

MELBOURNE RECITAL CENTRE

Annual Report 2012-13 PART 1





.....

Contents

- 03 Key Achievements
 - 04 Dame Elisabeth Murdoch AC DBE
 - 06 Chair's Message
 - 08 Report from the Chief Executive Officer
 - 10 Highlights of Our Program
 - 16 Support Services and Operations
 - 18 Our Business Partners and Key Donors
 - 19 Our Partners
 - 20 Our Donors
 - 21 Our Presenting Partners and Associates
 - 22 Our People
 - 24 Environmental Performance
 - 27 Financial Summary
 - 28 Statement of Corporate Governance
-

MORE TO HEAR AT THE BEST PLACE TO HEAR.



In 2012-13, Melbourne Recital Centre:

Welcomed

160,258

Total attendees to paid and free events

Was clicked by

342,685

Visitors to the website

Hosted

141,490

Ticketed attendees

Took in

\$4,361,488

In ticketing revenue at the box office

Was heard by

6,200,000

ABC Classic FM listeners via broadcast

Enjoyed

597

Hours of live performance

Was supported by

620

Donations worth

\$926,066

Thank you

Tuned the piano

298

Times

Percentage of sales
that were made online:



2010-11
50%

2011-12
54%

2012-13
61%

Key Achievements

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 central to all our lives, with the Centre the preferred place for sharing these enriching experiences.

	2010-11	2011-12	2012-13
Number of events	320	436	484
Access - visitors/users	133,891	158,339	160,258
Number of ticketed attendances	122,975	118,085	141,490
Value of tickets sold through the Centre's Box Office	\$3,780,273	\$4,619,074	\$4,361,488
Access - online visitors to website*	394,451	259,132 ⁽¹⁾	342,685
Members and subscribers	530	816	1837 ⁽²⁾
Volunteer hours		489	435
Education and outreach program participation		11,890	13,274
Visitor satisfaction	98%	98%	95%

*Unique user sessions measured with browser-based web analytics tool.

(1) During 2011-12, the Centre adopted Google Analytics. The change of analytics tools caused an anomalous final result because of the different way that the two tools measured visits. We have extrapolated a revised 2011-12 result based on the Google Analytics data that was collected during that financial year.

(2) Includes 2012 subscribers for Great Performers, Mostly Mozart and Local Heroes series, and current Melbourne Recital Centre members.

Dame Elisabeth Murdoch AC DBE

1909–2012

Dame Elisabeth Murdoch’s legacy of support for the arts in Australia is legendary. It spanned virtually all forms, but music was a special love, “a source of enlightenment, comfort and great enjoyment” throughout her life. An accomplished pianist, she generously supported organisations, projects and people who shared her commitment and passion. Many of the musicians who perform regularly at Melbourne Recital Centre are beneficiaries of her generosity.

Dame Elisabeth was a champion of Melbourne Recital Centre, which she described as a “living space for making, sharing and enjoying great music”. Dame Elisabeth, the Founding Patron of the Centre, was present at the opening concerts in 2009. The Melbourne Recital Centre Public Fund was established in 2008 with a founding gift by the Kantor Family, followed by the Calvert-Jones Family in honour of their beloved mother and grandmother. The main auditorium was named Elisabeth Murdoch Hall by the Government of Victoria to celebrate her life as a generous and inspirational patron of the arts, a role that benefited so many Australians.

The staff, board, musicians and audiences of Melbourne Recital Centre extend their heartfelt thanks to Dame Elisabeth for her lifelong passion for music, her generous support and tireless work in promoting and nurturing Australian creativity.

Dame Elisabeth passed away at her home, Cruden Farm, in December 2012. Melbourne Recital Centre celebrated Dame Elisabeth’s life on 8 February 2013 with a concert on the fourth anniversary of the opening of the Centre, and the 104th anniversary of Dame Elisabeth’s birth.



Chair's Message



Kathryn Fagg

I am delighted to present Melbourne Recital Centre's 2012-2013 Annual Report.

In a year that saw the passing of Dame Elisabeth Murdoch, one of Australia's greatest philanthropists, it is appropriate to reflect upon the vital supporting role that our community of donors, sponsors and government partners play in the ongoing success of Melbourne Recital Centre.



Chair's Message

Thanks to the vision of the Victorian Government and the foresight, advocacy and generosity of Dame Elisabeth's family, the Centre has built a strong foundation that has supported growth and innovation over its four years of operation. This support has given us the confidence to present two major initiatives in 2012-13: The Garden Party and our first international orchestral tour by the Mahler Chamber Orchestra. We have also presented core activities such as the MusicPlay Children's Festival, Mostly Mozart matinees, Local Heroes ensemble concerts and Great Performers recitals. It has been a year of reaching in new directions, of consolidating a program that has already won the Centre international acclaim and extending our reach to new audiences.

The Garden Party transformed the vacant lot next door to the Centre into an outdoor concert venue for a month-long festival of pop, rock, soul, electro and country music. Nearly 140 Australian and international musicians entertained audiences as they relaxed on the Astroturf. Over 6000 people attended, with almost 1000 people visiting for the free Australia Day party. The whole event generated a high level of awareness of the Centre, including coverage on prime-time national television. Over 60% of the attendees at The Garden Party were new to the Centre and they discovered the diversity, inclusiveness and quality of our programming. The Garden Party was an enormous endeavour and I especially thank Kirsten Siddle, Director of Programming and Presenter Services, and her team for creating and delivering an exceptional event.

The Garden Party demonstrated the leadership role that Melbourne Recital Centre takes in the Southbank Precinct, participating in the ongoing development of the neighbourhood into a vibrant, engaging place to live and work. The support of our partners in the event, Arts Victoria, City of Melbourne and Matilda Bay Brewing Company, made The Garden Party possible.

Melbourne Recital Centre is keen to nurture a passion for music in our youngest audiences too. Throughout the year, the Centre presents programming especially for children, the centrepiece of which is the annual MusicPlay Children's Festival. In January 2013, MusicPlay saw 3715 young folk and their families enjoy a range of concerts in our halls and free activities in our foyers, including the world premiere of an installation by Polyglot Theatre titled *The Great Australian Dream*, a Melbourne Recital Centre commission for MusicPlay, supported by The Hugh Williamson Foundation.

More than ever, the arts play a key part in enriching and enhancing our lives during times of personal or societal stress. The tangible benefits to our personal wellbeing as a result of participating in the arts is becoming increasingly recognised. The Share the Music program makes concerts at the Centre accessible to the most disadvantaged members of our community at no cost and I thank all of the generous donors to this vital activity for making it possible for more

people to benefit from immersion in music. Betty Amsden OAM has made a significant contribution to making music education for all accessible through the Centre, and we are very grateful for her support in furthering our commitment to learning. Julie Kantor's ongoing support of our Great Romantics competition has provided opportunities for young talent and also for the presentation of Australian music and musicians, and she is one of the Centre's most active advocates.

A new philanthropic Leadership Circles program combined with growth in our Music Circle and Elisabeth Murdoch Creative Development Fund programs resulted in 75 individuals providing gifts totalling over \$360,000 to support a diverse range of the Centre's artistic and artist development activities. On behalf of the Centre, my profound thanks for the generosity of all the individuals and groups who share our passion for music.

Our Principal Partner, Audi Australia, and International Airline Partner, Etihad Airways, play a vital role in enabling the Centre to fulfil its mission of making Melbourne Recital Centre a genuine hub for music for the people of Victoria. Both partners continue to enrich Australia's cultural life with a diverse portfolio of partnerships. In Audi's case, this is in film, theatre, visual arts and music and in Etihad's through partnerships with the Sydney Opera House and Melbourne Recital Centre amongst others. We are grateful for the support of our long-term partners, and for the many other partners who have joined us since we opened in 2009. Thanks also to the Government of Victoria and Arts Victoria, which provide the grant that makes all our activities possible.

I offer my personal thanks to the management team of Melbourne Recital Centre led by CEO Mary Vallentine. The entire company shares Mary's dedication to presenting music at the highest level and to providing the best-possible experience to our audiences and the musicians who perform here. Thanks also to my colleagues on Melbourne Recital Centre's Board of Directors, who so generously volunteer their time, skill and enthusiasm to the organisation.

On behalf of Melbourne Recital Centre, our deepest thanks to the musicians and companies who move and inspire us on a daily basis. Sincere thanks especially go to the audiences who have embraced the venue so warmly. You are our reason for being.

I hope to welcome you to Melbourne Recital Centre soon to enjoy, discover and discuss our shared passion: music.



Kathryn Fagg
Chair, Melbourne Recital Centre

Report from the Chief Executive Officer



Mary Vallentine AO

Melbourne Recital Centre's presentations in 2012-13 were some of the most ambitious since our opening. They complemented our acclaimed classical concerts with performances of contemporary classical and popular music in a program that challenged Melbourne's perceptions of the venue with the broadness and inclusiveness of the events on offer.

In the past year, Melbourne Recital Centre was the best place to hear Australia's most distinctive program of concerts, from early music to Irish rock stars, concert pianists to cabaret artists.

Over 60% of the events at our venue are presented or co-presented by Melbourne Recital Centre and balancing the activities of our presenting partners is vital to our success. Among them, I thank the Australian Brandenburg Orchestra, Australian Chamber Orchestra, Australian National Academy of Music, Australian String Quartet, Melbourne Chamber Orchestra, Melbourne Festival, Melbourne International Jazz Festival, Melbourne Symphony Orchestra, Musica Viva Australia, Orchestra Victoria and Victorian Opera for enriching the vibrancy of the Centre and Victoria's cultural landscape with their exceptional music-making. It was Richard Gill's final season as Artistic Director of Victorian Opera and music-lovers are indebted to his vision in steering the company in its first seven years. We look forward to working with the Victorian Opera and new Artistic Director, Dr Richard Mills.

Melbourne Recital Centre presented more than ever before. The breadth of genres, styles and ensembles on offer encompassed solo recitals in the Salon, masterclasses with Great Performers, an outdoor pop festival, cutting edge contemporary music and an international orchestra of renown. All demonstrated the Centre's hallmarks of intimacy, creativity and excellence in contexts that are both local and global. In the Salon, we showcased Melbourne's best ensembles and solo musicians throughout the year in twilight concert series such as the new Salon: Solo and our annual Local Heroes program. In June, we presented the German-based and internationally celebrated Mahler Chamber Orchestra conducted by Daniel Harding in their first Australian visit. Violinist Christian Tetzlaff and cellist Alisa Weilerstein gave phenomenal accounts of concertos by Beethoven and Shostakovich (respectively) and the audience was immensely impressed and moved by this young orchestra's performance of Dvořák's *New World* Symphony. Two Australians are part of the Orchestra's multinational personnel, and these concerts were a chance show off their orchestra to their homeland. The Orchestra was equally captivated by the acoustic splendour of Elisabeth Murdoch Hall.

Report from the Chief Executive Officer

Our Great Performers series during the period covered by this report included many highlights: the final moments of Paul Lewis's Schubert Journey, Cédric Tiberghien's magical Debussy, sopranos Christine Brewer and Camilla Tilling. It was especially gratifying that revered viola da gamba virtuoso Jordi Savall and harpist Andrew Lawrence-King won a 2013 Helpmann Award for their exquisite recital.

In the Salon, Melbourne Recital Centre presented concerts by our Local Heroes - the best chamber ensembles from Melbourne and interstate - in a diverse, year-long festival of music. We're very proud of the success of this series, which has enjoyed a steady increase in audience, and which contributes to Melbourne's flourishing classical music ecosystem. Audiences are committing to subscription packages for Local Heroes ensembles as well, with 679 packages sold for the 2013 series. Similarly, the number of subscription package-buyers for our flagship Great Performers recital series increased by more than 30% in the 2013 season, and the number of subscribers to the Mostly Mozart series of matinees increased more than three-fold.

In April, Melbourne Recital Centre once again partnered with the Melbourne Symphony Orchestra for our second Metropolis New Music Festival, a genre-crossing exploration of contemporary British music. The Festival's headliners, Thomas Adès, Mira Calix and Matthew Herbert, presented concerts that ranged from the sonic magic of Adès' orchestral music to a work for crickets, electronics and acoustic instruments by Mira Calix. Matthew Herbert gave the Australian premiere of his infamous and acclaimed *One Pig*, and the exclusive world premiere of a 50-minute work composed specifically for Elisabeth Murdoch Hall called *One Room: Made of Music*. Taking samples from pieces of music performed in the Hall, and music derived from the wood of the Hall itself, Herbert and his ensemble created a seductive, impressionistic collage. Herbert's commission, and Mira Calix's *he fell among roses*, were made possible by the visionary support of Naomi Milgrom AO.

In 2012-13, Melbourne Recital Centre posts a modest operating surplus of \$13,510. The Centre invested in a more expansive and boldly ambitious program than ever before, presenting large-scale concerts, commissioning new works and even building a temporary venue for The Garden Party. The result has been a marked increase in public awareness of the venue and a growing reputation for excellence. The Centre enjoyed a 20% increase in the number of paid ticket holders for its own and its hirers' events, at 141,490, and attendance at the Centre for both free and paid events was slightly higher than last year, at 160,258. We hosted 484 events and 287 of these were presented by Melbourne Recital Centre. In what has been a challenging year for many sectors including live entertainment, this outcome is heartening.

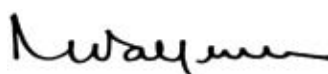
Building a sustainable future for Melbourne Recital Centre is our highest priority, and the Centre's focus on philanthropy and business development has contributed to maintaining our core activities, as well as providing the ability to expand in some areas, notably in education, outreach and artist development. Sincere thanks to all our donors and partners, in particular our Principal Partner, Audi Australia, and International Airline Partner, Etihad Airways.

On behalf of the Centre and the musicians who perform in this world-class venue, I thank the Government of Victoria and The Hon. Heidi Victoria MP, Minister for the Arts and former Premier and Minister for the Arts, The Hon. Ted Baillieu, MLA, for their ongoing support.

I commend the dedication and skill of the management team for delivering a positive result and for delighting so many music lovers and the musicians who perform here. Everyone at the Centre contributes to its reputation as a warm, welcoming and stimulating place to make and hear music.

Deepest thanks to the Board and its Chair, Kathryn Fagg, for their support, commitment and generosity in the past year. Thanks also to members of the committees who assist with vital matters such as Governance and Risk and Philanthropy. Kathryn Fagg deserves special thanks, not only for the huge amount of time and energy she spends as Chair, but for her role as benefactor in commissioning a new piece of music from renowned composer Elena Kats-Chernin. Premiered by Ensemble Liaison on 8 February at the concert to honour Dame Elisabeth Murdoch, *Ballade* is both a moving tribute to Dame Elisabeth and the perfect embodiment of the Centre's purpose - to create and to enjoy powerful musical experiences together in a beautiful place.

I am pleased to present this Annual Report as a document of the results of 2012-13, and of Melbourne Recital Centre's role in the vibrant cultural life of Victoria.



Mary Vallentine AO

Chief Executive Officer

Highlights of Our Program



Kirsten Siddle

.....
“To stop the flow of music would be like the stopping of time itself, incredible and inconceivable.” *Aaron Copland*

In 2012, the Centre overflowed with live music-making of the most creative and profound nature. Experimental, jazz, pop, classical, chamber, world, cabaret and music for children were embraced in our eclectic, expansive and progressive program.

.....



Highlights of Our Program

The Centre expanded its programming into the great outdoors over summer. **The Garden Party** was our quirky pop-up summer venue that made use of the vacant space located next door to the Centre. This outdoor music festival hub presented a diverse line-up of dynamic and head-turning popular artists across the genres of funk, electro, soul, indie, world, folk and rock. Gravel and cyclone fencing were replaced with Astroturf, deck chairs, DJs and flowers, good food, drinks and the best summer tunes. The Garden Party welcomed 6399 people over summer, and for many it was their first experience of music at Melbourne Recital Centre.

Our program for children and lifelong learning opportunities has continued to grow over the past year. Our annual **MusicPlay** festival for children continues to be a beacon in demonstrating fun and interactive engagement with music for children and their families. In this year's festival we were particularly proud to commission an installation work by Polyglot Theatre called *The Great Australian Dream*, which filled the foyers with fun, interactive music-making and experimentation for children, and has toured around Australia since.

The Centre presents and facilitates a number of important competitions each year. The **Great Romantics Competition** is a national competition that celebrates Australia's very best young artists and ensembles and this year's winner was talented young Sydney pianist, James Guan. The **Bach Competition** is open to secondary-school-aged artists and supports the exploration of Bach's music as an important learning opportunity in any young artist's professional development. Our newest competition, the **Composing Award**, offers paid commission opportunities for two early-career composers to collaborate with the Centre's Local Heroes ensembles. Each of these programs has been made possible by the support of committed donors who share our passion for nurturing young musical talent.

New and experimental music has also been a highlight of this past year. In November, for the first time ever, Melbourne welcomed seminal New York ensemble **Bang on a Can All-Stars**. The ensemble presented two incredible concerts, showcasing their unique approach, which is somewhere between a rock band, jazz combo and a classical ensemble. In late April, the Centre once again presented the **Metropolis New Music Festival** in collaboration with Melbourne Symphony Orchestra. London's hotbed of contemporary music activity was our focus, with leading composer/performers **Thomas Adés**, **Matthew Herbert** and **Mira Calix**, alongside Australian ensembles **Ensemble Offspring**, **The Wild**, **Syzygy Ensemble**, **Speak Percussion** and **Melbourne Symphony Orchestra**.

The Centre's innovative talks series, presented in collaboration with The University of Melbourne's Music, Mind and Wellbeing initiative was **Music on the Mind**. This continued to engage, stimulate and educate us all

on the relationship between music and the brain and the related links to social wellbeing, participation, learning and development. Talk topics ranged in scope from the connection between singing and speech in the brain and the implications for speech therapy through to the changing tastes in the appreciation of artistry and musical expressiveness.

In affirming our country's significant musical heritage and encouraging the future's composers, Melbourne Recital Centre and **Australian National Academy of Music (ANAM)** continued to celebrate the work of leading Australian composers in the **Australian Voices** chamber music series. This series is curated by ANAM faculty with special guests who perform alongside ANAM musicians. They showcase selected works bearing close affinity to their own musical sensibility, by diverse composers including **Paul Stanhope**, **James Ledger**, **Andrew Schultz** and **Miriam Hyde**. ANAM faculty and performing guests offer unique insight into the breadth and significance of the Australian musical landscape.

The Centre's global outlook was demonstrated by the presentation of the very best international artists across a range of contemporary genres. Highlights from across the globe included **Rokia Traoré**, one of Africa's finest contemporary singers, and France's world-famous innovative jazz ensemble, **Orchestre National de Jazz**. **Dhafer Youssef**, Tunisia's oud virtuoso and vocalist combined Middle Eastern and Western traditions, and Canadian songwriting star **Martha Wainwright** delighted with her inimitable blend of folk-rock. Ireland's indie-troubadour **Glen Hansard** and his band **The Frames** took the power of live music performance to the next level, performing not only on stage, but throughout the Centre's foyers and into the streets of Southbank in an unforgettable concert experience.

Melbourne Recital Centre was delighted to present the **Mahler Chamber Orchestra** as part of the orchestra's first Australian tour. In addition to the Centre, they performed at the Sydney Opera House and music-lovers in both cities were astonished by the brilliance of the orchestra and their Conductor Laureate **Daniel Harding**. This extraordinary orchestra comprises the best musicians from 18 countries including Australia. The two concerts were important dates in Melbourne's musical calendar and ones which audiences are still talking about. Distinctive and superb signature events such as the Mahler Chamber Orchestra concerts are at the heart of the Centre's mission: presenting unforgettable experiences in Melbourne's best place to hear.

Kirsten Siddle

Director, Programming & Presenter Services

Month

by

Month

at

Melbourne Recital Centre

August

Victorian Opera presents a double bill of 20th-century operas by Manuel de Falla and Elliot Carter in Richard Gill's final season as Artistic Director.

Bluegrass virtuosos **The Punch Brothers** play to a sold-out Elisabeth Murdoch Hall.



July

Great Performer **Cédric Tiberghien** performs the complete Debussy Preludes and collaborates with Melbourne painter Domenico de Clario in a fascinating cross-media interpretation of Schumann's *Kreisleriana*.

September

The Black Arm Band performs *dirtsong*, a powerful musical journey through Australia's cultural heartland in honour of the 20th anniversary of the Mabo decision.



December

The **Australian Brandenburg Orchestra** brings its festive *Noel! Noel!* program to Melbourne for the first time.



January

Music blooms at **The Garden Party**, which transformed the vacant lot next to the Centre into a suburban oasis in the city.



November

American new music legends, **Bang on a Can All-Stars**, play their acclaimed version of Brian Eno's *Music for Airports* and their catalogue of commissioned works, *Field Recordings*.



October

Syzygy Ensemble, Songmakers Australia and **Phillip Adams BalletLab** perform Schoenberg's *Pierrot lunaire*, marking the work's centenary. *24 Hours in Lapa* by composer and conductor **Tamil Rokeon** and **The Raah Project** combines Brazilian music, electronica and orchestra to tell the story of a tragic death in Rio de Janeiro, featuring Krystle Warren, Ryan Ritchie, Doug de Vries and Dan West.





February

Paul Lewis completes his epic Schubert Journey with an acclaimed performance of the last three piano sonatas. Melbourne Recital Centre celebrates its fourth birthday and remembers **Dame Elisabeth Murdoch AC DBE** at a special concert on 8 February.



April

The second **Metropolis New Music Festival** showcases the sounds of contemporary London with exciting new works by electronic artists **Matthew Herbert** and **Mira Calix**, and **Thomas Adès** conducting the **Melbourne Symphony Orchestra** in his own works.



March

Two of the world's preeminent early musicians, **Jordi Savall** and **Andrew Lawrence-King**, leave a capacity audience spellbound with their Helpmann Award-winning Great Performers recital.

Glen Hansard and **The Frames** end their performance by leading the audience out of the hall, through the foyers and into the streets of Southbank to the delight of fans.

May

Swedish soprano **Camilla Tilling**'s enchanting Great Performers recital of German and Scandinavian songs, demonstrates 'subtlety, contrast and crackling emotion'.
(*The Australian*)

Kathak dancer, **Sharvari Jamenis** and her musicians bring the Spirit of India to the Centre with a lively and deeply spiritual demonstration of virtuoso dancing.

The legendary **Tokyo String Quartet** gave two deeply emotional performances as part of their farewell tour for Musica Viva Australia.



June

The **Mahler Chamber Orchestra** performs two concerts in Elisabeth Murdoch Hall on their Australian debut tour with cellist **Alisa Weilersten**, violinist **Christian Tetzlaff** and conductor **Daniel Harding**.

Commissions and World Premieres

2012-13

Polyglot Theatre *The Great Australian Dream*

World premiere of foyer installation by Polyglot Theatre, 17-19 January 2013

Commissioned by Melbourne Recital Centre for MusicPlay Children's Festival 2013 with the support of The Hugh Williamson Foundation.

Elena Kats-Chernin *Ballade*

World premiere by Ensemble Liaison, 8 February 2013, Elisabeth Murdoch Hall

Commissioned by the Melbourne Recital Centre's Elisabeth Murdoch Creative Development Fund with the support of Ms Kathryn Fagg, Melbourne Recital Centre Chair

Matthew Herbert *One Room: Made of Music*

World premiere by Matthew Herbert and ensemble, 8 April 2013, Elisabeth Murdoch Hall

Commissioned by Melbourne Recital Centre with the support of Ms Naomi Milgrom AO

Mira Calix *he fell among roses*

World premiere by Mira Calix and ensemble, 19 April 2013, Elisabeth Murdoch Hall

Commissioned by Melbourne Recital Centre with the support of Ms Naomi Milgrom AO

Support Services and Operations

	Objective	Achievement
Marketing	Implement brand strategy and roll out new visual identity, socialise brand values internally and optimise communications strategy.	New visual identity used for quarterly brochure from January in weekly <i>Age</i> advertisements and rolled out across the Centre including uniforms, signage and website. Ongoing optimisation of strategy and development of Made of Music brand campaign. New brand line 'The Best Place to Hear' and associated concepts incorporated into corporate communications.
	Continue to promote Melbourne Recital Centre Presents and presenting partner activities through a range of media, securing audiences to support the Centre's programming.	Melbourne Recital Centre leveraged a range of media including trams and street posters, newspapers, magazines, online, YouTube, Facebook, Twitter, radio, direct marketing, hand-to-hand distribution, editorial and network marketing to achieve a total audience of 160,258 and \$4.3M in total box office revenue.
	Implement the Centre's online, digital and social media strategies and grow audience engagement via these channels.	New website developed throughout 2012-13 for launch August 2013. New iPhone app to demonstrate Melbourne Recital Centre's architectural features and acoustics, and act as introduction to chamber music developed throughout 2012-13 for August 2013 launch. Facebook and Twitter followers grew by over 2000.
	Consolidate and grow Melbourne Recital Centre's membership and subscription programs.	Melbourne Recital Centre has 1837 subscribers and members, an increase of over 1000 year on year. 404 of these are Melbourne Recital Centre members who receive a range of benefits including ticket priorities and discounts. These activities have resulted in closer engagement with the Centre and more frequent attendance.
	Work closely with Development to deliver value to corporate partners and innovative ways to bring partnerships to life.	Marketing and Development have implemented successful activations for partners including Etihad and Audi throughout the year via direct marketing and onsite, and for Matilda Bay Brewing Company and City of Melbourne at The Garden Party. In partnership with Etihad we have enabled Etihad Guest members to earn and use points on Melbourne Recital Centre tickets and conducted the large-scale 'Be Our Guest' promotion on Facebook.
	New website to provide best customer experience including select your own seat and flexible package sales.	An innovative new website developed to allow easier ticket and package sales, deliver richer content, improved philanthropy and donation areas and showcase the Centre's brand and events in an exciting and appealing way. It also enables more effective use of Online Team's resources and streamlines the tasks associated with managing our online presence.
Information Technology	Upgrade and enhance statistical collection functionality in Artifax.	New reports created and implemented allowing deeper analysis of musical genres and repertoire.

Support Services and Operations

Arts and Corporate Venue Hiring	Develop hiring activity in contemporary popular music area.	Significant contemporary popular music promoters have now hired the venue. Relationships continue to be strengthened.
	Continue to nurture relationships with venue hirers and support their presentations.	Venue hiring activity increased.
	Maintain hiring activity in corporate and private areas.	Corporate and private hiring activity maintained.
	Develop marketing support services further.	Marketing support services expanded to create more options for venue hirers. This will be implemented in 2013-14.
	Benchmark hiring and ticketing rates.	Benchmarking exercise completed.
Building and Technical	Monitor and contain building costs.	Building costs maintained.
	Enhance production values of presentations, particularly in relation to contemporary music.	New lighting purchases completed to support enhanced production values for all presentations.
	Asset Maintenance Strategy to be devised.	Completed multiyear strategy of upgrades and major repairs.
	Further develop comprehensive specification and case for essential sound system upgrades for Elisabeth Murdoch Hall.	Case for funding revised and major equipment specified. Funding application made for 2013-14.
	Activate vacant lot adjacent to Melbourne Recital Centre and develop contemporary programming.	The Garden Party site developed as an outdoor venue suitable for the public and for staging contemporary music.
Organisational Development	Develop master operational training register.	Training register created and implemented across the organisation.
	Continue staff training in technical skills development.	Training and professional development continued in accordance with performance plans and organisational needs.
	Design project brief, position and funding support to develop learning and access work within programming.	Project brief completed. Financial support secured through The William Buckland Foundation. Position description created. Project to begin in 2013-14.
	External audit of OH&S policies, procedures and management system.	External OH&S audit completed. Review and updates to be completed in 2013-14.
	Continue to implement our Environmental Resource Plan.	Continued throughout the year.
	Continue staff communications strategy and meetings.	Continued throughout the year.
	Review staff exit interview process and data.	Reviewed. Amended process to be implemented in 2013-14.
	Review our emergency management procedures.	Continually reviewed with any incident.
	Continue major incident training and preparation.	All staff major incident training completed.
	Finalise 2012-15 Enterprise Agreement.	Staff and company enterprise agreement negotiations completed. Finalisation to be completed in 2013-14.
Identify and treat risks to business continuity.	Developed and began implementation of Business Continuity Plan.	

Our Business Partners and Key Donors

With the help of 620 donors and business partners who share our commitment to providing profound experiences with music for the entire community, Melbourne Recital Centre mounted its most expansive program of music ever this year, reaching over 160,000 visitors.

The Centre's annual \$2.5 million investment in concert programming, accessibility, education, marketing and artist development is sustained entirely by the private sector through ticket sales, sponsorship and philanthropy. As our community of supporters grows, so does the Centre's ability to connect artists and audiences through exceptional experiences with music at the best place to hear.

Development revenue grew from \$659,187 to \$926,066 year on year, thanks especially to continued growth in the Centre's philanthropy programs for individuals and visionary support from trusts and foundations. Both sectors more than doubled their commitments this year. I am thrilled that a three-year grant from The William Buckland Foundation will completely transform the Centre's capacity to work with community organisations from across Victoria who use music to achieve better health, education and social outcomes. Other standout support from the philanthropic sector was received from Annamila Pty Ltd, The Hugh Williamson Foundation, The Playking Foundation, The Robert Salzer Foundation and Telematics Trust.

This year, the Centre also established an important new program of Leadership Circles linked to its core programming pillars. We are grateful to all the program's inaugural donors, but especially recognise the visionary support of its benefactors, Ms Naomi Milgrom AO, Miss Betty Amsden OAM, Mr Colin Golvan SC and Dr Deborah Golvan.

We were especially pleased that the Centre's longstanding relationship with Principal Partner, Audi Australia, received the Victorian Partnering Award at the 2012 Australia Business Arts Foundation Awards. This partnership, which predates the Centre's 2009 opening, has been instrumental in the growth and development of the Centre's program. Important new business partnerships were established this year with Bank of Melbourne and Matilda Bay Brewing Company in support of Melbourne's Music Bank and The Garden Party.

I mark the passing of one of Australia's great philanthropic leaders, Founding Patron Dame Elisabeth Murdoch AC DBE, who has been an inspiration to so many of us and whose dedicated involvement we were fortunate to enjoy at Melbourne Recital Centre. I echo our Chair's gratitude for the leadership of the Centre's Founding Benefactors, especially the Kantor Family, who, along with the Calvert-Jones Family, founded the Centre's Public Fund in 2008, and Founding Partners, Audi Australia and Etihad Airways.

This outstanding group of supporters reminds us that we are merely stewards of this vibrant, world-standard place for music. Melbourne Recital Centre belongs to us all and it is a privilege to extend its reach into every area of our community's life.

John Higgs

Chair, Development Advisory Committee

Our Partners

Founding Patron

Dame Elisabeth Murdoch AC DBE

Board Members

Kathryn Fagg, Chair
Peter Bartlett
Tom Bonvino

Stephen Carpenter
Des Clark
Joseph Corponi

Margaret Farren-Price
John Higgs
Julie Kantor

Founding Benefactors

The Kantor Family
The Calvert-Jones Family
Lyn Williams AM

Helen Macpherson Smith Trust
Robert Salzer Foundation
The Hugh Williamson Foundation

Principal Government Partner



Business Partners

Principal Partner



Audi

International Airline Partner



Supporting Partners



Program Partners



Foundations



Our Donors

Artist Development Leadership Circle

Colin Golvan SC & Dr Deborah Golvan
Peter Jopling QC

Life-long Learning Leadership Circle

Betty Amsden OAM

New Music Leadership Circle

Naomi Milgrom AO

Local Heroes Leadership Circle

Warwick & Paulette Bisley
Andrew & Theresa Dyer
Dr Garry Joslin & Prof Dimity Reed AM

Encore Bequest Program

Betty Amsden OAM
Ken Bullen
Jim Cousins AO & Libby Cousins
Dr Garry Joslin
Mary Vallentine AO

Music Circle Patrons Program

Magnum Opus Circle (\$20,000+)

Betty Amsden OAM*
Colin Golvan SC & Dr Deborah Golvan*
Naomi Milgrom AO*
Annamila Pty Ltd*
The Playking Foundation

Virtuoso Circle (\$10,000+)

Cathy Lowy & John Price*
Mrs Margaret S Ross AM & Dr Ian C Ross*
J.A. Westacott & T.M. Shannon
Melbourne Recital Centre Board of Directors
Kathryn Fagg*
Stephen Carpenter & Leigh Ellwood
Des & Irene Clark
Joseph Corponi
Margaret Farren-Price
Mr John Higgs & Mrs Betty Higgs
Julie Kantor*

Composers Circle (\$4,000+)

Anonymous (1)
Warwick & Paulette Bisley
Andrew & Theresa Dyer
George & Laila Embelton
Dr Helen Ferguson*
Richard Gubbins*
Dr Alastair Jackson*
Peter Jopling QC*
Dr Garry Joslin & Prof Dimity Reed AM
Melbourne Recital Centre Senior
Management
Message Consultants Australia Pty Ltd
Janet Whiting
Lyn Williams AM
Youth Music Foundation Australia*

Musicians Circle (\$2,500+)

Anonymous (1)
Brian & Esther Benjamin
Eva Besen AO & Marc Besen AO
Sarah & Baillieu Myer
Dr Cherilyn Tillman & Mr Tam Vu*
Drs Victor & Karen Wayne

Prelude Circle (\$1,000+)

Anonymous (4)
Adrienne Basser
Barbara Burge
Jim Cousins AO & Libby Cousins
Lord Francis Ebury & Lady Suzanne Ebury

Maggie Edmond
The Leo & Mina Fink Fund
Rosemary Forbes & Ian Hocking
William J Forrest AM
Angela Glover
Nance Grant AM MBE
Jan & Robert Green
Sue Hamilton & Stuart Hamilton AO
Jenny & Peter Hordern
Judith Hoy
Penelope Hughes
Michael & Gillian Hund
Darvell M Hutchinson AM
Helen Imber
Ed & Margaret Johnson
Alan Kozica & Wendy Kozica
Alison & David Lansley
Diana Lempriere*
Robert MacFarlane
Mr Pierre Mercier
Maria Mercurio
Dr Richard Mills AM*
James Ostroburski
Prof David Penington AC &
Mrs Sonay Penington
Helen L Perlen
Dr Robert Piaggio
Peter Rose & Christopher Menz
Christine Sather
Meredith Schilling
Kate & Stephen Shelmerdine
Maria Sola & Malcolm Douglas
Barbara & Duncan Sutherland
Elisabeth & Peter Turner
Sally Webster
Igor Zambelli

Supporters (\$500+)

Anonymous (1)
Helen Brack
Dr Jane Gilmour OAM
Margaret & Baden Hagger
Hans & Petra Henkell
Peter & Barbara Kolliner
Kerryn Pratchett
Margarita & Paul Schneider
Barry & Barbara Shying
Anne Stonehouse AM

**Donations directed to the Elisabeth Murdoch
Creative Development Fund*

Our Presenting Partners and Associates

2012–13

Acclaim Awards	Firebird Trio	Musica Viva Australia
Adam Simmons	Flinders Quartet	New Music Lighthouse
Albare Productions	The Friends of Eusebius and Florestan	Orchestra Victoria
Andrew McKinnon Presentations Pty Ltd	Greta Bradman	Our Lady of Mercy College
Arcko Symphonic Project	HVK Productions	Select Touring
Aria Co	International Women's Development Agency	Seraphim Trio
Australia Quartet	Ironwood	The Song Company
Australian Boys Choral Institute	Jamchen Buddhist Centre	Songmakers Australia
Australian Brandenburg Orchestra	Joe Chindamo and Zoë Black	Speak Percussion
Australian Chamber Orchestra	Kay + McLean Productions	Spirit of India
Australian Music Events	The King David School	St Michael's Grammar School
Australian National Academy of Music	La Compañía	The Star Chorale & Orchestra
Australian String Quartet	Latitude 37	Sutherland Trio
Australian Youth Orchestra	Loreto Mandeville Hall Toorak	Syzygy Ensemble
Benaud Trio	Ludovico's Band	Tinalley String Quartet
Black Arm Band	Luke Howard	Trio Anima Mundi
Brighton Grammar School	Manins & Gould	Victorian College of the Arts Secondary School
The Center for China Shanghai International Arts Festival	Melbourne Art Song Collective	Victorian College of the Arts, University of Melbourne
The Consort of Melbourne	Melbourne Chamber Orchestra	Victorian Curriculum and Assessment Authority
Continuo Collective	Melbourne Conservatorium of Music, University of Melbourne	Victorian Opera
Corpus Medicorum	Melbourne Festival	Wesley College
Creative Touring Entertainment	Melbourne Girls Grammar School	Wilma Smith
Daniel De Borah and Friends	Melbourne International Jazz Festival	Xin Jin Shan Chinese Language & Culture School
Down-under Concert Direction	Melbourne Street Choirs	Zephyr Quartet
Duo Chamber Melange	Melbourne Symphony Orchestra	
Elysium Ensemble	Monash Academy of Performing Arts	
Ensemble Liaison	Mowbray College	
Ensemble Offspring		

Our People



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



Kathryn Fagg



Peter Bartlett



Tom Bonvino



Stephen Carpenter



Des Clark



Joe Corponi



Margaret Farren-Price



John Higgs



Julie Kantor

Our People

Board of Directors

Kathryn Fagg, Chair *From 20 September 2010 (reappointed 22 April 2013 - 2 March 2016)*

Member of the Board, Reserve Bank of Australia; Former President FMCG Asia Pacific, Linfox; Former President, Asia, BlueScope Steel; Former Managing Director, Banking Products, ANZ; Former Chairman, Parks Victoria.

Peter Bartlett *Appointed 3 March 2012*

Partner, Minter Ellison Lawyers; President, Barwon Heads Golf Club; Deputy President, Melbourne Press Club; Chair, Advisory Board, Centre for Advanced Journalism, The University of Melbourne; Senior Office Bearer, International Bar Association, LAWASIA and Media Law Resource Centre (NYC); Former Chairman, Minter Ellison Lawyers; Former Member, State Sports Centres Trust; Former Member, Melbourne Sports and Aquatic Centre Trust.

Tom Bonvino *Reappointed 2 March 2012*

CEO and Managing Director, Private Branded Beverages Ltd; Fellow, Australian Institute of Company Directors; Non-Executive Director, Genetic Technologies Ltd; Former Vice-President, Italian Chamber of Commerce.

Stephen Carpenter *Appointed 3 March 2012*

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

Des Clark *Appointed 3 March 2012*

Board Member, Australian Centre for the Moving Image and Docklands Studios Melbourne; Former Director, Office of Film and Literature Classification; Former Deputy Chairman, Australian Film Commission; Former Chairman, Melbourne International Film Festival; Former Lord Mayor, City of Melbourne; Former Chairman of Commissioners, City of Port Phillip.

Joe Corponi *Appointed 3 March 2012*

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

Margaret Farren-Price *Appointed 3 March 2012*

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

John Higgs *Reappointed 2 March 2012*

Trustee, Bendigo Art Gallery Foundation; Chairman, Advisory Board, La Trobe Visual Arts Centre; Co-Founder and Founding Chair, Girton Grammar School; Former President, Bendigo Art Gallery; Former Member, Council of Bendigo College of Education; Former Member, Academic Staff, La Trobe University.

Julie Kantor *Reappointed 22 April 2013 - 2 March 2015*

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

Board Committees

Governance, Audit and Risk Committee

John Higgs, Chair (from March 2011)
Stephen Carpenter (from 23 April 2012)
Joseph Corponi (from 23 April 2012)
Kathryn Fagg (from September 2010)

Remuneration Committee

Kathryn Fagg, Chair (from April 2011)
Tom Bonvino (from April 2011)
Stephen Carpenter (from June 2012)

Executive Committee of Management

Kathryn Fagg, Chair (from 20 September 2010)
Peter Bartlett (from 3 March 2012)
Tom Bonvino (from 18 September 2009)
Stephen Carpenter (from 3 March 2012)
Des Clark (from 3 March 2012)
Joseph Corponi (from 3 March 2012)
Margaret Farren-Price (from 3 March 2012)
John Higgs (from 18 September 2009)
Julie Kantor (from 13 April 2006)

Development Advisory Committee

John Higgs, Chair (from 2009)
Peter Armstrong (from June 2013) - external member
Peter Bartlett (from June 2012)
Des Clark (from June 2012)
Margaret Farren-Price (from October 2012)
Julie Kantor (from 2009)
Peter Wyles (from August 2012) - external member

Board of Directors			
CEO Mary Vallentine AO			
Director of Corporate Services Peter McCoy Finance, Administration, Human Resources, Information Technology	Director of Marketing & Customer Relations Robert Murray Marketing, Publicity, Customer Relationship Management, Ticketing, Front of House	Director of Development Sandra Robertson Sponsorship, Philanthropy	Director of Programming & Presenter Services Kirsten Siddle Programming, Venue Hire, Technical and Production, Stage Door, Facilities

Environmental Performance

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

Achievements to Date

Melbourne Recital Centre worked towards reducing its environmental impact in many ways during 2012-13:

Adhering to our Environment & Sustainability Policy, we continue to set key objectives and pursue our Action Plan to achieve our goals. Our Sustainability Committee champions sustainability issues and awareness throughout the organisation and oversees the implementation of the Action Plan.

Melbourne Recital Centre has targets for improving environmental performance in terms of waste, energy and water reduction, with established recycling streams for co-mingled, cardboard, office paper, fluorescent tubes, lamps and batteries, printer cartridges and used mobile phones. All general waste is handled in a conscientious manner and wherever possible sent to a Resource Recovery Centre to be recycled.

The Centre has worked closely with Melbourne Theatre Company, Script Bar & Bistro, and café tenants (formerly My Mexican Cousin and now Blondie), to reduce environmental impacts through sharing waste removal. Services and equipment are obtained from environmentally conscious suppliers such as Veolia Environmental Services and IKON. Together we continue to divert 62% of our collective waste to recycling centres (an increase of 2% year on year).

In the past year, additional expired 50-wattage globes have been replaced with 35-wattage globes, resulting in a 33% reduction in power consumption. LED fittings have continued to be installed in our foyers and bathrooms, corridors and Loading Dock. HVAC (Heating, Ventilation & Air Conditioning) settings are also regularly reviewed throughout the venue to minimise power consumption.

We continue to prioritise sustainability practices into our purchasing needs, including the use of recycled paper in marketing collateral and in the office.

Melbourne Recital Centre continues to offset carbon generated by flights taken by staff and performers where possible.

Environmental Performance

The Garden Party

Melbourne Recital Centre presented an outdoor event, The Garden Party, for the first time in 2013. The project focused on utilising the temporary car park space at 33 Sturt Street Southbank.

From the outset, the Centre's intention was to reduce the environmental impact of this event as much as possible. The outdoor nature of the event enabled the reduction of heating, ventilation and air conditioning to be limited to the dressing room facilities only. In keeping with the urban-garden theme, furniture and set pieces were created from recycled construction materials.

The production enhanced the spirit of the event without the need to compete with the natural elements and to reduce power consumption. Minimal lighting was employed to assist

with the transition from dusk to evening. Sound reinforcement was carefully selected and constantly monitored to provide sufficient ambience with consideration of our neighbours. Structures that could be reused in future were hired and adapted to suit the theme.

Food and beverage waste was managed by using P.E.T. cups for beverage service, which were later recycled. Food packaging was made from recycled materials and also later recycled. A free water station was provided for patrons and staff to fill and refill their personal water containers.

Over the four weeks of activity, Melbourne Recital Centre was able to successfully transfer the established sustainability practices from the Centre to The Garden Party site.

Energy

At the commencement of the 2012-13 financial year, Melbourne Recital Centre elected to purchase 25% green power as part of its mission to reduce the organisation's environmental impact. Based on the calculated estimates below, there has been a 104,751 kWh reduction in Total Energy Usage across the 2012-13 financial year as a result. The data represented below was collected through energy retailer billing information, Optenergy energy management software and the Future Climate emissions calculator (gas only). The energy values represent usage by Melbourne Recital Centre and the café tenancy space formerly utilised by My Mexican Cousin and now Blondie.

Indicator	Electricity kWh (Building)		Electricity (HVAC Chilled Water)		Natural Gas MJ (Building)		Natural Gas MJ (Heating Hot Water)	
	2011-12	2012-13	2011-12	2012-13	2011-12	2012-13	2011-12	2012-13
Total energy usage	815,140	710,389	535,697	553,835 Est.	927,205	1,267,537	1,193,498	1,372,320 est.
Greenhouse gas emissions (t CO₂e)	1,122	930.5	745	827 Est.	348	491	698	802 est.
Percentage of electricity purchased as Green Power	0	25%	0	25%	Not applicable	Not applicable	Not applicable	Not applicable
Greenhouse gas emissions per capita (t CO₂e/visitor) for electricity and gas	0.0071	0.0058	0.0047	0.0051	0.0022	0.0030	0.0044	0.0050

Environmental Performance

Waste

Melbourne Recital Centre shares waste management services with Melbourne Theatre Company, Script Bar & Bistro and the Centre's café tenancy space to minimise environmental impacts and costs. The following units represent the collective waste generated.

Indicator	General		Co-mingled		Cardboard and Paper	
	2011-12	2012-13	2011-12	2012-13	2011-12	2012-13
Total units of waste by waste stream (metres cubed)	242	244	69	69	149	206
Cubic metres per capita*	0.001	0.0015	0.0004	0.0004	0.0009	0.0012

Water and Sewerage

Indicator	Water		Sewerage	
	2011-12	2012-13	2011-12	2012-13
Total units of metered water consumed by usage types (kilolitres)	1874	2157	1777	1941
KL per capita*	0.01	0.013	0.01	0.012

*Calculated on annual attendance figures excluding artists and staff

Paper

In 2012, the line of Reflex office paper used by the Centre was discontinued, prompting the switch to a carbon neutral alternative produced by Fuji Xerox Australia. The pulp for the carbon neutral alternative is sourced from farmed plantations. The paper Melbourne Recital Centre previously used comprised old growth forest and hardwood materials that were unable to be recycled. The results of which can be viewed below.

Indicator	2011-12	2012-13
Total units of copy paper used (reams)	351	430
Percentage of 50% recycled content copy paper purchased (%)	20%	0%
Percentage of 100% recycled content copy paper purchased (%)	75%	10%
Percentage of carbon neutral copy paper purchased	N/A	90%

Greenhouse Gas Emissions

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

Indicator	2011-12	2012-13
Total greenhouse gas emissions associated with energy use (t CO ₂ e)	2913	3347 est.
Total greenhouse gas emissions associated with air travel (t CO ₂ e)	Zero. Air travel 100% offset at time of purchase.	Zero. Air travel 100% offset at time of purchase.
Total greenhouse gas emissions associated with waste production (t CO ₂ e)	27	31 est.

Financial Summary

Four-Year Financial Summary

	2012-13	2011-12	2010-11	2009-10
Income from Government	3,859,000	3,859,000	4,121,800	3,847,000
Total Income from transactions	10,496,132	9,840,678	9,195,755	6,548,400
Total expenses from transactions	10,478,168	9,699,289	8,780,553	6,844,335
Net result from transactions	17,946	141,389	415,202	(295,935)
Net result for the period	13,510	96,728	423,859	(350,617)
Net result before depreciation	465,792	591,113	921,439	140,160
Net cash flow from operating activities	599,976	378,580	1,523,283	341,340
Total Assets	10,893,742	10,512,253	10,596,219	9,630,094
Total Liabilities	2,256,655	1,888,676	2,069,370	1,527,104

Current Year Financial Review

Overview

Melbourne Recital Centre's diverse program of presentations and venue hire activities resulted in increased commercial and philanthropic revenue in 2012-13. The financial result was \$17,946, a decrease of \$123,443 on the previous year. The result before depreciation is a surplus of \$465,792 highlighting the improved commercial and philanthropic revenues.

Financial Performance and Business Review

The net result for the period is \$13,510 which is \$83,218 less than the \$96,728 in 2011-12. This result reflects the challenging environment the entertainment sector is experiencing. Despite this, the percentage of non-government income to total revenue continued to increase from 61% to 63%.

Financial Position Balance Sheet

The company's net asset position is \$8,637,087, an improvement of \$13,510 from 2011-12. Assets increased by \$381,489 due to increased cash and receivables but were offset by increased liabilities of \$367,979 due to the level of venue hire deposits and advance ticket sales held at year end.

Cash Flows

The net cash flow from operating activities was \$599,976, which is \$221,396 more than the previous year. This was primarily due to increases in commercial and philanthropic revenues.

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 the Arts. 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-Profit Commission. The Directors of Melbourne Recital Centre are committed to the highest standard of corporate governance and acknowledge the need for continued maintenance of governance practice and ethical conduct by all Directors and employees.

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

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

Objectives of the Company

Melbourne Recital Centre Constitution, Clause 2:

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

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

Powers and Duties of Directors

Melbourne Recital Centre Constitution, Clause 13.6:

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

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

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

The Directors may:

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

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

Statement of Corporate Governance

Board Committees

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

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

Other established standing committees include an Occupational Health and Safety Committee, an Environmental Sustainability Committee and a Staff Consultative 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) 22D 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 by Melbourne Recital Centre;
- 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 MRC and details of time lost through industrial accidents and disputes, which are not otherwise detailed in the report of operations;
- k. a list of major committees sponsored by Melbourne Recital Centre, the purposes of each committee and the extent to which the purposes have been achieved; and
- l. details of all consultancies and contractors including: consultants/contractors engaged; services provided; and expenditure committed to for each engagement.

National Competition Policy

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

Implementation of the Victorian Industry Participation Policy

In October 2003, the Victorian Parliament passed the *Victorian Industry Participation Policy Act 2003*, which required public bodies and the departments to report on the implementation of the Victorian Industry Participation Policy (VIPP). The Company is required to apply the VIPP in all tenders over \$3 million in metropolitan Melbourne and \$1 million in Victoria. The Company did not commence or complete any contracts during 2012-13 to which the VIPP applies.

Protected Disclosure Act 2012

On 10 February 2013, the *Whistleblowers Protection Act 2001* was repealed and replaced with the *Protected Disclosure Act 2012* (the Act). The Act establishes a new scheme for protecting people who make disclosures about improper conduct in the public sector.

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.

Statement of Corporate Governance

Disclosures under the *Whistleblowers Protection Act 2001* prior to 10 February 2013

During the year while the *Whistleblowers Protection Act 2001* was in force:

- a. Melbourne Recital Centre did not receive any disclosures under that Act;
- b. Melbourne Recital Centre did not refer any disclosures to the Ombudsman to determine whether they were public interest disclosures;
- c. the Ombudsman did not refer any disclosures to Melbourne Recital Centre;
- d. Melbourne Recital Centre did not refer any disclosures to the Ombudsman to investigate;
- e. the Ombudsman did not take over any investigations of disclosures from Melbourne Recital Centre;
- f. Melbourne Recital Centre did not make a request under section 74 of that Act to the Ombudsman to investigate disclosures;
- g. Melbourne Recital Centre did not decline to investigate a disclosure;
- h. there were no disclosures that were substantiated on investigation and there was no requirement to take action on completion of an investigation; and
- i. the Ombudsman has not made a recommendation under that Act that relates to Melbourne Recital Centre.

Since 10 February 2013, Melbourne Recital Centre has not received any disclosures to which clause 29 of Schedule 1 to the Act applies.

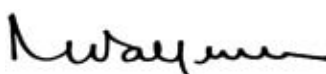
Compliance with the *Protected Disclosure Act 2012*

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 will make available on its website melbournerecital.com.au procedures for protecting people who make protected disclosures from detrimental action by Melbourne Recital Centre or its staff.

Attestation on Compliance with the Australian/New Zealand Risk Management Standard

I, Mary Vallentine, certify that Melbourne Recital Centre has risk management processes in place consistent with the *Australian/New Zealand Risk Management Standard* (or equivalent designated standard) and an internal control system in place that enables the Executive to understand, manage and satisfactorily control risk exposures. The Governance Audit Risk Committee verifies this assurance and that the risk profile of Melbourne Recital Centre has been critically reviewed within the last 12 months.



Mary Vallentine AO
Chief Executive Officer
Melbourne Recital Centre
22 August 2013

Internal Audit

Melbourne Recital Centre appointed Pitcher Partners as its internal auditors in 2011. They have subsequently developed an audit plan, having due regard for the Company's risk management program.

In 2013, Melbourne Recital Centre's internal auditors completed two audits: one of Melbourne Recital Centre contract management procedures and the other of Melbourne Recital Centre taxation compliance.

Employment and Conduct Principles

Staff are appointed under ongoing, fixed-term or casual contracts as per Melbourne Recital Centre Enterprise Agreement 2009 and the Government Sector Executive Remuneration Panel and are bound by the Code of Conduct for Victorian Public Sector Employees. Melbourne Recital Centre complies with the values (Section 7) and employment principles (Section 8) of the *Public Administration Act 2004*.

Occupational Health and Safety Policy

Melbourne Recital Centre has an Occupational Health and Safety Committee, which has created occupational health and safety policies and procedures. In 2012-13, the Centre lost 52 working days.

Statement of Corporate Governance

Disability Action Plan

Melbourne Recital Centre regularly consults with Arts Access regarding accessibility at the Centre. Melbourne Recital Centre's Disability Action Plan has been completed and submitted to the Human Rights Commission for registration in accordance with the *Disability Discrimination Act 1992*. Melbourne Recital Centre is committed to making its performances, services and facilities accessible to the community.

Compliance with the *Building Act 1993*

At 30 June 2013, 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): The relocation of the exhaust fan from the café tenancy space.

Workforce - Staffing Trends

June 2012 - June 2013	Ongoing Employees			Fixed-Term & Casual Employees	
	Employees (Headcount)	Full Time (Headcount)	Part Time & Variable Time	FTE	FTE
June 2013	32	26	6	29	19
June 2012	30	25	5	28	19

	2013			2012		
	Ongoing Employees		Fixed-Term & Casual Employees	Ongoing Employees		Fixed-Term & Casual Employees
	Employees (headcount)	Full-Time Equivalents (FTE)	FTE	Employees (headcount)	FTE	-
Gender						
Male	15	14	13	13	12	13
Female	17	15	6	17	16	6
Total	32	29	19	30	28	19
Age						
Under 25	3	3	3	2	1	5
25-34	14	13	8	13	13	10
35-44	7	7	6	8	8	3
45-54	3	2	2	3	2	1
55-64	4	3	0	4	4	0
Over 64	1	1	0	0	0	0
Total	32	29	19	30	28	19
Classification						
VPS 1	0	0	4	0	0	7
VPS 2	9	6	14	6	4	12
VPS 3	9	9	0	9	9	0
VPS 4	6	6	0	7	7	0
VPS 5	3	3	1	3	3	0
VPS 6	0	0	0	0	0	0
STS	0	0	0	0	0	0
Other	5	5	0	5	5	0
Total	32	29	19	30	28	19

Statement of Corporate Governance

Cultural Diversity, Women, Young People and Indigenous Affairs

Melbourne Recital Centre's Cultural Diversity Plan is an integral part of our operation and seeks to ensure that the varied cultures of the world, particularly the many cultures represented in Victoria, are celebrated through Melbourne Recital Centre's programming and associated activities. Many of our staff speak languages other than English and a stable gender balance is achieved through our 27 male and 21 female full-time equivalent staff. Where appropriate, Melbourne Recital Centre provides communications, program notes and other announcements in languages other than English.

Music truly is a universal language and Melbourne Recital Centre's program embraces music from around the globe. The Centre's belief and interest in music in all its forms and cultural contexts have resulted in a diverse program that

celebrates and showcases various cultures' musical traditions. Many of these programs have been commented upon already. Other notable programs have included Scottish troubadour Sandi Thom, Melbourne-based West Papuan ensemble Tabura, French tango master Richard Galliano and Ethiopian-born, Melbourne-based songstress Bitsat Seyoum.

The universality of music as a language was perhaps most eloquently reflected in the two beautiful programs presented by Black Arm Band - *dirtsong*. *dirtsong* was a collection of unforgettable songs sung in 11 different Aboriginal dialects and introduced by Gail Mabo in honour of the 20th anniversary of the High Court of Australia's historic Mabo decision.

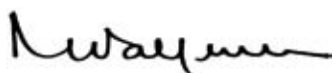
Details of government advertising expenditure (campaigns with a media spend of \$150,000 or greater)

Name of Campaign	Campaign Summary	Start/End Date	Advertising (Media) Expenditure 2012-13 (excluding GST)	Creative and Campaign Development Expenditure 2012-13 (excluding GST)	Research and Evaluation Expenditure 2012-13 (excluding GST)	Print and Collateral Expenditure 2012-13 (excluding GST)	Other Campaign Expenditure 2012-13 (excluding GST)
Melbourne Recital Centre	Annual Retail Advertising	July 12 to June 13	\$685,649				

Statement of Corporate Governance

Attestation for Compliance with the Ministerial Standing Direction 4.5.5.1 - Insurance

I, Mary Vallentine AO, certify that Melbourne Recital Centre has complied with Ministerial Direction 4.5.5.1 - Insurance.



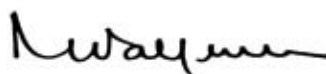
Mary Vallentine AO
Chief Executive Officer
Melbourne Recital Centre
22 August 2013

Consultants

In 2012-13, Melbourne Recital Centre engaged three consultancies where the fees payable to the consultant were less than \$10,000. The total expenditure on all consultancies was \$13,180.

Accountable Officer's Declaration

In accordance with the *Financial Management Act 1994*, I am pleased to present Melbourne Recital Centre's Annual Report for the year ending 30 June 2013.



Mary Vallentine AO
Chief Executive Officer
Melbourne Recital Centre
22 August 2013



MELBOURNE
RECITAL
CENTRE

.....

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

melbournerecital.com.au

.....

**ARTS
VICTORIA**

