated depreciation
 - 4.1.2 Movement in carrying amount
 - 4.1.3 Depreciation
- 4.2 Intangibles
 - 4.2.2 Movement in carrying amount
- 4.3 Investments and other financial assets

Melbourne Recital Centre
Notes to the Financial Statements
for the Financial Year Ended 30 June 2021

4.1 Property, Plant and Equipment

4.1.1 Carrying amount and accumulated depreciation	2021 \$	2020 \$
Building fit-out		
Building fit-out at fair value	–	604,860
Less accumulated depreciation	–	(61,635)
Closing balance	–	543,225
Venue furniture and equipment		
Venue furniture and equipment at fair value	4,045,088	3,476,708
Less accumulated depreciation	(3,196,050)	(3,027,371)
Closing balance	849,038	449,337
Office furniture and equipment		
Office furniture and equipment at fair value	879,766	878,180
Less accumulated depreciation	(767,582)	(712,736)
Closing balance	112,184	165,444
Musical instruments		
Musical instruments at fair value	973,442	948,330
Less accumulated depreciation	(149,531)	(137,585)
Closing balance	823,911	810,745
Cultural assets		
Cultural assets at fair value	609,091	488,182
Closing balance	609,091	488,182
Total property, plant and equipment	2,394,224	2,456,933

All non-current physical assets are measured initially at cost and subsequently revalued at fair value less accumulated depreciation and impairment losses.

Property, plant and equipment (PPE) are subsequently measured at fair value less accumulated depreciation and impairment. Fair value is determined with regard to the asset's highest and best. Cultural assets are not subject to depreciation as they have been determined to have an unlimited useful life.

Musical instruments and cultural assets (artworks) are valued using the market approach, whereby assets are compared to recent comparable sales or sales of comparable assets that are considered to have nominal value.

Melbourne Recital Centre
Notes to the Financial Statements
for the Financial Year Ended 30 June 2021

4.1.2 Movement in carrying amount

	Building fit-out at fair value		Venue furniture & equipment at fair value		Office furniture & equipment at fair value		Music instruments at fair value		Cultural assets at fair value		Totals	
<i>Fair value Hierarchy</i>	<i>Level 3</i>		<i>Level 3</i>		<i>Level 3</i>		<i>Level 3</i>		<i>Level 2</i>			
	2021 \$	2020 \$	2021 \$	2020 \$	2021 \$	2020 \$	2021 \$	2020 \$	2021 \$	2020 \$	2021 \$	2020 \$
Opening balance	543,225	564,271	449,337	489,695	165,444	195,713	810,745	633,556	488,182	488,182	2,456,933	2,371,417
Additions	-	-	2,380	85,744	1,586	28,382	-	223,585	-	-	3,966	337,711
Reclassification	(504,365)	-	504,365	-	-	-	-	-	-	-	-	-
Disposals	(38,860)	-	-	-	-	-	-	-	-	-	(38,860)	-
Revaluation	-	-	-	-	-	-	25,113	-	120,909	-	146,022	-
Depreciation expenses	-	(21,046)	(107,044)	(126,102)	(54,846)	(58,651)	(11,947)	(46,396)	-	-	(173,837)	(252,195)
Closing balance	-	543,225	849,038	449,337	112,184	165,444	823,911	810,745	609,091	488,182	2,394,224	2,456,933

Refer to Note 7.3 for additional information on fair value determination of property, plant and equipment.

4.1.3 Depreciation

The depreciable amount (fair value less residual value) of all PPE is depreciated on a straight line basis over their useful lives to the Company commencing from the time the asset is held ready for use.

No depreciation is provided for cultural assets as they do not have a finite useful life.

The useful life for each class of depreciable assets is:

Class of asset	Useful life	
	2021	2020
Venue furniture and equipment	4-20 years	4-20 years
Office furniture and equipment	3-20 years	3-20 years
Musical instruments	10-40 years	10-40 years
Cultural assets	Indefinite	Indefinite

The estimated useful lives, residual values and depreciation method are reviewed at the end of each annual reporting period, and adjustments made where appropriate.

Melbourne Recital Centre
Notes to the Financial Statements
for the Financial Year Ended 30 June 2021

4.2 Intangible assets

	2021 \$	2020 \$
Intangible assets at cost	462,665	462,665
Less accumulated amortisation	(422,956)	(386,981)
Total intangible assets	39,709	75,684

Intangible assets are initially recognised at cost. The intangible assets have a finite useful life and therefore these externally purchased assets are subsequently carried at cost less accumulated amortisation and accumulated impairment losses. Costs incurred subsequent to initial acquisition are capitalised when it is expected that additional future economic benefits will flow to the Company.

Amortisation of intangible assets is calculated on a straight line basis over 4 years.

4.2.1 Movement in carrying amount

	2021 \$	2020 \$
Opening balance	75,684	83,523
Additions	–	23,516
Amortisation expenses	(35,975)	(31,355)
Closing balance	39,709	75,684

4.3 Investments and other financial assets

	2021 \$	2020 \$
Equities and managed investment funds:		
VFMC Capital Stable Fund fund at fair value	2,780,861	2,704,021
VFMC Balanced Fund at fair value	3,153,426	2,889,164
Total investments	5,934,287	5,593,185

Investments held by the Company are managed funds. Investments are classified as being at fair value through profit and loss. Investments are recognised and derecognised on trade date, and are initially recognised at fair value. Subsequent to initial recognition, they are measured at fair value with realised and unrealised gains and losses arising from changes in fair value, recognised in net result.

4.3 (a) Nature and extent of risk arising from investments

Please refer to Note 7 for the nature and extent of risks arising from investments.

Melbourne Recital Centre
 Notes to the Financial Statements
 for the Financial Year Ended 30 June 2021

NOTE 5: OTHER ASSETS AND LIABILITIES

Introduction

This section sets out assets and liabilities that arose from the Company's operations.

Structure

- 5.1 Receivables
 - 5.1.1 Ageing analysis of contractual receivables
- 5.2 Trade and other payables
 - 5.2.1 Maturity analysis of contractual payables
- 5.3 Income received in advance
- 5.4 Other liabilities

5.1 Receivables

	2021 \$	2020 \$
Trade debtors	129,797	158,337
Less provision for doubtful debts	(18,150)	(18,150)
Accrued Income	209,864	131,373
	321,511	271,560
Statutory		
GST receivable	61,216	106,104
Total current receivables	382,727	377,664

Contractual receivables are classified as financial instruments and categorised as 'financial assets at amortised costs'. They are initially recognised at fair value plus any directly attributable transaction costs. Subsequent to initial measurement they are measured at amortised cost using the effective interest method, less any impairment.

Statutory receivables do not arise from contracts and are recognised and measured similarly to contractual receivables (except for impairment), but are not classified as financial instruments.

Melbourne Recital Centre
Notes to the Financial Statements
for the Financial Year Ended 30 June 2021

5.1.1 Ageing analysis of contractual receivables

		Carrying amount \$	Not past due and not impaired \$	Past due but not impaired				Impaired financial assets \$
				Less than 1 month \$	1-3 months \$	3 months - 1 year \$	1-5 years \$	
2021	Trade debtors	129,797	63,566	36,354	11,727	–	–	18,150
2020	Trade debtors	158,337	122,869	–	16,500	818	–	18,150

5.2 Trade and other payables

	2021 \$	2020 \$
Current Contractual		
Trade payables	443,692	311,642
Accrued expenses	428,092	331,743
Superannuation payable	134,409	125,696
	1,006,193	769,081
Statutory		
PAYG payable	–	46,322
Total payables	1,006,193	815,403

Contractual payables, classified as financial instruments and measured at amortised cost. Trade payables represent liabilities for goods and services provided to the Company prior to the end of the financial year that are unpaid.

Statutory payables are recognised and measured similarly to contractual payables, but are not classified as financial instruments and are not included in the category of financial liabilities at amortised cost, because they do not arise from contracts.

Melbourne Recital Centre
Notes to the Financial Statements
for the Financial Year Ended 30 June 2021

5.2.1 Maturity analysis of contractual payables

	Carrying amount \$	Maturity dates			
		Less than 1 month \$	1-3 months \$	3 months -1 year \$	1-5 years \$
2021					
Trade payables	443,692	431,312	12,380	–	–
Accrued expenses	562,500	562,500	–	–	–
2020					
Trade payables	311,642	224,995	86,647	–	–
Accrued expenses	457,439	457,439	–	–	–

5.3 Income received in advance

	2021 \$	2020 \$
Venue hire deposits	495,693	473,771
Advance tickets sales	618,350	753,350
Grants received in advance	410,668	547,344
Total income received in advance	1,524,711	1,774,465

Income received in advance has been deferred in line with the revenue recognition as described in Note 2.

5.4 Other liabilities

	2021 \$	2020 \$
Creative Victoria Loan	24,256	39,557
Total other liabilities	24,256	39,557

Creative Victoria owns the Melbourne Recital Centre building in Southbank. When maintenance or building improvement works are required, Creative Victoria provides the necessary funds to the Company in order to arrange for the completion of the work and payment of suppliers on their behalf. These funds are generally received in advance, and drawn down as works are incurred.

Melbourne Recital Centre
Notes to the Financial Statements
for the Financial Year Ended 30 June 2021

NOTE 6: HOW WE FINANCED OUR OPERATIONS

Introduction

This section provides information on the sources of finance utilised during operations and other information related to financing activities.

Structure

- 6.1 Cash and deposits
 - 6.1.1 Cash flow information and balances
- 6.2 Commitments for expenditure
 - 6.2.1 Total commitments payable

6.1. Cash and deposits

	2021 \$	2020 \$
Cash at bank	9,631,547	7,304,437
Cash on hand	5,307	5,330
Total cash and deposit	9,636,854	7,309,767

Cash and deposits includes cash on hand, deposits held at call with financial institutions, other short-term, highly liquid investments with original maturities of three months or less that are readily convertible to known amounts of cash and which are subject to an insignificant risk of changes in value.

Melbourne Recital Centre
Notes to the Financial Statements
for the Financial Year Ended 30 June 2021

6.1.1 Cash flow information and balances

	2021 \$	2020 \$
Reconciliation of net cash result for the year to cash flows from operating activities for the year		
Net result for the year	2,655,078	(204,590)
Non cash flows movements		
Depreciation of non-current assets	209,812	283,550
Net (gain)/loss on change in MV of investments	(341,102)	197,636
Cash flows from investing activities		
VFMC distribution income	(193,494)	(263,407)
Changes in assets and liabilities		
(Increase)/decrease in receivables and other assets	97,739	135,167
(Increase)/decrease in GST recoverable	44,888	(58,966)
(Increase)/decrease in inventory	4,604	3,021
(Increase)/decrease in prepayments	(44,398)	125,284
Increase/(decrease) in trade and other payables	219,047	(239,726)
Increase/(decrease) in provisions	(80,312)	101,731
Increase/(decrease) in income received in advance	(191,305)	(242,478)
Increase/(decrease) in other liabilities	(151,977)	(6,718)
Net cash flows from operating activities	2,228,580	(169,496)

6.2 Commitments for expenditure

Commitments for future expenditure include operating and capital commitments arising from contracts. These commitments are recorded below at their nominal value and inclusive of GST.

6.2.1 Total commitments payable

	2021 \$	2020 \$
Not later than one year	361,114	522,361
Later than one year but not later than five years	447,703	128,922
Total expenditure commitments (inclusive of GST)	808,817	651,283
Less GST recoverable from the Australian Taxation Office	(73,529)	(59,208)
Total commitments for expenditure (exclusive of GST)	735,288	592,075

As at 30 June 2021, there are no capital commitments (2020: nil)

Melbourne Recital Centre
Notes to the Financial Statements
for the Financial Year Ended 30 June 2021

NOTE 7: RISKS, CONTINGENCIES AND VALUATION JUDGEMENTS

Introduction

This section sets out financial instrument specific information, (including exposures to financial risks) as well as those items that are contingent in nature or require a higher level of judgement to be applied.

Structure

7.1 Financial instruments specific disclosures

7.1.1 Interest rate risk

7.1.2 Credit risk

7.1.3 Liquidity risk

7.1.4 Equity price risk

7.2 Contingent liabilities and assets

7.3 Fair value determination and impairment

7.3.1 Financial assets measured at fair value

7.3.2 Non-financial assets measured at fair value

7.3.2.1 Impairment of non-financial assets

7.3.2.2 Revaluation of non-financial assets

7.1 Financial Instruments specific disclosures

Financial instruments arise out of contractual agreements that give rise to a financial asset of one entity and a financial liability or equity instrument of another entity. Due to the nature of the Company's activities, certain financial assets and financial liabilities arise under statute rather than a contract (for example taxes, fines and penalties). Such assets and liabilities do not meet the definition of financial instruments in *AASB 132 Financial Instruments: Presentation*.

The Company considers that the carrying amount of financial assets and liabilities recorded in the financial statements to be a fair approximation of their fair values.

The Company is exposed to some financial risks: interest rate risk, credit risk and liquidity risk.

Categories of financial assets

Financial assets at amortised cost include financial assets that meet both of the following criteria and the assets are not designated as fair value through net result:

- the assets are held to collect the contractual cash flows, and
- the assets' contractual terms give rise to cash flows that are solely payments of principal and interests.

These assets are initially recognised at fair value plus any directly attributable transaction costs and subsequently measured at amortised cost using the effective interest method less any impairment.

Melbourne Recital Centre recognises the following assets in this category:

- cash and deposits; and
- receivables (excluding statutory receivables)

Financial assets at fair value through net result include equity instruments that are held for trading as well as derivative instruments are classified as fair value through net result. Other financial assets are required to be measured at fair value through net result unless they are measured at amortised cost or fair value through other comprehensive income.

Melbourne Recital Centre recognises managed investment funds under this category.

Melbourne Recital Centre
Notes to the Financial Statements
for the Financial Year Ended 30 June 2021

Impairment of financial assets

For cash and deposits, the Company applies the simplified approach to measure expected credit losses (ECL) based on the change in the ECLs over the life of the asset as required by AASB 9. Application of the lifetime ECL allowance method has resulted in no changes to the impairment loss allowances during the 2021 financial year (2020: nil).

Categories of financial liabilities

Financial liabilities at amortised cost are initially recognised on the date they are originated. They are initially measured at fair value plus any directly attributable transaction costs. Subsequent to initial recognition, these financial instruments are measured at amortised cost. The Company recognises payables (excluding statutory payables) and other liabilities in this category:

Financial Instruments: Categorisation

	Cash and deposits \$	Amortised Cost \$	Fair Value through profit and loss \$	Total \$
2021				
Cash and deposits	9,631,547	–	–	9,631,547
Receivables	–	321,511	–	321,511
Investments	–	–	5,934,287	5,934,287
Total contractual financial assets	9,631,547	321,511	5,934,287	15,887,345
Trade and other payables	–	1,006,192	–	1,006,192
Other liabilities	–	24,256	–	24,256
Total contractual financial liabilities	–	1,030,448	–	1,030,448

	Cash and deposits \$	Amortised Cost \$	Fair Value through profit and loss \$	Total \$
2020				
Cash and deposits	7,304,437	–	–	7,304,437
Receivables	–	271,560	–	271,560
Investments	–	–	5,593,185	5,593,185
Total contractual financial assets	7,304,437	271,560	5,593,185	13,169,182
Trade and other payables	–	769,081	–	769,081
Other liabilities	–	39,557	–	39,557
Total contractual financial liabilities	–	808,638	–	808,638

The Company's main financial risks include interest rate risk, credit risk, liquidity risk, and equity price risk. The Company manages these financial risks in accordance with its financial risk management policy.

**Melbourne Recital Centre
Notes to the Financial Statements
for the Financial Year Ended 30 June 2021**

7.1.1 Interest rate risk

Interest rate risk is the risk that the fair value or future cash flows of a financial instrument will fluctuate because of changes in market interest rates.

Fair value interest rate risk is the risk that the fair value of a financial instrument will fluctuate because of changes in market interest rates. The Company does not hold any interest bearing financial instruments that are measured at fair value, and therefore has no exposure to fair value interest rate risk.

Cash flow interest rate risk is the risk that the future cash flows of a financial instrument will fluctuate because of changes in market interest rates. The Company has minimal exposure to cash flow interest rate risks through cash and deposits, term deposits and bank overdrafts that are at floating rate.

The Company manages this risk by mainly undertaking fixed rate or non-interest bearing financial instruments. Management has concluded that cash at bank can be left at floating rate without necessarily exposing the Company to significant bad risk, management monitors movement in interest rates on a daily basis.

The carrying amounts of financial assets and financial liabilities that are exposed to interest rates and the Company's sensitivity to interest rate risk are limited to cash at bank and term deposits at the end of the financial year of \$9,631,547 (2020: \$7,304,437).

Sensitivity analysis determined that a movement of 50 basis points up and 50 basis points down (2020: 50 basis points up and 50 basis points down) in market interest rates (AUD) would not have a material impact on the Company's net result and equity for cash at bank and deposits held by the Company at the end of the reporting period if the movements were to occur.

7.1.2 Credit risk

Credit risk refers to the risk that a counterparty will default on its contractual obligations resulting in financial loss to the Company. The Company manages credit risk by dealing with counterparties of established reputations in the industry. The Company's maximum exposure to credit risk at balance date in relation to each class of financial asset is the carrying amount of those assets as indicated in the balance sheet. The Company does not have any significant concentration of credit risk on an industry, regional or country basis.

Currently the Company holds no collateral as security nor credit enhancements relating to any of its financial assets.

As at the reporting date there is no event to indicate that any of the financial assets were impaired.

There has been no material change to the Company's credit risk profile in 2020-21.

Melbourne Recital Centre
Notes to the Financial Statements
for the Financial Year Ended 30 June 2021

Table 7.1.2.1 Credit quality of contractual financial assets

	Financial Institutions (AA credit rating) \$	Government Agencies (AAA credit rating) \$	Other \$	Total \$
2021				
Cash and deposits	9,631,547	–	–	9,631,547
Receivables	–	–	321,511	321,511
Investments	–	5,934,287	–	5,934,287
Total contractual financial assets	9,631,547	5,934,287	321,511	15,887,345
2020				
Cash and deposits	7,304,437	–	–	7,304,437
Receivables	–	–	271,560	271,560
Investments	–	5,593,185	–	5,593,185
Total contractual financial assets	7,304,437	5,593,185	271,560	13,169,182

Refer to note 5.1.1 for a maturity analysis of receivables that are past due or impaired. No other financial assets are considered to be past due or impaired at year end for both the current and prior years.

7.1.3 Liquidity risk

Liquidity risk arises from the Company being unable to meet financial obligations as they fall due. The manner in which the Company manages this risk is through the cash flow provided by the funding agreement with Creative Victoria. In 2020-21 the Company received \$7,753,500 from Creative Victoria (2019-20: \$5,398,694).

The Company's exposure to liquidity risk is deemed insignificant based on prior periods' data and current assessment of risk.

The carrying amount of contractual financial liabilities recorded in the financial statements represents the Company's maximum exposure to liquidity risk.

The following table summarises the maturity profile of Melbourne Recital Centre's financial liabilities:

	Carrying amount	Maturity dates			
		Less than 1 month	1-3 months	3 months - 1 year	1-5 years
2021					
Trade and other payables	1,006,192	993,812	12,380	–	–
Other liabilities	24,256	–	–	24,256	–
Total financial liabilities	1,030,448	993,812	12,380	24,256	–
2020					
Trade and other payables	769,081	769,081	–	–	–
Other liabilities	39,557	–	–	39,557	–
Total financial liabilities	808,638	769,081	–	39,557	–

Melbourne Recital Centre
Notes to the Financial Statements
for the Financial Year Ended 30 June 2021

7.1.4 Equity Price Risk

The Company is exposed to equity price risk through its investments in managed investment portfolios held with VFMC.

The Company's sensitivity to equity price risk is set out below:

	Carrying amount	-5% Net result	5% Net result
2021			
Financial assets			
Investments	5,934,287	(296,714)	296,714
Total impact	5,934,287	(296,714)	296,714
2020			
Financial assets			
Investments	5,593,185	(279,659)	279,659
Total impact	5,593,185	(279,659)	279,659

7.2 Contingent liabilities and assets

As at 30 June 2021 there are no contingent liabilities or contingent assets (2020: nil).

7.3 Fair value determination and impairment

In accordance with the requirements of *AASB 13 Fair Value Measurement* and the relevant Financial Reporting Directions, all assets and liabilities for which fair value is measured or disclosed in the financial statements are categorised within the fair value hierarchy, described as follows, based on the lowest level input that is significant to the fair value measurement as a whole:

- Level 1 – Quoted (unadjusted) market prices in active markets for identical assets or liabilities
- Level 2 – Valuation techniques for which the lowest level input that is significant to the fair value measurement is directly or indirectly observable; and
- Level 3 – Valuation techniques for which the lowest level input that is significant to the fair value measurement is unobservable.

For the purpose of fair value disclosures, the Company has determined classes of assets and liabilities on the basis of the nature, characteristics and risks of the asset or liability and the level of the fair value hierarchy as explained above.

Melbourne Recital Centre
Notes to the Financial Statements
for the Financial Year Ended 30 June 2021

7.3.1 Financial assets measured at fair value

The Company considers that the carrying amount of financial instrument assets and liabilities recorded in the financial statements to be a fair approximation of their fair values, because of the short term nature of the financial instruments and the expectation that they will be paid in full.

	Carrying amount as at 30th June	Fair value measurement at end of reporting period using:		
		Level 1	Level 2	Level 3
2021				
Investments	5,934,287	–	5,934,287	–
Total financial assets	5,934,287	–	5,934,287	–
2020				
Investments	5,593,185	–	5,593,185	–
Total financial assets	5,593,185	–	5,593,185	–

7.3.2 Non-financial assets measured at fair value

	Carrying amount as at 30-Jun-21 \$	Fair value measurement at end of reporting period using:			Carrying amount as at 30-Jun-20 \$	Fair value measurement at end of reporting period using:		
		Level 1 (i) \$	Level 2 (i) \$	Level 3 (i) \$		Level 1 (i) \$	Level 2 (i) \$	Level 3 (i) \$
Building fit-out	–	–	–	–	543,225	–	–	543,225
Venue furniture and equipment	849,038	–	–	849,038	449,337	–	–	449,337
Office furniture and equipment	112,184	–	–	112,184	165,444	–	–	165,444
Music instruments (ii)	823,911	–	–	823,911	810,745	–	–	810,745
Cultural assets	609,091	–	609,091	–	488,182	–	488,182	–
Total of assets at fair value	2,394,224	–	609,091	1,785,133	2,456,933	–	488,182	1,968,751

Notes:

(i) Classified in accordance with the fair value hierarchy.

(ii) The fair value measurement for musical instruments was not considered to be directly or indirectly observable upon revaluation. These assets are classified as Level 3 under the market approach.

**Melbourne Recital Centre
Notes to the Financial Statements
for the Financial Year Ended 30 June 2021**

7.3.2.1 Impairment of non-financial assets

The Company assesses impairment of non-financial assets at each reporting date by evaluating conditions specific to the Company and to the particular asset that may lead to impairment. If an impairment trigger exists, the recoverable amount of the asset is determined. There were no assets that were assessed as being impaired in either the current or prior years.

7.3.2.2 Revaluation of non-financial assets

Revaluation increases or decreases arise from differences between an asset's carrying value and fair value.

Net revaluation increases are recognised in 'other economic flows', and accumulated in equity under the asset revaluation surplus. However, the net revaluation increase is recognised in the net result to the extent that it reverses a net revaluation decrease in respect of the same class of PPE previously recognised as an expense in the net result.

Net revaluation decreases are recognised in 'other economic flows' to the extent that a credit balance exists in the asset revaluation surplus in respect of the same class of PPE. Otherwise, the net revaluation decreases are recognised immediately as other economic flows in the net result. The net revaluation decrease recognised in 'other economic flows' reduces the amount accumulated in equity under the asset revaluation surplus.

Revaluation increases and decreases relating to individual assets within a class of PPE are offset against one another within that class but are not offset in respect of assets in different classes. Any asset revaluation surplus is not normally transferred to accumulated funds on derecognition of the relevant asset.

Cultural assets

Cultural assets represents works of art and are valued using the best estimate of the price reasonably obtainable in the market at reporting date. An independent valuation of the works of art was performed by John McPhee (John McPhee Pty Ltd). The valuation method compared recent prices for similar items. Factors taken into account include age, condition, significance of work and importance of the artists associated with the works. The market that the assets are valued in as at 30 June 2021 is being impacted by the uncertainty that the coronavirus (COVID-19) outbreak has caused. The valuer has advised that the current market environment, impacted by coronavirus (COVID-19), creates significant uncertainty. The value assessed at the valuation date may therefore change over a relatively short time period.

To the extent that these assets do not contain significant, unobservable adjustments, these assets are classified as Level 2 under the market approach. The effective date of the valuation of the Cultural assets is 30 June 2021.

Other asset classes

All other asset classes are held at fair value. As the assets included in these asset classes are considered specialised in use, such that they are rarely sold, fair value is determined using the current replacement cost method. For all assets measured at fair value, the current use is considered the highest and best use. There were no changes in valuation techniques throughout the period to 30 June 2021.

Melbourne Recital Centre
Notes to the Financial Statements
for the Financial Year Ended 30 June 2021

NOTE 8: OTHER DISCLOSURES

Introduction

This section includes additional material disclosures required by accounting standards or otherwise, for the understanding of this financial report

Structure

- 8.1 Other economic flows included in net result
- 8.2 Reserves
 - 8.2.1 Public Fund
 - 8.2.1.1 Externally funded special projects reserve
 - 8.2.2 Economic dependence
- 8.3 Responsible persons
- 8.4 Remuneration of executives
- 8.5 Related parties
- 8.6 Remuneration of auditors
- 8.7 Subsequent events
- 8.8 Change in accounting policies
- 8.9 Australian Accounting Standards issued that are not yet effective

8.1 Other economic flows included in net result

Other economic flows measure the change in volume or value of assets and liabilities that do not result from transactions.

	2021 \$	2020 \$
Changes in market value of investments	341,102	(197,636)
Total Other economic flows included in net result	341,102	(197,636)

Changes in market value of investments include realised and unrealised gains and losses from revaluations of financial instruments at fair value and impairment and reversal of impairment for financial instruments at amortised cost; and disposals of financial assets and derecognition of financial liabilities.

Melbourne Recital Centre
Notes to the Financial Statements
for the Financial Year Ended 30 June 2021

8.2 Reserves

	2021 \$	2020 \$
Accumulated surplus		
Balance at beginning of year	777,425	856,250
Net result	2,655,078	(204,590)
Transfer to public fund - general	(618,788)	(134,800)
Transfer (to)/from public fund - externally funded special projects reserve	-	260,566
Balance at end of year	2,813,716	777,426

The balance of the revaluation reserve as shown in the below table highlights the net amount within both MRC (\$853,502) and its Public Fund (-\$40,454) as shown in the equity section of the balance sheet.

Physical asset revaluation reserve		
Balance at beginning of financial year	667,026	667,026
Asset revaluation increments	146,022	-
Balance at end of year	813,048	667,026

Note 8.2.1 Public Fund

Included in the accounts of the Company are the results and assets and liabilities of the Public Fund.

The Company's constitution establishes a Public Fund to receive all gifts of money and property towards objectives of the Company. The Company must maintain a separate bank account into which all donations of cash and all proceeds derived from, including interest, income or money, the realisation of property are paid. The Public Fund is only used to further the Company's objectives. In the event of the winding up of the Public Fund, or the Public Fund ceasing to be on the Register of Cultural Organisations, or the Company ceasing to be endorsed as a deductible gift recipient, any surplus of assets of the Public Fund must be transferred to a Public Fund: which is charitable at law; where gifts can be deducted under Subdivision 30-B due to it being listed on the Register of Cultural Organisations, as the members of the Company decide.

Melbourne Recital Centre
Notes to the Financial Statements
for the Financial Year Ended 30 June 2021

Note 8.2.1 PUBLIC FUND (continued)

OPERATING STATEMENT FOR THE YEAR ENDED 30 JUNE 2021

	2021 \$	2020 \$
Revenue		
Grants and donations	971,139	1,071,464
Interest	5,700	34,645
Income distribution	271,985	297,779
Total revenue	1,248,824	1,403,888
Expenses		
General programming	950,003	881,541
Access initiatives	21,135	216,274
Artist development initiatives	–	158,950
Cost of fundraising	–	75,253
Total expenses	971,138	1,332,018
Net result from transactions (net operating balance)	277,686	71,870
Other economic flows - Included in net result		
Changes in market value of investments	341,102	(197,636)
Net result	618,788	(125,766)
Other economic flows - Other Comprehensive Income		
Changes to asset revaluation reserve	66,364	–
Total Other Economic Flows - Other Comprehensive Income	66,364	–
Comprehensive result	685,152	(125,766)

Melbourne Recital Centre
Notes to the Financial Statements
for the Financial Year Ended 30 June 2021

Note 8.2.1 PUBLIC FUND (continued)

BALANCE SHEET AS AT 30 JUNE 2021

	2021 \$	2020 \$
Assets		
Cash and deposits	6,015,843	5,775,728
Investments	5,934,287	5,593,185
Cultural assets	154,545	88,182
Total assets	12,104,675	11,457,095
Liabilities		
Accrued expenses	390,449	428,021
Total liabilities	390,449	428,021
Net assets	11,714,226	11,029,074
Equity		
Public fund - endowment	11,507,592	10,888,804
Public fund - externally funded special projects reserve	247,088	247,088
Physical asset revaluation reserve	(40,454)	(106,818)
Total equity	11,714,226	11,029,074

8.2.1.1 Externally funded special projects reserve

Externally funded special projects reserve consist of unexpended earmarked donations and grants tied to a specific purpose.

8.2.2 Economic dependence

The Company is dependent on Creative Victoria for the majority of the funding required to operate the business. At the date of this report the Directors have no reason to believe Creative Victoria will not continue to support the Company.

Melbourne Recital Centre
Notes to the Financial Statements
for the Financial Year Ended 30 June 2021

8.3 Responsible persons

The names of the persons who held the positions of Responsible Persons are as follows:

Martin Foley MP	Minister for Creative Industries	1 July 2020 - September 2020
Danny Pearson MP	Minister for Creative Industries	September 2020 - 30 June 2021
Professor Andrea Hull AO	Chair	1 July 2020 - 30 June 2021
Audrey Zibelman	Board Member	1 July 2020 - 30 September 2020
Deborah Cheetham AO	Board Member	1 July 2020 - 30 June 2021
Eda Ritchie AM	Board Member	1 July 2020 - 30 June 2021
Associate Professor Jody Evans	Board Member	1 July 2020 - 30 June 2021
Liz Grainger	Board Member	1 July 2020 - 30 June 2021
Margaret Farren-Price	Board Member	1 July 2020 - 2 March 2021
Mary Delahunty	Board Member	1 July 2020 - 30 June 2021
Monica Lim	Board Member	15 March 2020 - 30 June 2021
Paul Donnelly	Board Member	1 July 2020 - 30 June 2021
Peter Bartlett	Board Member	1 July 2020 - 2 March 2021
Peter McMullin AM	Board Member	15 March 2020 - 30 June 2021
Stephen Carpenter	Board Member	1 July 2020 - 2 March 2021

Amounts relating to the Minister's remuneration are reported in the financial statements of the Department of Parliamentary Services. All board members are appointed by the Minister for Creative Industries. They do not receive remuneration for services provided in their role as board members.

Accountable Officers

Euan Murdoch (1 July 2020 - 30 June 2021)

The remuneration of the Accountable Officer was in the banding of \$240,000 - \$259,999.

8.4 Remuneration of executives

The number of executive officers, other than ministers and accountable officers, and their total remuneration during the reporting period are shown in the table below. Total annualised employee equivalents provides a measure of full time equivalent executive officers over the reporting period.

Remuneration comprises employee benefits in all forms of consideration paid or payable by the entity in exchange for services rendered. Accordingly, remuneration is determined on an accrual basis, and is disclosed in the following categories.

Short-term employee benefits include amounts such as wages, salaries, annual leave or sick leave that are usually paid or payable on a regular basis, as well as non-monetary benefits such as allowances and free or subsidised goods or services.

Post-employment benefits include pensions and other retirement benefits paid or payable on a discrete basis when employment has ceased.

Other long-term benefits include long service leave, other long service benefits or deferred compensation.

Termination benefits include termination of employment payments, such as severance packages.

Melbourne Recital Centre
Notes to the Financial Statements
for the Financial Year Ended 30 June 2021

Remuneration of executive officers

	2021 \$	2020 \$
Short-term benefits	540,510	611,591
Post-employment benefits	43,839	51,947
Other long-term benefits	13,513	15,290
Total remuneration	597,862	678,828
Total number of executives	3	5
Total annualised employee equivalent (AEE) (a)	3	4

(a) Annualised employee equivalent (AEE) is based on the time fraction worked during the financial year.

8.5 Related parties

Related parties of the Company include:

- all key management personnel and their close family members and personal business interests (controlled entities, joint ventures and entities they have significant influence over);
- all cabinet ministers and their close family members; and
- all departments and public sector entities that are controlled and consolidated into the whole of state consolidated financial statements.

All related party transactions have been entered into on an arm's length basis.

Significant transactions with Government related entities

Creative Victoria provides ongoing annual funding to the Company in order to support their operations. During the 30 June 2021 year, Creative Victoria provided funding of \$7,753,500.

Creative Victoria owns the Melbourne Recital Centre building in Southbank. When maintenance or building improvement works are required, Creative Victoria provides the necessary funds to the Company in order to arrange for the completion of the work and pay suppliers on their behalf. The total funds received for these building works during the 30 June 2021 year amounted to \$407,247 (2020: \$375,047).

The Company has investments held with the VFMC that are disclosed in note 4.3.

Key management personnel

Key management personnel of the Company include responsible persons detailed in note 8.3, as well as executives defined in 8.4.

The compensation detailed below excludes the salaries and benefits the Portfolio Minister receives. The Minister's remuneration and allowances is set by the *Parliamentary Salaries and Superannuation Act 1968* and is reported within the Department of Parliamentary Services' Financial Report. Board members do not receive remuneration for services provided.

Melbourne Recital Centre
Notes to the Financial Statements
for the Financial Year Ended 30 June 2021

Remuneration of key management personnel

	2021 \$	2020 \$
Short-term benefits	797,341	860,927
Post-employment benefits	65,534	72,906
Other long-term benefits	19,934	21,523
Total remuneration	882,809	995,357
Total number of KMPs	17	17
Total annualised employee equivalent (AEE) (a)	4	5

There were no material transactions or balances with key management personnel and other related parties during the year (2020: nil).

8.6 Remuneration of auditors

	2021 \$	2020 \$
Victorian Auditor-General's Office		
Audit or review of the financial statements	38,000	38,000

8.7 Subsequent events

No matters or circumstances have arisen since the end of the reporting period which significantly affected or may significantly affect the operations of the Company, the results of those operations, or the state of affairs of the Company in future financial years. At the date of the report the Company continues to monitor the changing nature of coronavirus (COVID-19) and the ongoing restrictions.

**Melbourne Recital Centre
Notes to the Financial Statements
for the Financial Year Ended 30 June 2021**

8.8 Australian Accounting Standards issued that are not yet effective

Certain new and revised accounting standards have been issued but are not effective for the 2020-21 reporting period. These accounting standards have not been applied to the Company's Financial Statements. The Company is reviewing its existing policies and assessing the potential implications of these accounting standards which includes:

- AASB 2020-1 *Amendments to Australian Accounting Standards - Classification of Liabilities as Current or Non-Current*

This Standard amends AASB 101 to clarify requirements for the presentation of liabilities in the statement of financial position as current or non-current. It initially applied to annual reporting periods beginning on or after 1 January 2022 with earlier application permitted however the AASB has recently issued AASB 2020-1 *Amendments to Australian Accounting Standards - Classification of Liabilities as Current or Non-current - Deferral of Effective Date* to defer the application by one year to periods beginning on or after 1 January 2023. The Company will not early adopt the Standard.

The Company is in the process of analysing the impacts of this Standard. However, it is not anticipated to have a material impact.

Several other amending standards and AASB interpretations have been issued that apply to future reporting periods, but are considered to have limited impact on the Company's reporting.

- AASB 17 *Insurance Contracts*.
- AASB 1060 *General Purpose Financial Statements - Simplified Disclosures for For-Profit and Not-for-Profit Tier 2 Entities (Appendix C)*.
- AASB 2020-2 *Amendments to Australian Accounting Standards - Removal of Special Purpose Financial Statements for Certain For-Profit Private Sector Entities*.
- AASB 2020-3 *Amendments to Australian Accounting Standards - Annual Improvements 2018-2020 and Other Amendments*.
- AASB 2020-7 *Amendments to Australian Accounting Standards - Covid-19-Rent Related Concessions: Tier 2 Disclosures*.
- AASB 2020-8 *Amendments to Australian Accounting Standards - Interest Rate Benchmark Reform - Phase 2*.
- AASB 2020-9 *Amendments to Australian Accounting Standards - Tier 2 Disclosures: Interest Rate Benchmark Reform (Phase 2) and Other Amendments*.

Independent Auditor's Report

To the Directors of the Melbourne Recital Centre

Opinion	<p>I have audited the financial report of the Melbourne Recital Centre (the company) which comprises the:</p> <ul style="list-style-type: none">• balance sheet as at 30 June 2021• comprehensive operating statement for the year then ended• statement of changes in equity for the year then ended• cash flow statement for the year then ended• notes to the financial statements, including significant accounting policies• directors' declaration. <p>In my opinion the financial report is in accordance with Part 7 of the <i>Financial Management Act 1994</i> and Division 60 of the <i>Australian Charities and Not-for-profits Commission Act 2012</i>, including:</p> <ul style="list-style-type: none">• presenting fairly, in all material respects, the financial position of the company as at 30 June 2021 and of its financial performance and its cash flows for the year then ended• complying with Australian Accounting Standards and Division 60 of the <i>Australian Charities and Not-for-profits Commission Regulations 2013</i>.
Basis for Opinion	<p>I have conducted my audit in accordance with the <i>Audit Act 1994</i> which incorporates the Australian Auditing Standards. I further describe my responsibilities under that Act and those standards in the <i>Auditor's Responsibilities for the Audit of the Financial Report</i> section of my report.</p> <p>My independence is established by the <i>Constitution Act 1975</i>. My staff and I are independent of the company in accordance with the auditor independence requirements of the <i>Australian Charities and Not-for-profits Commission Act 2012</i> and the ethical requirements of the Accounting Professional and Ethical Standards Board's APES 110 <i>Code of Ethics for Professional Accountants</i> (the Code) that are relevant to my audit of the financial report in Victoria. My staff and I have also fulfilled our other ethical responsibilities in accordance with the Code.</p> <p>I believe that the audit evidence I have obtained is sufficient and appropriate to provide a basis for my opinion.</p>
Other information	<p>The Directors of the company are responsible for the other information, which comprises the information in the company's directors' report for the year ended 30 June 2021, but does not include the financial report and my auditor's report thereon.</p> <p>My opinion on the financial report does not cover the other information and accordingly, I do not express any form of assurance conclusion on the other information. However, in connection with my audit of the financial report, my responsibility is to read the other information and in doing so, consider whether it is materially inconsistent with the financial report or the knowledge I obtained during the audit, or otherwise appears to be materially misstated. If, based on the work I have performed, I conclude there is a material misstatement of the other information, I am required to report that fact. I have nothing to report in this regard.</p>

Directors' responsibilities for the financial report	<p>The Directors of the company are responsible for the preparation and fair presentation of the financial report in accordance with Australian Accounting Standards, the <i>Financial Management Act 1994</i> and the <i>Australian Charities and Not-for-profits Commission Act 2012</i>, and for such internal control as the Directors determine is necessary to enable the preparation and fair presentation of a financial report that is free from material misstatement, whether due to fraud or error.</p> <p>In preparing the financial report, the Directors are responsible for assessing the company's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless it is inappropriate to do so.</p>
Auditor's responsibilities for the audit of the financial report	<p>As required by the <i>Audit Act 1994</i>, my responsibility is to express an opinion on the financial report based on the audit. My objectives for the audit are to obtain reasonable assurance about whether the financial report as a whole is free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes my opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with the Australian Auditing Standards will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of this financial report.</p> <p>As part of an audit in accordance with the Australian Auditing Standards, I exercise professional judgement and maintain professional scepticism throughout the audit. I also:</p> <ul style="list-style-type: none">• identify and assess the risks of material misstatement of the financial report, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for my opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.• obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the company's internal control• evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the Directors• conclude on the appropriateness of the Directors' use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the company's ability to continue as a going concern. If I conclude that a material uncertainty exists, I am required to draw attention in my auditor's report to the related disclosures in the financial report or, if such disclosures are inadequate, to modify my opinion. My conclusions are based on the audit evidence obtained up to the date of my auditor's report. However, future events or conditions may cause the company to cease to continue as a going concern.

Auditor's responsibilities for the audit of the financial report (continued)

- evaluate the overall presentation, structure and content of the financial report, including the disclosures, and whether the financial report represents the underlying transactions and events in a manner that achieves fair presentation.

I communicate with the Directors regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that I identify during my audit.

I also provide the Directors with a statement that I have complied with relevant ethical requirements regarding independence, and to communicate with them all relationships and other matters that may reasonably be thought to bear on my independence, and where applicable, related safeguards.

MELBOURNE
3 September 2021



Simone Bohan
as delegate for the Auditor-General of Victoria

Melbourne Recital Centre
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CREATIVE VICTORIA

