

MELBOURNE RECITAL CENTRE ANNUAL REPORT 2009-10





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COMPANY OVERVIEW

Our Vision

Bringing the joy of music to everyone!

Our Mission

To build an organisation and venue that creates the opportunity to:

- Present artistic performances
- Promote artistic excellence
- Nurture artistic expression

in an environment that is accessible and valued by the community

Our Values

RESPECT We respect and celebrate each other's differences and individuality.

EXCELLENCE We are dedicated to excellence in everything we do.

CREATIVITY We have the courage to innovate and be creative; we applaud success and we embrace the challenge of experimentation.

INCLUSIVENESS Our venue welcomes people and works to create value for everyone.

TEAMWORK We are team players and support each other whenever possible.

ACCOUNTABILITY We act with integrity and fairness in all our dealings with each other, with our clients, customers and suppliers

LOYALTY We value the importance of all our people and we reward their contributions

Our Aspirations

The Board and Management team have developed five aspirations in accordance with the organisation's vision of *bringing the joy of music to everyone!* These aspirations are:

- To expand and broaden our programs and audience.
- To build our financial and service capacities.
- To deliver stakeholder value.
- To aspire to creative leadership, with an emphasis on the Australian voice.
- To build MRC's position in the international context.

OUR ARTISTIC VISION

Melbourne Recital Centre holds in trust one of the finest acoustic spaces in the world and celebrates that role with a program of concerts, events and activities that celebrates music in its many forms and genres, nurtures the development of artists and artistic expression and rejoices in the diversity of music from all corners of the world.

The Melbourne Recital Centre team is passionate about music. We are committed to sharing this passion and excitement with our audiences, facilitating the development of artists and their work and continuing to value our role in facilitating the concert programming of our presenting partners

We see ourselves as being driven by excellence and passion: in the work that we present and the way that we present it.

We are fired by the vision of a world made more beautiful through creativity and of a world in which the joy of music can be enjoyed by everyone!

.....
"WHAT AN AMAZING HALL!!!
PURE JOY! BRAVO!"

Jerusalem Quartet



REPORT FROM THE CHAIR

“Ritchie and Rogeon were clearly thrilled to be stretching their creative wings in such a prestigious setting, making this a promising live debut for a bold conceptual project”

(The Raah Project) *The Age*, 22 February 2010



I am delighted to present Melbourne Recital Centre’s Annual Report for 2009-10. This has been a year of great activity with the focus strongly on performance as MRC has evolved from a challenging building project to a vibrant presenting organisation. The Elisabeth Murdoch Hall with its extraordinarily beautiful acoustic and the intimate warmth of the Salon have rapidly become performance homes for Melbourne’s many great musicians and the preferred venue for Australian and international ensembles visiting Melbourne.

MRC has passionately pursued it’s policy to present music that is invigorating and uplifting for the enjoyment of everyone.

While the year began with a degree of uncertainty and change due to market conditions, I am pleased to note that it progressed to one of buoyancy and confidence. The first six months brought many challenges to MRC, largely a result of the lingering impact of the GFC on ticket sales. This required the company to address its performance program to ensure that it had the resources to match its level of activity. Once this pressure eased we took the opportunity to review our goals and aspirations. A redefined direction was set by Board and management, which was firmly defined by our vision of *bringing the joy of music to everyone!*

In October 2009 we welcomed five new directors to the Board – Tom Bonvino, Mary Delahunty, John Higgs, Richard Mills AM and Harold Mitchell AC. These talented individuals have brought a broad range of new skills and energy to the organisation, helping to secure its place in the heart of Southbank’s developing cultural precinct.

In June 2010, we farewelled our inaugural Chair, Jim Cousins AO. Jim’s contribution has been substantial and enduring, as he guided MRC from concept through to a fully operational concert venue of international renown. We are indebted to him for his unswerving commitment and significant efforts.

During the year MRC’s inaugural CEO, Dr Jacques de Vos Malan, who had worked tirelessly and passionately since 2006, and was instrumental in establishing the MRC, resigned from the position. The Board acknowledges the importance of the role Dr Malan played up to and including the first year of the Centre’s operation. In February 2010, Manager Presenter Services, Kirsten Siddle was appointed Acting CEO, providing the company with stability and steady guidance as we pursued the recruitment of a new CEO. The Board is immensely grateful to Kirsten for her leadership and energy, and in particular recognises her success in broadening the range of music enjoyed at the Centre. She and the team developed partnerships and collaborations with a diverse range of musicians and arts organisations. As a consequence, MRC has attracted increased audiences to a more open and welcoming music centre to be enjoyed by all.

The Board recommended the appointment of Mary Vallentine AO as CEO, a position she will take up in September 2010. An experienced arts manager, Mary has held leadership positions with leading Australian arts companies in Sydney, Melbourne and Adelaide and has a strong background in music and festival administration.

We express our gratitude to the Victorian Government for its vision and leadership in establishing MRC and continuing its significant support. We would like to acknowledge the efforts of both our former Minister for the Arts Lynne Kosky MP, and our current Minister for the Arts Peter Batchelor MP, who was appointed in January 2010. I would also like to take this opportunity to thank our wonderful sponsors for their support throughout the year – in particular Audi Australia, Etihad Airways, Bang & Olufsen, Art Series Hotels and Yarra Yering. The outstanding assistance and support from individual donors is gratefully acknowledged.

In particular I would like to thank the Kantor and Calvert-Jones families, Richard Mills AM and Harold Mitchell AC for their generous and sustained support. And to the many who generously gave to our *Share the Music* program, which enabled disadvantaged children to attend performances at the Centre, we extend our warmest thanks.

I extend sincere appreciation to all the Board members, past and present, whose passion and dedication has been unwavering since the MRC’s foundation. To our dedicated staff, ably led by Acting CEO Kirsten Siddle, I thank you all for your hard work, enthusiasm and commitment to MRC and to music-making in Melbourne.

MRC is ideally placed to develop as one of the world’s leading recital centres, while first and foremost providing a centre for music for the communities of Victoria. It has been a privilege to serve on its Board.

MARY WALDRON
Acting Chair

“THESE YOUNG MUSICIANS BRING THE SAME MASTERY AND ENTHUSIASM TO BOTH OLD AND NEW...ILLUSTRATING IN EVERY BAR WHAT REAL GUITAR-PLAYING IS ALL ABOUT”

(Slava & Leonard Grigoryan), *The Age*, 1 June 2010



REPORT FROM THE ACTING CEO

Blue Grassy Knoll



What a year it's been for MRC! In essence, it has been an incredibly positive, uplifting and reaffirming year, where we were able to focus our minds and hearts on 'the music' and the unique opportunity Melbourne Recital Centre has to contribute to music-making in Melbourne and ensuring it is enjoyed by everyone.

It was also a year of change tinged with some sadness as we farewelled our inaugural Chair, Jim Cousins AO, in June 2010 and our inaugural CEO, Dr Jacques de Vos Malan, in February 2010. We celebrate Jim's and Jacques' immense contributions to the company and on behalf of all those who enjoy this incredible centre for music, thank them both for their passion, commitment and dedication.

During the first half of the year we were able to consolidate our operations and activities, investigating more efficient ways of working and redefining the services and service standards we wanted to offer our presenting partners, associates and other hirers of the venue. Board and management spent time getting to know our audiences and engaging with our community. We reviewed our goals and assessed where we stood in meeting them. This resulted in our establishing a new vision and set of aspirations that will see MRC realise its potential and affirm its place as a vibrant and exciting centre for music, musicians and audiences.

We developed significant presenting partnerships and began the cultivation of a program of concerts and events that celebrated a breadth of musical styles and genres. Subscription series at the Centre were established for many Melbourne ensembles including Benaud Trio, La Compania, Aria Co, The Consort of Melbourne, Golden Fur, Freshwater Trio and Ensemble Liaison. Presenting partnerships were developed with a range of organisations including Orchestra Victoria, Melbourne Symphony Orchestra, City of Melbourne, Melbourne International Jazz Festival, Multicultural Arts Victoria and Melbourne International Film Festival.

We greatly enjoyed the opportunity to broaden our programming and we are now very pleased to be able to complement our strong Classical programs with a range of other musical styles and genres, including fabulous music from all over the world, jazz, contemporary, cabaret and even music to great silent films.

We have also been exploring new modes of presentation and our cabaret-mode Salon concerts have been exceptionally popular amongst audiences who enjoy relaxing with a drink while listening to great music.

We recognised MRC's unique ability to encourage and develop creativity in children and young people and we began our own program of events designed specifically for this purpose. Two inaugural competitions for young musicians were established with the generous support of board director Richard Mills AM and the Kantor & Calvert-Jones families. We also established a series of concerts for children during the school holidays that incorporated film, animation and orchestral music performed by Orchestra Victoria. Instrumental in this was MRC's *Share the Music* fundraising initiative that ensured that these programs could be enjoyed by children from disadvantaged backgrounds who would not normally have access to these activities. I would like to take this opportunity to thank all the generous donors who sponsored our *Share the Music* program. Your support has been inspirational.

My sincere thanks also go to my colleagues, whose passion, commitment and support throughout this year of change and progress has been much appreciated. To our dedicated and talented Board, and the ever helpful and encouraging team at Arts Victoria, I express our gratitude. On behalf of everyone at MRC I would also like to extend our heartfelt thanks to all the musicians, presenting partners and collaborators who have worked with us over the last year. It has been a pleasure making music with you all.

We look forward to another year of great music in Melbourne!

KIRSTEN SIDDLÉ
Acting Chief Executive Officer

.....
"THIS IS REALLY ONE OF THE MOST 'SPECIAL' PLACES WHERE I HAVE SUNG IN MY LIFE"

Philippe Jaroussky (countertenor)



Hoang Pham, winner of the inaugural Melbourne Recital Centre Great Romantics Competition.

OUR OPERATIONS

At the commencement of 2009-10 MRC's general objectives focused on establishing a sustainable level of activity within the Centre. In accordance with the organisation's resources, we created more venue hiring opportunities for a diverse range of hiring clients and focused MRC-presented programming activity in a limited number of specialised areas not provided for by hiring clients. This included culturally diverse music genres and professional opportunities for emerging composers and performers.

These objectives were developed against the background of the global financial crisis and a declining economic environment in Australia.

.....
 "BEAUTY AND RICHNESS OF TONE WERE CONTRASTED WITH VIRTUOSO BRILLIANCE"

(Vivaldi Olympia, Australian Brandenburg Orchestra)
The Age, 3 March 2010

The objectives allowed the organisation to make modifications to the original business model and concentrate on consolidating our operations after the Centre's bold opening.

As MRC settled into its operations during the first half of the year the company began exploring new ways to program and expand its activities to allow for an extensive self-presented program of concerts and events. We developed new business opportunities in recording, studio hiring and facilitation as well as the development of a program of education and activity for young people.

During the year, MRC's vision was redefined as "*Bringing the joy of music to everyone!*" and five bold aspirations were set to guide the company's development and support this vision. This focused the team's attention on expanding and broadening our audiences, building our financial and service capabilities, delivering the highest possible value to our stakeholders, aspiring to a leadership role within the cultural sector and building and nurturing the MRC's significance in an international context.



OUR PROGRAM

CLASSICAL PROGRAMS

Melbourne Recital Centre's commitment to supporting our immensely talented Victorian ensembles and artists was further cemented during 2009-10. MRC's aim is to ensure that Victoria's talented ensembles are supported by the venue and organisation and that they are provided with performance opportunities to support their development.

Subscription series were initiated with a number of Melbourne's finest ensembles. These included the formidable young *Benaud Trio*, innovative vocal ensemble *Aria Co*, expert advocates of the Renaissance tradition *La Compania*, the passionate and exhilarating *Freshwater Trio*, Melbourne's only professional vocal ensemble *Consort of Melbourne*, emerging new artists *Golden Fur* as well as the refreshing series by *Ensemble Liaison* and their guest artists.

Other Melbourne stars were featured in dedicated concert presentations, including

Zoë Knighton & Amir Farid, Tinalley String Quartet, Seraphim Trio, Flinders Quartet, Merlyn Quaife, The Yarra Trio, Hoang Pham, Orchestra Victoria, Caroline Almonte, Slava & Leonard Grigoryan and musicians from the Australian National Academy of Music.

Some Australian and International classical stars also graced our stages, such as Leslie Howard, Geoffrey Lancaster, Jonathan Biss, Filipe Brown, Marc-André Hamelin, The Song Company and the Goldner String Quartet.

Melbourne Recital Centre also prided itself on supporting the development of a new work by David Chisholm, *Kursk*, which underwent a development and rehearsal period in the Salon for a week in February. *Kursk* is an oratorio requiem in memory of the men who lost their lives when the Russian submarine KURSK sank in the Barents Sea in 2000. The culmination of this development period was an open

rehearsal where members of the public could witness first hand what is entailed in getting a significant new work ready for performance.

Other new music highlights included Aphid's new work *Xantolo*, which was inspired by the Mexican Day of the Dead, and *System Building* which challenged the very idea of what constitutes a musical instrument. New music ensemble, Golden Fur, also made themselves at home in the Salon with a program that included new works by Robert Dahm and Cat Hope.

Our Classical music programs were complemented throughout the year by the superb programs of our presenting partners, including the varied series presented by Musica Viva, the Melbourne Symphony Orchestra's NAB Recital Centre series, Melbourne Chamber Orchestra, Australian Brandenburg Orchestra, Australian String Quartet and Victorian Opera.



OUR PROGRAM

(CONTINUED)

“The show is not only hugely entertaining, but frequently moving and remarkably cliché free – no easy feat when paying tribute to one of the world’s most famous singers”

(Caroline Nin) *The Age*, 4 June 2010

David Wang and Michael Li, winners of the inaugural Melbourne Recital Centre Bach Competition with Isabella Delaney who won the Encouragement Award.



CONTEMPORARY PROGRAMS

Over the second half of the year Melbourne Recital Centre actively and enthusiastically sought to broaden its programming offer, particularly amongst contemporary programs. This included increased programming within the genres of jazz and world music, folk, cabaret, songwriters and many contemporary programs that cross genres and traditions. The response from audiences has been phenomenal, with strong ticket sales and a broadening audience reach.

In May 2010 MRC co-presented a formidable line-up of some of the world’s greatest jazz musicians as part of the Melbourne International Jazz Festival. The line-up included jazz ‘greats’ Charles Lloyd, John Abercrombie and Ahmad Jamal, as well as Lionel Loueke, Noah Preminger and Tierney Sutton and some of Australia’s favourite jazz artists such as Andrea Keller and Shannon Barnett. Over 4 headline concerts and 3 masterclasses, jazz fans across Melbourne made MRC their home.

Blue Grassy Knoll fans descended on MRC for the first time to hear the group’s incredible accompaniments to Buster Keaton’s *Sherlock JR*, *Cops* and *One Week*. The Raah Project brought their innovative blend of classical, jazz, electronic, dance hip hop and soul music with their incredible line-up of musicians to the Centre for one of Melbourne’s most talked about performances of the year. The Australian Art Orchestra continue their development at MRC with the exciting first Melbourne performance of *The Chennai Tapes*, a collaboration between countries built on the South Indian Carnatic tradition.

MRC’s partnership with Multicultural Arts Victoria and ABC’s Music Deli was launched in December 2009 with a venue-wide mini festival of music making from around the globe, including Zulya & the Children of the Underground and Fine Blue Thread. The partnership continued its success into 2010 with a festival tracing the roots and development of Flamenco in June, where we heard from Rasa Duende and Arte Kanela amongst others. The mini-festivals were characterised by a family-friendly atmosphere, free entertainment in the foyers and an infectious joyous music making.

Other world music highlights included the return of the Narasirato Pen Pipers from the Solomon Islands and the formidable Papua New Guinean singer-songwriter George Telek.

Cabaret came to the Salon this year, with *Aria Co’s Boît de Nuit* enticing audiences to explore Parisian cabaret with a bottle of wine and great food. And then in June French chanteuse Caroline Nin wowed audiences with her stunning tribute to Edith Piaf. Cabaret in the Salon became a favourite of audiences and tickets were snapped up before we knew it!

CHILDREN’S & EDUCATION PROGRAMS

Since opening in February 2009 Melbourne Recital Centre has been committed to life-long learning and facilitating exploration in music. Over the past year MRC has initiated its own program of concerts and events for young people and it became obvious to us that Melbournians had been waiting for this as each program was embraced wholeheartedly.

MRC and Orchestra Victoria partnered to initiate the beginning of a series of concerts for children during the school holidays. The first program brought the delights of *The Story of the Little Tailor* and *Saints-Saëns’ Carnival of the Animals* to the Elisabeth Murdoch Hall, with students from RMIT University creating new dynamic animation for the cinema screen to accompany the music.

MRC also initiated two significant competitions for young artists. The inaugural *Bach Competition* for Victorian children aged up to 17 years, sponsored by MRC Board Director Richard Mills AO, saw young musicians from across Victoria celebrating the works of JS Bach. First prize was a tie between pianists David Wang & Michael Li. We thank our esteemed judges Jo Beaumont, Richard Mills and Caroline Almonte for their assistance with this competition and commend all the young artists who performed so brilliantly for the appreciative audience.

The Elisabeth Murdoch Great Romantics Prize of \$8000 was awarded to pianist Hoang Pham in the inaugural Great Romantics competition. Hoang thrilled audiences and judges with a performance of Liszt’s *La Leggerezza*. This competition was available to young artists and chamber ensembles aged between 17 years and 25 years and celebrated the great romantic composers – Chopin, Schumann and Liszt.

The encouragement award was awarded to budding young tenor Nicholas Jones and pianist Stefan Cassomenos, who performed some beautiful Schumann lieder. Our thanks and appreciation goes to our fantastic judging panel – Merlyn Quaife, Calvin Bowman, Tony Conolan and chaired by Lin Bender AM. Hearty congratulations go to all our applicants and performers who demonstrated just what a wealth of talent we have amongst our Victorian young musicians.

Many of the MRC’s life-long learning opportunities have taken the form of digital podcast interviews and explorations of music, artists and ensembles. Audiences have also had the opportunity to ‘dig deeper’ through a range of pre-concert talks for selected programs. Masterclasses were a feature of the MRC’s Melbourne International Jazz Festival program, which proved popular amongst Melbourne’s community of amateur and professional jazz musicians. Tours of the MRC also continued to be popular amongst visitors, who were able to learn more about the architecture, acoustics and the operations of a busy concert venue.

“I HAVE EXPERIENCED THE BEST ENTERTAINMENT WEEK IN MY CAREER”

Caroline Nin (performer)

A YEAR OF MUSIC MAKING

Ahmad Jamal
 Alexander Gavrylyuk
 Aphids, *System Building*
 Aphids, *Xantolo*
 Aria Co, *A Late Summer Night's Dream*
 Aria Co, *Boite de Nuit*
 Asia-Pacific Chamber Music Competition
 Australian Art Orchestra, *Crossing Roper Bar*
 Australian Art Orchestra and Guru Kaaraikkudi Mani, *The Chennai Tapes (Into the Fire)*
 Australian Boys Choral Institute, *70th Anniversary Concert*
 Australian Brandenburg Orchestra, *Baroque Tapas*
 Australian Brandenburg Orchestra, *Three Faces of Vivaldi*
 Australian Brandenburg Orchestra, *Vivaldi Olympia*
 Australian String Quartet, *Alchemy*
 Australian String Quartet, *Flight*
 Australian String Quartet, *Provenance*
 Australian String Quartet, *Songs of Travel*
 Australian Youth Orchestra, *Vivaldi L'estro Armonico*
 Benaud Trio, *Blockbusters*
 Benaud Trio, *Canto Perpetuo*
 Benaud Trio, *Homeland*
 Benaud Trio, *Songs of Scandinavia*
 Blue Grassy Knoll, *Buster Keaton's Sherlock Jr.*
 Borodin Quartet
 Broadway Legends in Concert with Stephen Flahery & Lynn Anrens
 Caroline Almonte, *Goldberg Variations*
 Caroline Nin, *Hymme A Piaf*
 Charles Llyod New Quartet
 Corpus Medicorum
 Danielle Calder & David McSkimming
 David Chesworth Ensemble

Dr Wang Zheng-Ting
 Duo Sol & Claire Edwardes
 Elation Women's Choir, *Elation at Twilight*
 Elias String Quartet
 Ensemble Liaison
 Ensemble Liaison & Friends
 Ensemble Liaison with Cheryl Barker
 Eternal Time, *A Journey of the Spirit, Baha'i Communities Night*
 Felipe Browne
 Flinders Quartet, *Inspired Czechs*
 Francis Greep
 Freshwater Trio, *Play Beethoven*
 Freshwater Trio, *Play Schubert*
 Freshwater Trio, *Scenes from Childhood # 1*
 Freshwater Trio, *Scenes from Childhood # 2*
 Freshwater Trio with Merlyn Quaife
 Geoffrey Lancaster, *Haydn Keyboard Sonatas # 5*
 Geoffrey Lancaster, *Haydn Keyboard Sonatas # 6*
 Geoffrey Lancaster, *Haydn Keyboard Sonatas # 7*
 George Telek's Moab Stringband
 Golden Fur, *Filament*
 Goldner String Quartet, *Beethoven String Quartet Cycle # 3*
 Goldner String Quartet, *Vine, Bridge and Brahms*
 Hoang Pham
 Holy Melbourne Concert
 Indonesia Pusaka Ensemble Recital
 Jacob Caine & David McSkimming
 James Clayton
 Jerusalem Quartet and Zvi Plesser
 John Abercrombie Quartet
 John Hellenbeck
 Jonathan Biss

Julian Smiles, *Bach Cello Suites # 1*
 Kursk Project
 La Compania, *Calendimaggio di Firenze*
 La Compania, *Los Maestros De Sevilla*
 La Compania, *Music from Mantua and Venice*
 Leslie Howard
 Lionel Loueke Trio
 Marc-Andre Hamelin
 Mark Feldman & Joey Baron
 Maxwell Foster
 Melanie Adams & David McSkimming
 Melbourne Chamber Orchestra, *Birdsong*
 Melbourne Chamber Orchestra, *Enchanted*
 Melbourne Chamber Orchestra, *Field of Dreams*
 Melbourne Chamber Orchestra, *Field of Home*
 Melbourne Chamber Orchestra, *Le Voci Della Sensualita*
 Melbourne Chamber Orchestra, *Mozart's Voice in Melbourne*
 Melbourne Chamber Orchestra, *Profusion*
 Melbourne Festival of Choirs
 Melbourne Girls Grammar School
 Melbourne High School & MacRobertson Girls School
 Melbourne Symphony Orchestra, *Beethoven, The Journey Begins*
 Melbourne Symphony Orchestra, *Haydn's Symphonic Queen*
 Melbourne Symphony Orchestra, *Unquiet Hearts*
 Melbourne Symphony Orchestra Chorus, *German Requiems*
 Merlyn Quaife
 Metaphysical
 Miti Desai, *The Dance of Design*
 Mowbray College
 MRC Bach Competition

MRC Great Romantics Competition
 Mulatu Atatke
 Music Deli, *Flamenco Fire*
 Music Deli at Melbourne Recital Centre
 Musicians from ANAM
 Narasirato Pan Pipers
 National Boys Choir of Australia
 Nick Parnell, *Classical Vibes*
 Noah Preminger Trio
 Orchestra Victoria, *Carnival of the Animals*
 Orchestra Victoria, *Eight Seasons*
 Paris Wells
 Parkville Symphony Orchestra
 Rosamund Illing
 Royal Melbourne Philharmonic, *Chopin 200th Anniversary Recital*
 Royal Melbourne Philharmonic, *Passiontide Reflections*
 Sally-Anne Russell
 Seraphim Trio, *Brahms and Schumanns*
 Seraphim Trio, *Schubertiade*
 Slava & Leonard Grigoryan
 Stephen Isserlis and Denes Varjon, *Music for Young People*
 Stephen Ma
 Telek
 The CHO!R, *20 to 1 Best Songs from the Movies*
 The CHO!R, *L'Amour*
 The Consort of Melbourne, *Music from Mantua and Venice*
 The Consort of Melbourne, *Monteverdi Vespers*
 The Consort of Melbourne, *To Rend the Heart with Chords*
 The Harp Consort
 The Pigram Brothers
 The Raah Project
 The Shakura Stringband
 The Song Company, *A Free Range Christmas*

The Song Company, *Modart*
 The Song Company, *Sound and Silence*
 The Tierney Sutton Band
 The University of Melbourne, *Autumn Jazz*
 The University of Melbourne Chamber Orchestra
 Theo Bleckmann
 Tinalley String Quartet
 VCE Top Class Dance
 VCE Top Class Drama
 VCE Top Class Music Performance
 VCE Top Class Sound
 VCE Top Class Theatre Studies
 Victoria Welsh Choir, *Grand Annual St David's Day Concert*
 Victorian Opera, *Xerxes*
 Wesley College
 Yarra Trio, *Haydn and Mendelssohn*
 Yarra Trio, *Haydn and Mendelssohn # 2*
 Zoe Knighton and Amir Farid, *Mendelssohn Concert*

“LIKE A STIFF BREEZE BEHIND A TAUT SAIL, THEY SENT A WAVE OF ENERGY THROUGH THE AUDITORIUM, ELICITING A SPONTANEOUS STANDING OVATION FROM THE THRILLED CROWD”
 (Trade Winds), *The Age*, 24 November 2009

The table below provides a summary of the MRC's performance activities for 2009-10, compared to 2008-09. During 2009-10, increases occurred in attendance figures and performances, as well as website traffic. The reach of the broadcast audiences was also significant, through MRC's partnership with ABC Classic FM and 3MBS.

	2008-2009	2009-2010
NUMBER OF PERFORMANCES	117	188
AUDIENCE NUMBERS	74,774	96,828
NUMBER OF TICKETED ATTENDANCES	73,774	88,755
WEB VISITS	123,679	315,679
BROADCAST AUDIENCE	N/A	84 broadcasts to an average audience of 250,000 each broadcast
VALUE OF TICKETS SOLD	\$1,204,115	\$2,161,491

OUR PRESENTING PARTNERS AND ASSOCIATES

Melbourne Recital Centre values the contribution of our presenting partners and associates in delivering an impressive range of high quality musical experiences to Melbourne audiences. The team at MRC is honoured to play a part in facilitating these wonderful concerts and we enjoy celebrating these successful concerts together.

3MBS FM

ABC Classic FM

Andrew McKinnon

Aria Co

Australasian World Music Expo

Australian Art Orchestra

Australian Boys Choral Institute

Australian Brandenburg Orchestra

Australian Pop Choirs

Australian String Quartet

Australian Youth Orchestra

Baha'i Council for Victoria

Benaud Trio

Chamber Music Australia

City of Melbourne,
Melbourne Conversations

Elation Women's Choir

Ensemble Liaison

Freshwater Trio

Golden Fur

La Compania

Melbourne Chamber Orchestra

Melbourne Girls' Grammar School

Melbourne High School

Melbourne International Arts Festival

Melbourne International Jazz Festival

Melbourne Symphony Orchestra

Melbourne Symphony Orchestra Chorus

Mowbray College

Musica Viva

National Boys' Choir of Australia

Orchestra Victoria

Royal Melbourne Hospital Foundation

Royal Melbourne Philharmonic

Terrasphere Productions

The CHOIR

The Consort of Melbourne

University of Tasmania,
Music Department

VCA and University of Melbourne

Victoria Welsh Choir

Victorian Curriculum & Assessment
Authority – Top Class Performing Arts

Victorian Opera

Wesley College

RECORDING, BROADCASTING AND TECHNOLOGICAL HIGHLIGHTS

Our beautiful Salon is an exquisite place for music-making and is perfect for recording music. Over the past year a business model has been developed to utilise the Salon as a recording studio. Our technical team has been trained, first rate recording engineers sourced and a suite of dedicated recording equipment has been purchased and installed. The Salon Recording Studio is now up and running and facilitates a range of recording needs for a number of clients, from jazz to classical ensembles, film music and corporate event needs.

As well as our recording studio operations, recording for broadcasting forms an integral part of our daily operations. Prior to the Centre's opening, MRC created partnerships with radio stations ABC Classical FM and 3MBS, allowing them to work with our technical team to create high quality recordings for deferred or live broadcast on radio. Over the past year

these partnerships have continued to flourish and the MRC has facilitated 84 recordings for radio broadcast on these stations. MRC and ABC also worked together to initiate the ABC's first ever digital broadcast during the Asia-Pacific Chamber Music Competition. In addition to these broadcast partners, MRC has also worked with a range of other radio and television broadcasters, including 3RRR, SBS and Channel 10, to widen the audience for our programs. MRC's broadcast partnerships extend the reach of the Centre both across Melbourne and Victoria, as well as nationally and internationally, to audience numbers of well over 250,000 Australians per performance broadcast.

The technical facilities at MRC have facilitated a range of value-adding initiatives over the past year. Both audio and audio-visual podcasts have become an area in which MRC can provide further information

"CHARLES LLOYD'S NEW QUARTET...WAS A SUBLIME EXPERIENCE"

(Charles Lloyd New Quartet),
The Herald Sun, 7 May 2010

and opportunities for learning more about artists and their work amongst our audiences. Ten podcasts were created this year for audiences to download through the MRC web and we plan to extend and expand these activities in 2010-11.

Webcasting facilities were also developed and realised during 2009-10, in partnership with iPrimus. In July 2009 MRC and the Asia Pacific Chamber Music Competition were able to broadcast the competition live around the world via the web. This was an exciting development and opportunities for further webcasting were created for a number of other programs and events throughout the year.

OUR BUILDING

Over the past year the venue has facilitated hundreds of concerts and events and tens of thousands of visitors. The facility has proved it is more than worthy of housing the world's finest musicians and of welcoming all Victorians and visitors into its heart. The two acoustic spaces of the Elisabeth Murdoch Hall and the Salon continue to delight and enchant audiences and the ancillary spaces such as the Williams Room, Salzer Suite and foyers continue to serve our function and event needs.

This Centre and its architectural and acoustical excellence has been heralded and recognised through a number of awards and nominations over the past year, including being voted by the China People's Daily survey as the world's most beautiful building!

.....
 "WHAT A JOY IT IS TO
 SHARE THE MUSIC IN THIS
 WONDERFUL VENUE"

Alexander Gavrylyuk (piano)



Australian Institute of Architects

2009 National Awards

Emil Sodersten Award for Interior Architecture
 ARM

Australian Institute of Architects

2009 Victorian Architecture Awards

Victorian Architecture Medal
 Marion Mahony Award for Interior Architecture
 Joseph Reed Award for Urban Design
 William Wardell Award for Public Architecture
 ARM

Property Council of Australia

2009 Rider Levett

Bucknall Innovation & Excellence Awards
 Public Buildings Award
Bovis Lend Lease, Major Projects Victoria & ARM

Engineers Australia

2009 Victorian Engineering Excellence Awards

Excellence for Infrastructure (projects over \$20 million)
Arup, Bonacci Group, Major Projects Victoria & Bovis Lend Lease

Master Builders Australia

2009 National Excellence in Building and Construction Awards

National Commercial Master Builder of the Year
Bovis Lend Lease

Master Builders Association

2009 Victoria Excellence in Construction Awards

Master Builder of the Year
 Excellence in Construction of Commercial Buildings Over \$80M
Bovis Lend Lease

City of Melbourne

2009 Melbourne Awards

Contribution to Profile (shortlisted)

Timber Development Association

2009 Australian Timber Design Awards – Southern Region

Best Use of Timber Panels
Vos Construction and Joinery

Design Museum (London)

2010 Brit Insurance Designs of the Year
 Shortlisted, Architecture
 ARM

2009 World Architecture Festival Awards (Barcelona)

Shortlisted, Culture
 ARM

2010 People's Daily Online (China)

World's Top 10 Beautiful Buildings

SUPPORT SERVICES AND OPERATIONS

Our support services and operations are focused on underpinning the successful delivery of a variety of programs, presented by both MRC and its presenting partners and associates, as well as the successful delivery of a range of other events and functions in the Centre.

The following table details a summary of the key support objectives and achievements for the year.

	OBJECTIVES	ACHIEVEMENTS
MARKETING	<ul style="list-style-type: none"> – Implement value-adding offers for members – Develop and implement more cost effective marketing collateral – Launch e-newsletters 	<ul style="list-style-type: none"> – Additional bonus discount ticket offers. – Partner discount offers expanded for hotel and airline bookings. – Food & beverage discount implemented at Script and bars. – Special member-only events initiated. – Alternate printing options implemented. – Increased use of targeted e-marketing – E-newsletters initiated and operating successfully
INFORMATION TECHNOLOGY	<ul style="list-style-type: none"> – Develop new look & feel for website – Tessitura ticketing and customer relationship management functionality developed – Artifax (venue management system) capabilities developed 	<ul style="list-style-type: none"> – New look and feel designed and implemented – Further refinement and exploitation of Tessitura system implemented. – Additional 'guest' module configured and implemented.
RETAIL OPERATIONS	<ul style="list-style-type: none"> – Fit-out and foyer bars and begin bar operations – Develop merchandise operations 	<ul style="list-style-type: none"> – Bars completed and operating – CD merchandise sales initiated for MRC artists and audience response has been strong. Other merchandise is being explored.
COMMERCIAL AND CORPORATE VENUE HIRING	<ul style="list-style-type: none"> – Increase hiring activity in corporate & private areas – Design & Implement Recording Studio hiring 	<ul style="list-style-type: none"> – Corporate & private hiring revenue was maintained. – Recording studio business model designed and implemented; studio hiring progressing
ORGANISATIONAL DEVELOPMENT	<ul style="list-style-type: none"> – Design and commence service excellence training program – Introduce 5 key coordination roles – Continue staff training in technical and skills development 	<ul style="list-style-type: none"> – Service excellence training has commenced in targeted areas; further training to be rolled out across the organisation in 2010-11 – New positions recruited – Training and professional development continues in accordance with individual performance development plans
BUILDING & TECHNICAL	<ul style="list-style-type: none"> – Monitor & contain building costs – Complete final procurement items – Asset register implemented – Defect process completed 	<ul style="list-style-type: none"> – Improved efficiencies created in energy consumption and waste management – Procurement completed; asset renewal strategy in development for 2010-11 – Asset register designed and implemented. – Final defecting largely complete.

FINANCIAL SUMMARY

THREE YEAR FINANCIAL SUMMARY			
	2010	2009	2008
Revenue from Government	3,847,000	5,730,000	6,173,000
Total income from transactions	6,548,400	8,097,224	8,332,015
Total expenses from transactions	6,844,335	7,868,319	2,148,101
Net result from transactions	(295,935)	233,008	6,183,957
Net results for the period	(350,617)	228,905	6,183,914
Net results before depreciation	140,160	447,101	6,213,015
Net cash flow from operating activities	341,340	1,406,919	6,136,533
Total assets	9,630,094	10,088,439	8,486,215
Total Liabilities	1,527,104	1,634,832	261,513

CURRENT YEAR FINANCIAL REVIEW

OVERVIEW

In its first full year of operations, MRC faced a number of challenges: completing the facility, building an audience and managing finances in a global financial downturn. At the same time MRC experienced operating a new and technologically-complex building for which the running costs were not fully known. We are proud of the fact that during the full year of operation we have been able to cut costs by over \$1 million and increase commercial revenue by \$887,424. Whilst MRC incurred a deficit after depreciation, the deficit had been expected and planned for. It is most gratifying that the end of year result was better than forecast.

The 2009–10 net result from transactions of (\$295,935) was \$528,943 less than the result for 2008–09 due to the transition from project development to operations and the consequent reduction in Government income. The reduction in income exceeded the reduction in expenses. A further loss

of \$54,564 resulted from impairment to assets following damage from a severe storm on 6 March 2010. The loss from the storm will be recovered from insurance.

The result before depreciation was a surplus of \$140,160.

Financial performance and business review

The net result reduced from the previous year due to revenue from Government being \$1,883,000 lower and expenditure being \$1,019,881 lower, associated with a full year of operations. Significant revenue from the previous year was applied to procurement required to complete the transition to full operations. While MRC made a loss of \$295,935, the result before depreciation was a surplus of \$140,160.

Financial position balance sheet

Net assets decreased by \$458,345 during the year. This was the result of current assets reducing by \$610,776, non-current

assets increasing by \$152,431, while current liabilities decreased by \$44,316 non-current liabilities reduced by \$63,412. The increase in non-current assets reflects plant, property and equipment acquired for the ongoing of operations at MRC.

Cash flows

The overall cash deficit for the year was \$398,456. The net cash flow from operating activities of \$341,340 was \$1,065,579 less than the previous year. The change is primarily due to the absence of Government funding during the start-up period. This was partially offset by receipts from customers increasing from \$1,437,695 to \$2,866,098. The net cash used in investing activities reduced to \$738,358 due to the transition from project mode to operational mode.

STATEMENT OF CORPORATE GOVERNANCE

Manner of Establishment

Melbourne Recital Centre was registered on the 2 March 2006 with the sole member being the State of Victoria, represented by the Minister for the Arts. 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

Objects of the Company

The objects of Melbourne Recital Centre include the promotion of fine 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

The directors are responsible for managing the company's business and affairs and may exercise to the exclusion of the company in general meeting all the company's powers which are not required, by the *Corporations Act 2001* (Cth) or by this 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 the 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 number of standing committees whose decisions become recommendations for consideration by the Board:

- Governance, Audit and Risk Committee
- Committee of Management
- Marketing and Communications Working Group
- Fundraising and Sponsorship Committee

In addition, management have established an Occupational Health & Safety Consultative Committee, an Environmental Sustainability Committee and a Staff Consultative Committee.

Committee of Management – Melbourne Recital Centre Land and Building

On 23 October 2008 the 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 Environment and Climate Change appointed Melbourne Recital Centre as the Committee of Management for that reserve with effect from that date. The Melbourne Recital Centre Committee of Management is the Board of Directors of Melbourne Recital Centre.

Financial and Other Information Retained by the Accountable Officer
Relevant information detailed in Financial Reporting Direction (FRD) 22 Standard

Disclosures in the Report of Operations under the *Financial Management Act 1994* section 3 is retained by the company's Accountable Officer and is available on request.

National Competition Policy

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

Implementation of the Victorian Industry Participation Policy

In October 2003, the Victorian Parliament passed the *Victorian Industry Participation Policy Act 2003* which required public bodies and departments to report on the implementation of the Victorian Industry Participation Policy (VIIPP). The company is required to apply the VIIPP in all tenders over \$3 million in metropolitan Melbourne and \$1 million in regional Victoria. The company did not commence or complete any contracts during 2009/10 to which the VIIPP applies.

Whistleblowers Protection Act 2001

The *Whistleblowers Protection Act 2001* encourages and assists people in making disclosures of improper conduct by public officers and public bodies. The Act 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 does not tolerate improper conduct by employees, or the taking of reprisals against those who come forward to disclose such conduct. It is committed to ensuring transparency and accountability in its administrative and management practices and supports the making of disclosures that reveal corrupt conduct, conduct involving a substantial mismanagement of public resources, or conduct involving a substantial risk to public health and safety or the environment.

Melbourne Recital Centre will take all reasonable steps to protect people who make such disclosures from any detrimental action in reprisal for making the disclosure. It will also afford natural justice to the person who is the subject of the disclosure.

STATEMENT OF CORPORATE GOVERNANCE (CONTINUED)

THE NUMBER AND TYPES OF DISCLOSURES MADE TO PUBLIC BODIES DURING THE YEAR:	2009-2010 Number	2008-2009 Number
Public Interest Disclosures	0	0
Protected Disclosures	0	0
The number of disclosures referred during the year by the public body to the Ombudsman for determination as to whether they are public interest disclosures	0	0
The number and types of disclosed matters referred to the public body by the Ombudsman for investigation	0	0
The number and types of disclosures referred by the public body to the Ombudsman for investigation	0	0
The number and types of investigations taken over from the public body by the Ombudsman	0	0
The number of requests made by a whistleblower to the Ombudsman to take over an investigation by the public body	0	0
The number and types of disclosed matters that the public body has declined to investigate	0	0
The number and types of disclosed matters that were substantiated upon investigation and the action taken on completion of the investigation	0	0
Any recommendations made by the Ombudsman that relate to the public body:		
Recommendation regarding file security and management	0	0

Reporting Procedures

Disclosures of improper conduct or detrimental action by Melbourne Recital Centre or its employees may be made to the following officers:

The Protected Disclosure Officer

Mr Joseph Corponi,
Corporate Services Manager,
Melbourne Recital Centre
Phone: 03 9207 2654

Alternatively, disclosures of improper conduct or detrimental action by Melbourne Recital Centre or its employees may also be made directly to the Ombudsman.

The Ombudsman Victoria

Level 9, 459 Collins Street (North Tower)
Melbourne VIC 3000
Telephone: 03 9613 6222
Toll free: 1800 806 314
Internet: ombudsman.vic.gov.au
Email: ombudvic@ombudsman.vic.gov.au

Disclosures under the Whistleblowers Protections Act

Written guidelines outlining the system or reporting disclosures of improper conduct or detrimental action under Part 6 are available on the Melbourne Recital Centre website:
<http://www.melbournerecital.com.au>

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

I, Kirsten Siddle 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 is in place that enables the executive to understand, manage and satisfactorily control risk exposures. The Audit Committee verifies this assurance and that the risk profile of Melbourne Recital Centre has been critically reviewed within the last 12 months.



KIRSTEN SIDDLE

Acting Chief Executive Officer
13 September 2010

Internal Audit

Melbourne Recital Centre's internal auditor *Grant Thornton Australia Ltd* which evaluated the company's internal controls has subsequently developed an audit plan, having due regard to the company's risk management program.

Workforce Data

At 30 June 2010, there were 22 full time staff, 1 part time staff member and 56 casual staff. The 22 full time staff and 1 part time staff member are on both fixed term and ongoing agreements as of October 2009. The full time equivalent (FTE) staff at 30 June 2010 was 23.8. This has decreased from 36.62 full time equivalent staff at 30 June 2009. During this period staff turnover was 6 full time staff members and 13 casual staff members.

Employment and Conduct Principles

After the approval of the Melbourne Recital Centre Enterprise Agreement 2009 in October 2009, staff are now appointed under ongoing, fixed term or casual contracts and are bound by the *Code of Conduct for Victorian Public Sector Employees*.

Occupational Health and Safety Policy

An Occupational Health and Safety Committee has been established and has created occupational health and safety policies and procedures for the Melbourne Recital Centre. During the period there were no lost work days and no assessments regarding risk management.

Disability Action Plan

Melbourne Recital Centre regularly consults with Arts Access regarding any accessibility issues at the centre if they arise. MRC also uses the EASE ticketing service, which provides assistance to individuals whose choice of seat is restricted due to physical or sensory impairment. It also aids those who require access to flexible booking and payment options.

MRC's Disability Action Plan is in its final stages of completion. Following completion, it will be registered with the Australian Human Rights Commission, in accordance with the Disability Discrimination Act 1992. MRC is committed to making its performances, services and facilities accessible to all its visitors.

Compliance with the Building Act 1993

Pursuant to its role as Committee of Management for the Melbourne Recital Centre building, Melbourne Recital Centre complies with building and maintenance provisions of the *Building Act 1993*.

Environmental Performance and Office Based Environmental Impacts

Melbourne Recital Centre is committed to creating an environmentally sustainable performance venue which minimises the environmental impacts from all aspects of its operations, facilities and programs. MRC's Environmental Sustainability Committee endeavours to comply and be aligned with the vision and objectives contained in Victoria's Environmental Framework – *Our Environment Our Future* and is an active participant in the Victorian Government's *ResourceSmart* initiative. The MRC actively recycles paper, cartridges, batteries, globes and mobile phones. All general waste is sent to a Resource Recovery Centre for sorting. The MRC is also in the process of changing the majority of its lights to LEDs. The MRC currently maintains a four star energy rating.

Cultural Diversity, Women, Young People and Indigenous Affairs

Melbourne Recital Centre is excited by the opportunities presented by Melbourne's diversity, and has a Cultural Diversity Plan which commits the organisation to celebrating other cultures. Many of our staff members speak languages other than English, and a stable gender balance is achieved through our 40 female staff and 39 male staff.

In 2009-10, MRC delivered a fabulous line up of music and performers from a broad range of cultures, including Indigenous cultures. In August 2009, *Crossing Roper Bar* was presented by the MRC and Australian Art Orchestra, which featured the Young Wagilak Musicians from the Ngukurr community. A silent auction of some wonderful Aboriginal art was held after this performance, which raised money for a 4WD vehicle to transport Ngukurr children to sporting matches in other communities. Additionally, the *Trade Winds* performance in November featured traditional music from the far reaches of Australia and the Pacific, including the electrifying Injinoo Dancers from Cape York.

Young people were also celebrated at the MRC during 2009-10. MRC and Orchestra Victoria came together to start a series of children concerts during the school holidays, beginning with *Carnival of the Animals*. A new *Share the Music* fundraising initiative was created, which allowed children from disadvantaged backgrounds to attend these programs. Two competitions were also introduced; the *Bach Competition* (for children aged up to 17 years) and *Great Romantics Competition* (young artists aged between 17 years and 25 years).

When appropriate, MRC provides communications, program notes, signage and other announcements in languages other than English.

Consultants

Melbourne Recital Centre engaged 3 consultants during the period who were paid \$36,630.69.

Accountable Officer's Declaration

In accordance with the *Financial Management Act 1994* this operations report for Melbourne Recital Centre for the year ended 30 June 2010 is correct to my knowledge.



KIRSTEN SIDDLE

Acting Chief Executive Officer
13 September 2010



Orchestra Victoria Strings & soloist Paul Champion

OUR SPONSORS & KEY DONORS



BUSINESS PARTNERS

Our Business Partners play a vital role in supporting MRC as an acclaimed performance venue. Not only do our Business Partners support us in our vision and philosophy, they also help promote excellence by assisting with the necessary components needed to showcase the many international and local artists on our stages. We are proud to be associated with such premium companies and would like to thank them for their dedication and support.

Audi Australia

As MRC's Principal Sponsor, we are extremely fortunate to have the support of such a reputable, premium brand for the second consecutive year. Both globally and in Australia Audi is highly successful and a major supporter of culture and values of progressiveness and sophistication. Our partnership involves the naming of the Audi Foyer, the supply of an Audi vehicle for MRC operations, attendance at concerts and the hosting of clients for special events. Highlights of 2009-2010 include Audi's attendance at a dedicated program briefing event, *The Raah Project*, and a dedicated *Hymn à Piaf* performance by Parisian singer Caroline Nin.

Etihad Airways

As official international airline partner of MRC, Etihad Airways acknowledges the important role MRC plays in bringing international world class music to Australian audiences. Without the support of Etihad Airways, we would not have been able to invite as many internationally renowned artists to perform on our stages. Not only are the artists flying with one of the best in the industry, they also fly in luxury comfort, ensuring their optimum performance for Melbourne audiences. Highlights in 2009 include Etihad's industry dinner on stage in the Elisabeth Murdoch Hall and support of MRC's concerts as part of the Melbourne International Jazz Festival at our venue.

Art Series Hotel Group

Art Series Hotels value the importance of the arts by combining their distinctive 5-star accommodation with the unique experience of 'living with art'. To ensure that international and interstate artists enjoy their performing experience in Melbourne, MRC is thankful to have the support of Art Series and their generous hospitality at The Olsen, The Cullen and The Blackman hotels.

Yarra Yering, Bang & Olufsen and JC Decaux

Yarra Yering continue to support us in providing premium wine for all MRC hospitality. Bang & Olufsen support us by providing state-of-the-art monitors and audio equipment in major MRC public areas. As our media partner, JCDecaux provides us with significant outdoor post exposure.

PRINCIPAL GOVERNMENT PARTNER



PRINCIPAL PARTNER



INTERNATIONAL AIRLINE PARTNER



HOTEL PARTNER



OUR PARTNERS



"WHAT AN EXPERIENCE TO PLAY IN THIS MAGNIFICENT HALL ON THE EVE OF MY 80TH BIRTHDAY"

Ronald Farren-Price (piano)



OUR SPONSORS & KEY DONORS

(CONTINUED)

Dame Elisabeth Murdoch, Jim Cousins, Governor and Mrs de Kretser



FUNDRAISING

Great support of Melbourne Recital Centre has been shown by many individuals, trusts and foundations, to whom we are most grateful. We rely on financial support provided by donors to fund programming activities at MRC. These include music education activities, children's concerts and workshops, seminars, small commissions, curatorial activity and performances by young and emerging artists and ensembles. We would like to take this opportunity to thank our kind supporters. Philanthropic assistance has significantly contributed to the success of our second year of operations.

NAME A SPACE

In December 2009, MRC received a significant donation from the Robert Salzer Foundation for the naming of one of our many sought-after function spaces. We are thankful to the foundation for the 'Salzer Suite' and endeavour to pay tribute to the celebrated individual it was named after through ongoing recognition. We also received a generous donation from the Helen McPherson Smith Trust to name the EMH's principal backstage dressing room, which is frequently occupied by international and local artists. We are indebted to HMS Nominees Limited and are honoured to be associated with Helen McPherson Smith's legacy to all Victorians.

GREAT ROMANTICS COMPETITION

In June 2010, MRC introduced the Great Romantics Competition, dedicated to musicians passionate about Chopin, Liszt and Schumann. The 'Dame Elisabeth Murdoch Great Romantics Prize', of \$8000 and an Encouragement Award of \$2000 were kindly donated to the centre.

MRC would like to thank the Kantor family, notably Ms Julie Kantor, for contributing the 2010 first place prize money and providing its namesake, as well as Mr Harold Mitchell AC and Dr Richard Mills AM for contributing to the 2010 Encouragement Award and future competition prize monies. Without the support of ongoing donors, music competitions such as these would not be possible.

SHARE THE MUSIC!

In April 2010, a new fundraising program was introduced that reaches out to members of our wider community. Our aim was to start an exciting new initiative called *Share the Music*, to raise money for disadvantaged children between 4 - 13 years of age so they can attend a musical performance at our venue. Every dollar raised went towards underwriting the cost of tickets and travel for these children and their carers. For many, it was their first time seeing a performance, and for some, their first time in a concert hall. We would like to thank Footscray Community Arts Centre for assisting with the program.

Since the initiative, \$17,440 has been raised by 97 generous individuals, contributing to the success of this new initiative.

We received such a positive response from donors that we are now inviting more children into MRC in September for *The Snowman* with Orchestra Victoria. Additionally, we are working with Regional Arts Victoria to provide students in regional areas the opportunity to attend *Shifting Sands* by TaikOz, in September. It is the generosity of donors that enable these children to enjoy a special and memorable experience, and with continuing support, we can sustain this as a long term program that will have a direct positive impact on these young lives.

QUICK CART DONATIONS... EVERY BIT HELPS!

At MRC, all donations received alongside ticket purchases are important to us. We value and appreciate the altruistic impulse of our ticket buyers, and we would like to thank them, as well as our MRC members, for these contributions.

SUPPORTERS

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

"IN JUST ONE HOUR, WE WERE OFFERED VIVID GLIMPSES INTO THREE ENTIRELY DIFFERENT CULTURES...ALL THREE PERFORMERS EMBRACED THE INTIMACY OF THE SETTING, CHATTING TO THE AUDIENCE BETWEEN SONGS AND REVEALING...THAT PLAYING MUSIC IS NOT JUST WHAT THEY DO, BUT AN INTRINSIC PART OF WHO THEY ARE"

(Music Deli Live) *The Age*, 9 December 2009

OUR PEOPLE

PATRON

Dame Elisabeth Murdoch AC DBE

BOARD OF DIRECTORS

Harold Mitchell HM AC
 Jim Cousins AO *Chair*
 (term expired 2 June 2010)
 Mary Waldron *Deputy Chair*
 (Acting Chair from 3 June 2010 onwards)
 Matt Zema *Deputy Chair*
 Bill McHarg
 Julie Kantor
 Richard Mills AM
 Hon Mary Delahunty
 John Higgs
 Tom Bonvino

BOARD COMMITTEES

Governance, Audit and Risk Committee
 Mary Waldron, *Chair*
 Matt Zema
 Mary Delahunty

EXECUTIVE COMMITTEE OF MANAGEMENT

Matt Zema, *Chair*
 Jim Cousins AO
 (term expired 2 June 2010)
 Mary Waldron
 Bill McHarg

MARKETING AND COMMUNICATIONS WORKING GROUP

Mary Delahunty, *Chair*
 Tom Bonvino
 John Higgs
 Bill McHarg

FUNDRAISING AND SPONSORSHIP COMMITTEE

Jim Cousins AO, *Chair*
 (term expired 2 June 2010)
 John Higgs
 Julie Kantor
 Bill McHarg



Manager Visitor Services Beau Vigushin	Manager Programming & Presenter Services Chloe Gestier (Acting)	Manager Corporate Services Joseph Corponi	Manager Marketing & Communications Alan Joyce
Box Office and Front-of-House staff	Programming, venue hire, technical, stage door and facility management staff	Finance, Administration and IT staff	Marketing, Sponsorship and Fundraising staff



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**ARTS
VICTORIA**

