

VICTORIAN ARTS CENTRE TRUST

# Annual Report

## 2019 — 2020



At Arts Centre Melbourne we acknowledge the traditional owners of the land on which we are located, the People of the Kulin Nation, and pay our respects to elders, past, present and future.

The Victorian Arts Centre Trust (the "Trust"), trading as "Arts Centre Melbourne", is a statutory authority of the Creative Industries portfolio, which is administered by Creative Victoria, a division of the Department of Jobs, Precincts and Regions.

The Trustees are appointed by the Governor in Council on recommendation of the Minister for Creative Industries.

The Trust's core purpose is to enrich the lives of Victorians – culturally, educationally, socially and economically (*Victorian Arts Centre Act 1979*, s.5(2)). This purpose drives our overarching Strategic Goal to enhance the creativity of Victoria.

For further detail on the Trust's role refer to page 72.

## RESPONSIBLE BODY'S DECLARATION

In accordance with the Financial Management Act 1994, I am pleased to present the Victorian Arts Centre Trust's Annual Report for the year ending 30 June 2020.



**Ian Carson AM**

President

Victorian Arts Centre Trust

## ABBREVIATIONS USED IN THIS REPORT

"F2020" refers to the 2019–20 Financial Year (the reporting year covered by this report). Other reporting years are indicated by a year preceded by "F", for example "F2016" refers to the 2015–16 Financial Year.

### Cover images:

Across a broad range of our stakeholders we have all been impacted by COVID-19 and the now familiar video meeting. Image references page 154-155.

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The impact of the coronavirus (COVID-19) pandemic and the forced closure of Arts Centre Melbourne has been addressed in this document with a special COVID-19 Report of Operations beginning on page 14.

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# About us

## ARTS CENTRE MELBOURNE

At Arts Centre Melbourne, we bring people together for remarkable experiences. And F2020 has been one of the most rewarding and certainly the most challenging to date.

For the first time since we opened our doors in 1982, on 16 March 2020 we took the decision to close our venues to the public, as a consequence of the coronavirus (COVID-19) pandemic and the emergency public health measures in place in Victoria. The closure of our venues has required us to work very differently in the past few months including moving to the remote delivery of performance experiences to our audiences. At the time of writing, we are working hard on plans for the re-opening of our spaces and venues and how we continue to bring remarkable experiences to Victorians despite the ongoing challenges posed by the pandemic.

In the past year, up until the closure, we staged 1,365 performances and public events and welcomed 2.05 million people through our doors. During the closure period, from 16 March to 30 June there were 72 online events generated through the *Together With You* program which reached 503,543 people.

As a significant cultural and architectural landmark sitting at the gateway to the Melbourne Arts Precinct, we have showcased the best of Australian and international performing arts to millions of Victorians, national and international visitors for almost 40 years.

We are proudly the home of our flagship Resident Companies – The Australian Ballet, Melbourne Symphony Orchestra, Melbourne Theatre Company and Opera Australia – and a

range of other presenters who collectively bring our stages and spaces to life. Through these works, together with our own program of performances, events and activities, we offer diverse audiences a distinctly multidimensional approach to participation, education and entertainment.

On our world-renowned stages, in communities across Victoria, online and through outreach programming, our connection to individuals, families and communities traverses generations, and transcends cultural and geographical divides.

Everyone is welcome, and we devise programs and projects that enable our visitors and audiences to experience the arts, both as spectator and creator. Our commitment to participation and education are central to our work, enabling us to inspire a new generation of creatives and makers.

Underpinning everything we do are our four values: Leadership, Creativity, Care More and Community.

The Victorian Government's vision for Melbourne is to advance its position as an internationally recognised cultural and creative destination. The government's commitment to transforming the Melbourne Arts Precinct into a thriving, connected creative and civic space will be crucial to achieving this. As a publicly owned cultural agency Arts Centre Melbourne is committed to realising this vision, which will guide our focus over the coming years through the Reimagining Arts Centre Melbourne and broader Melbourne Arts Precinct Transformation redevelopment projects. This project commences in September 2020 with the closure of the State Theatre for the replacement of the flying system.



Arts Centre Melbourne from Princes Bridge.  
Photo credit: Mark Gambino.

# OUR STRATEGIC FRAMEWORK

Arts Centre Melbourne's Culture Statement, *The Role You Play*, outlines our Vision, Purpose, Values and Strategic Priorities. It is at the centre of our organisational culture and strategy and will continue to be so throughout Reimagining Arts Centre Melbourne.

## OUR VISION

Arts Centre Melbourne enriches the cultural, educational, social and economic lives of Victorians by bringing people together for remarkable experiences. By 2027 we will have reimagined Arts Centre Melbourne – physically, creatively and organisationally.

## OUR PURPOSE

*Create, Connect, Enrich.*

What we do makes a difference:

- We make Victoria more creative and vibrant.
- We make the arts more welcoming and accessible.
- We present works of local, national and international significance to engage, inspire and challenge our audiences.
- We are the Victorian home for some of Australia's leading performing arts companies.
- We bring families and communities together across generations and cultural divides.
- We inspire curious minds of all ages through innovative and contemporary arts practice.
- We preserve the legacy of the Australian Performing Arts Collection as we continue building it.
- We leverage our unique position in the industry, providing leadership within the creative and cultural sector.

## OUR VALUES

These values have guided us for many years, and have stood the test of COVID-19, guiding and framing all of our activities during this time.

### Leadership

*Courage and conviction*

- We work with courage and conviction to achieve our collective strategy.
- We are honest and accountable.
- We celebrate success and learn from our mistakes.
- We lead an evolving industry through collaboration and advocacy.

### Community

*Working together*

- We work as an ensemble to connect people of all ages and backgrounds to participate in and experience the wonder of the performing arts.
- We take a positive and proactive approach to communication and knowledge sharing.
- We support our industry to collaborate with each other to learn and grow.
- We foster partnerships and inclusivity with integrity.

### Care More

*A place for everybody*

- We create a safe and secure environment where we respect and look after everybody.
- We work with passion, focus and commitment.
- We look out for one another while we work to a common goal.
- We are "curtain up": always performance-ready.

### Creativity

*A boundless imagination*

- We use our imagination and sense of adventure to stay one idea ahead.
- We are innovative in an evolving cultural environment.
- We are visionary and pioneering.
- We turn performances into events, and events into memorable stories.

## OUR STRATEGIC PRIORITIES

Our Strategic Priorities, outlined in our *Strategic Plan: Looking to 2027*, are the five most important things we are focused on to ensure we Earn the Encore in everything we do. Underpinning these five Strategic Priorities are the activities Arts Centre Melbourne delivers to be Remarkable Every Day. Without this daily dedication to making Arts Centre Melbourne remarkable, we would not have our thriving stages, brilliant programs or happy visitors.

### People (page 42)

People are the lifeblood of our creativity and capability. The delivery of our strategy depends on attracting the best available team and collaborators. We will be a place where the very best in the industry aspire to work and collaborate.

### Performing Arts (page 45)

Passion for the performing arts is one of the foundations of our success that remains critical to who we are today and tomorrow. We will be a contemporary and relevant home for the performing arts that serves the whole of Victoria, including the outer metro and regional community.

### Customer Focused (page 59)

Arts Centre Melbourne and the Melbourne Arts Precinct belongs to all Victorians and our welcome must continue to be inclusive of our evolving community. We will be a place where everyone feels welcome and can have remarkable experiences.

### Custodianship (page 63)

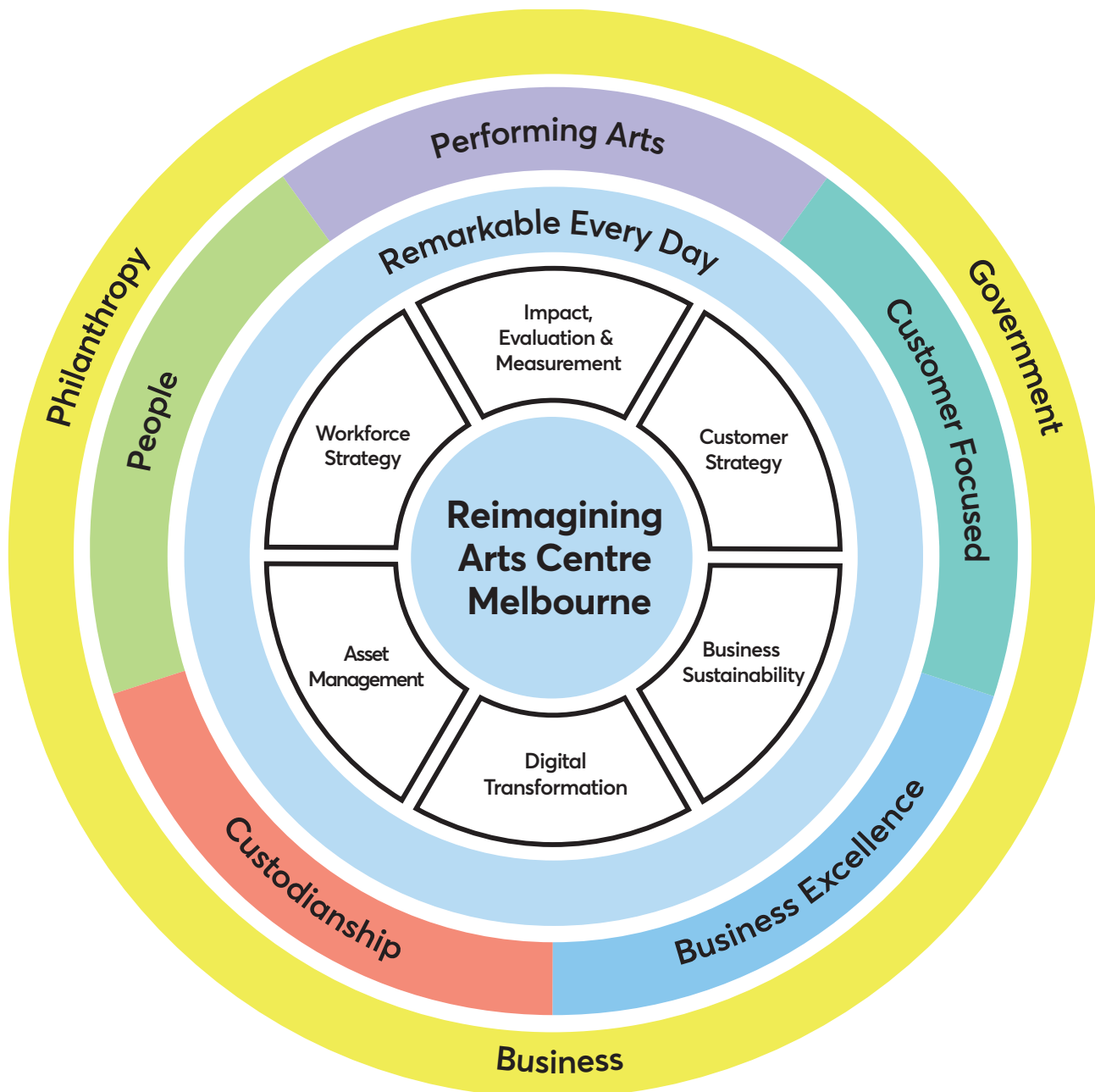
Melbourne aspires to be a global creative city and must leverage its assets and invest in connected and contemporary cultural infrastructure. We will be part of a connected precinct that treasures the past and creates new stories.

### Business Excellence (page 68)

Through Business Excellence we will become a stronger and more resilient institution that generates greater value for the Victorian community and the interconnected creative industries. We will continue to be a value-for-money state asset that supports the Victorian Government to achieve its goals.

# KEY INITIATIVES AND PROJECTS

## ARTS CENTRE MELBOURNE CORPORATE PLAN (PRE MARCH 2020)



## FOCUS AND OUTCOMES IN F2020

Up until the closure brought on by the coronavirus (COVID-19) pandemic our key initiatives and projects during F2020 were driven by our *Corporate Plan F2020 – F2022* and focused on mobilisation and design for Reimagining Arts Centre Melbourne, as well as forward planning to ensure business sustainability during the disruption period and beyond. Necessarily, some of these initiatives and projects have had to be deferred, suspended or adapted following the closure of our venues on 16 March 2020. Details of how we adapted our focus and outcomes for the period from closure to the end of F2020 are included later in this report (pages 7 and 14).

### Reimagining Arts Centre Melbourne

The long-term success and growth of Arts Centre Melbourne relies on the rectification of critical asset maintenance issues and a reimagining of the Theatres Building for a new generation of performance and visitation. Interlinked with this project is the successful delivery of both the Public Realm Transformation and 1 City Road under the Government's Melbourne Arts Precinct Transformation project, as announced by the Premier in June 2018.

The outcomes to the organisation articulated in the Reimagining Arts Centre Melbourne Business Case are:

- ensuring the long-term sustainability of Arts Centre Melbourne
- improving Victoria's role as an attractor of cultural tourism
- thriving creative industries
- reduction in Arts Centre Melbourne's most significant strategic risk (asset failure).

### Impact, Evaluation and Measurement

In F2020 we embedded the impact, evaluation and measurement framework into our operations and systems to support our Philanthropy and External Engagement teams in generating investment to support delivery of our strategic projects and programming vision. The framework also provides additional business intelligence to inform our program design and facilitate and enhance organisational collaboration, planning and allocation of resources to areas of strategic priority.

### Customer Strategy

Ensuring that we have long-term engagement with and deliver consistently remarkable experiences to our customers is vital as we physically transform and reimagine Arts Centre Melbourne to a public venue that is more accessible and inclusive for future visitors.

A Customer Strategy is in the process of being developed to show how we plan to transform Arts Centre Melbourne to have a truly customer-centric culture and be the perfect host. This includes how we place the customer first in our decision making and drive integrated value through all touchpoints of the customer journey.

This strategy will also guide us in an organisation-wide approach to:

- customer engagement, including the role of brand and content to engage diverse communities and stakeholders, and building awareness of our philanthropic case for support
- customer insights framework to really understand and analyse customer behaviour and inform future thinking
- empowering and enabling our team to think and act in the best interests of the customer
- the development of new customer products and services to exceed expectations at each touchpoint.

This will now be viewed through a post COVID-19 lens.

### Workforce Strategy

Our Workforce Strategy embraces new trends in technology, processes, skills and ways of thinking right across the organisation to allow us to create remarkable experiences and to prepare us for the significant transformation that Reimagining will bring.

### Asset Management

Arts Centre Melbourne's assets – the Theatres, Hamer Hall, Sidney Myer Music Bowl, the Australian Performing Arts Collection and Public Art Collection - need to be appropriately managed to ensure they support our service delivery objectives. It is therefore vital that Arts Centre Melbourne has appropriate systems and processes to support sound asset management decision making.

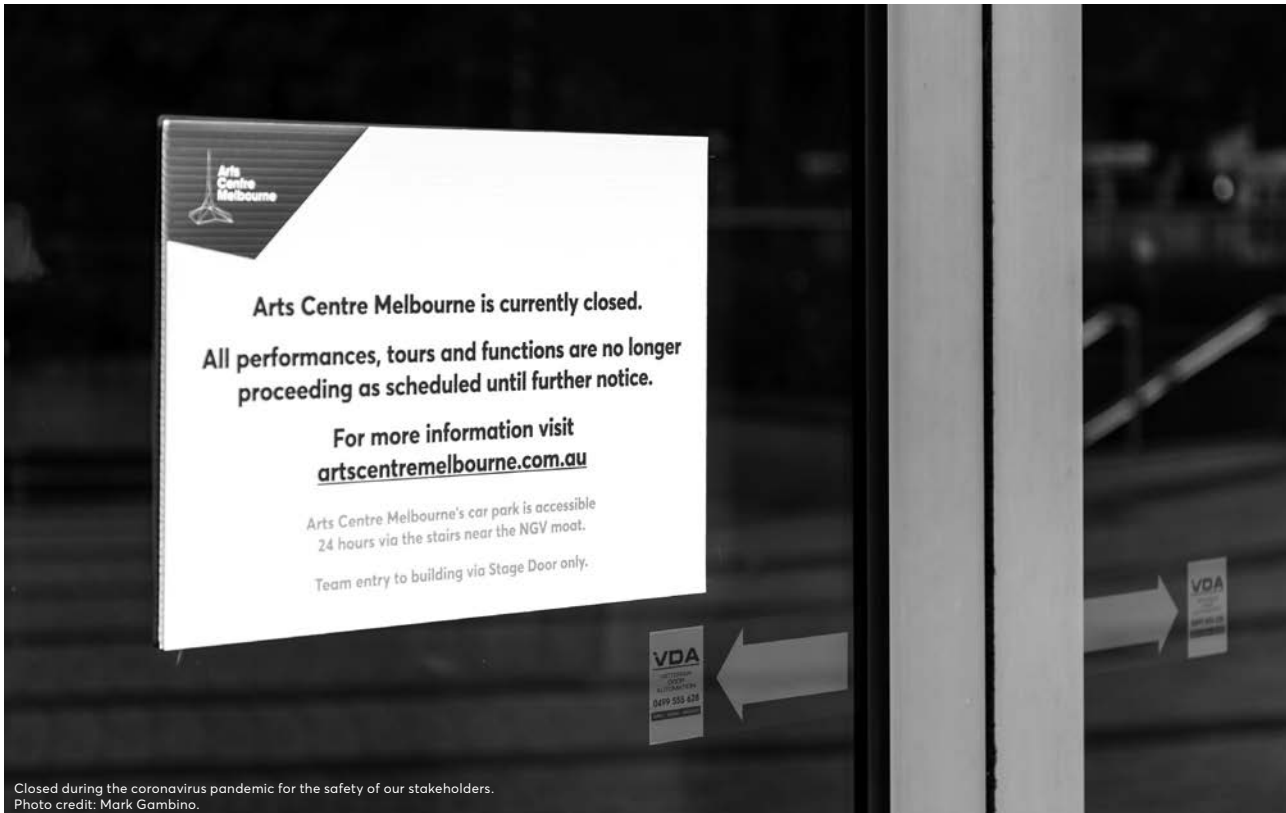
There is a strong organisational focus on implementing the mandatory requirements of the Asset Management Accountability Framework (AMAF). There remains a substantial backlog of critical facilities maintenance and it will not be possible to achieve the required service delivery levels until such time as Reimagining can return Arts Centre Melbourne's assets and equipment to the level of service required for and expected by our visitors and users.

In F2020 Arts Centre Melbourne focussed on implementing localised critical facilities asset renewal works and addressing deficiencies identified through AMAF, as well as delivering on collection management and preservation priorities for the Australian Performing Arts Collection.

### Business Sustainability

Following the financially challenging period of F2012 – F2013, Arts Centre Melbourne successfully rebuilt the business and delivered six successive years of surplus (before depreciation) – driven by growth in venue utilisation, careful cost management, business improvements and ongoing Victorian Government support. Prior to closure as a result of COVID-19, F2020 was on track to deliver a breakeven result before depreciation.

Our focus in F2020 continued to be around investment in business initiatives for future return and systems that will drive efficiencies and this work will continue up to F2022. The level of project activity this is driving across the organisation demands a more robust portfolio management approach and this was a key deliverable in F2020.



The closure of Arts Centre Melbourne on 16 March 2020 due to COVID-19, and the subsequent loss of commercial revenues, has seen Arts Centre Melbourne deliver a deficit result, as shown in the Financial Statements.

The crisis support provided by the Victorian Government has allowed Arts Centre Melbourne to continue operations and maintain employment through this crisis.

The ongoing closure, and inability for Arts Centre Melbourne to operate at regular levels until social distancing is no longer required, means the continuing support and commitment of the government is critical to the Centre's ability to operate as a going concern.

In addition to the COVID-19 impacts, detailed work has been undertaken to analyse the financial impact of disruption during Reimagining (commencing with the closure of the State Theatre in September 2020) and ensure business sustainability as each stage of the project is complete. This work will continue throughout the project including supporting value management as required through the pandemic

We continue to work closely with Creative Victoria to ensure funding supports delivery of a sustainable Arts Centre Melbourne alongside our own initiatives, particularly during the COVID-19 recovery period.

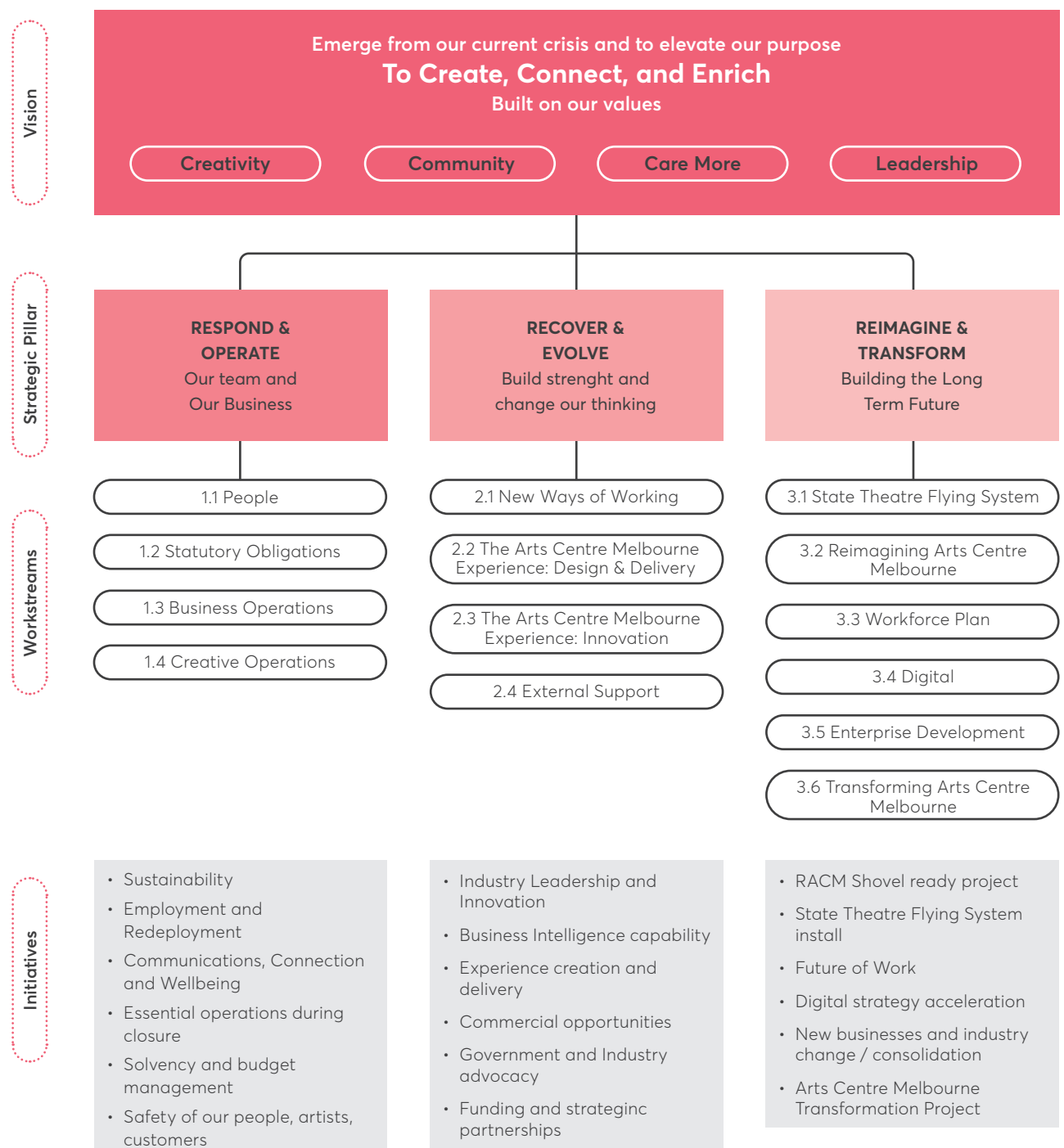
### Digital Transformation

Following completion of the Digital Strategy in collaboration with our Innovation Partner PwC, we commenced actioning priority outcomes in F2019 with a focus on improving foundational elements of the Strategy. A key priority in this work is to provide Arts Centre Melbourne team members with the systems and processes they need to keep delivering the Remarkable Every Day.

F2020 saw the continued upgrades of fixed and mobile telephony platforms, internet services, website architecture, cloud email platform, collaboration tools, and server infrastructure, along with additional focus on operational initiatives from the Digital Strategy. This included implementing an Information Management Strategy to allow us to collect, store, protect and access the right information effectively and efficiently and expand our business intelligence capability.

## ARTS CENTRE MELBOURNE INTERIM CORPORATE PLAN 2021

Recognising that organisational agility will be the key to success in these rapidly changing times, Arts Centre Melbourne has developed a plan for F2021 that enables us to respond quickly to the current crisis, establishing and de-establishing work streams across the business as required. This method of working will enable us to work at a faster pace, while focusing our energies on where we, as both a collective and as individuals, will have the most impact. It also gives us the opportunity to encourage new collaborations and methods of working, and to question existing projects and operations. The plan below outlines the three new strategic pillars that have been introduced (Respond & Operate, Recover & Evolve and Reimagine & Transform), what each area of focus is, and how success will be achieved.



## CONTRIBUTION TO GOVERNMENT POLICY

In F2020 we actively contributed to the Victorian Government's *Creative State* Action Areas:

- *Action Area 1 – Backing creative talent:* with support from our Sector Development Fund, through our commitment to present and develop more culturally diverse and Indigenous arts programming and creative developments, and supporting talent development through our Registered Training Organisation and mentoring relationships. Examples include *Big World, Up Close* and the *Away From Home* program.
- *Action Area 2 – Strengthening the creative industries ecosystem:* through investment in new work development by the small-to-medium and independent sector, knowledge sharing through the Arts Wellbeing Collective, *Know The Line* and *Your Choice* initiatives, and technical capacity building through our Registered Training Organisation.
- *Action Area 3 – Delivering wider economic and social impacts:* through planning for Reimagining Arts Centre Melbourne, long-term social impact projects in The Channel like *Dig Deep* and *Sisters on the Mic*, our focus on building the visitor economy, fostering opportunities for cultural diplomacy and providing targeted cultural offerings for the evolving Culturally and Linguistically Diverse (CALD) community.

- *Action Area 4 – Increasing participation and access:* through large-scale public participation projects such as *A Mile in My Shoes*, access initiatives like the First Call Fund, innovation in inclusionary programming, relaxed performances, audio description, AUSLAN interpretation, the introduction and integration of *Changing Places* at Hamer Hall, our audience development program *tixatsix*, regional offerings of the Arts Wellbeing Collective, and the Registered Training Organisation regional training offering *Tech Connect*.
- *Action Area 5 – Building international engagement:* through a long-term investment in artistic partnerships and international government and business relationships with Asia and a commitment to attracting more international visitors through our tourism approach. This year, Arts Centre Melbourne was also the proud host of the Australia-Singapore Arts Group annual forum, playing host to expert delegates from both countries, fostering ongoing relationships and project outcomes.

Our F2020 activities also supported a range of government policy initiatives beyond *Creative State*. The major contributions for F2020 will be continuing activities and initiatives for F2021 as detailed below.



Dig Deep Portraits.  
Photo credit: Jason Lau.

## EXPECTATIONS FOR F2021

In June 2018, the Premier of Victoria, the Hon. Daniel Andrews MP, announced a transformation of the Melbourne Arts Precinct. The program will transform the Southbank area, reimagine existing facilities and create new amenities for visitors, artists and the community.

Following the Premier's announcement, the program of works commenced immediately on this ambitious, long-term project. The existing program of works for critical asset replacement will continue and be dovetailed into the larger project where appropriate.

This will dramatically expand the focus of Arts Centre Melbourne, its Trustees, and its Executive and Leadership teams.

We have begun viewing the business in three territories:

- Reimagining Arts Centre Melbourne (our big strategic vision).
- Preparing the Business for the Future (transforming it).
- Remarkable Every Day (our "business as usual" for delivering on the *Victorian Arts Centre Act 1979*).

Flowing directly from the strategy we set ourselves in 2020 or 2027, our focus includes the components of the Reimagining Arts Centre Melbourne project (Theatres Building, Public Realm, 1 City Road and the associated philanthropic Capital Campaign) as well as Preparing the Business for the Future

(including digital and customer experience transformation) and Remarkable Every Day: a vibrant program of performing arts, participation and inclusion, support to our Resident Companies and hirers, an engaging customer experience and the safe operations of our facilities.

Critical asset maintenance will continue, but planning and reactive maintenance must be viewed through a new lens as the risk of business disruption from failure of ageing assets and infrastructure remains high. The learning and development of our people will continue, but again this must be viewed through the lens of redevelopment – what skills we need to deliver Reimagining Arts Centre Melbourne and what skills we must retain and develop to both run the business through a period of disruption and prepare for a new era post-completion.

It is an exciting time but a complex exercise and F2020 is a continuation of the groundwork being laid for the next 10 years. Critical to our success is government support and the integration of our philanthropic, government and business partnerships across all parts of the organisation, and each of our five Strategic Priorities. This is even more important in the context of COVID-19.



Reimagining Arts Centre Melbourne, public realm.  
Artist Impression.

## CONTRIBUTION TO GOVERNMENT POLICY

In addition to our ongoing commitment to *Creative State*, in F2021 our planned contribution to government policy includes continued focus on the fostering and development of the following initiatives:

- The Australian Music Vault, the planned Australian Performing Arts Gallery, our exclusive presentations and our broader Tourism Strategy to support the Visitor Economy Strategy.
- Asia TOPA supporting the delivery of the objectives of the China Strategy, India Strategy and ASEAN more broadly, as well as creating a platform for cultural diplomacy opportunities, supporting international trade and investment and creating engagement opportunities for international students.
- Arts Wellbeing Collective supporting the WorkSafe Victoria mental health initiative and the Victorian Government Public Service Mental Health and Wellbeing Charter.
- Supporting the objectives of Education State through our Creative Learning Framework, including the Australian Music Vault Creative Learning Program.
- Participation and access programs, our Registered Training Organisation's regional training offer and broadcast and digital technology, which support government's skills, training and jobs agenda, and priorities in regional Victoria.

- Supporting access and inclusion objectives through relaxed performances, audio description, AUSLAN interpretation and our Hamer Hall Changing Places facility.
- Supporting the government's LGBTIQ+ equality agenda by ensuring our workplaces and public spaces are safe and inclusive, reflecting the government's commitment to remove discrimination from all laws, services and society.
- Aligning our Impact, Evaluation and Measurement Framework to the *Victorian Arts Centre Act 1979*, *Creative State* and broader government policy objectives and continuing to measure and report our social, cultural, educational and economic impact.
- We adhere to the principles of the *Know the Line* campaign, reflecting Arts Centre Melbourne as an organisation committed to creating a safe and secure environment for everybody – those within our teams and those who enter our doors – in which we respect and look after one another, regardless of our backgrounds and beliefs.



Australian Music Vault Hip Hop Forum.  
Photo credit: Ari Hunter.



# President's Report

My first full year as President of the Victorian Arts Centre Trust has seen highs and extreme lows of unique proportions.

The impacts of the coronavirus (COVID-19) pandemic have reflected heavily on the people and organisation, testing its character and values to the highest degree.

While the issues associated with the unprecedented closure have been severe, the leadership shown by the organisation has demonstrated to my fellow Trustees and me the full and positive strength and personality of Arts Centre Melbourne.

While there is still a long road ahead to full recovery, I am confident that the future of the organisation is sound as it evolves a new model fit for purpose for the post pandemic community.

As President of the Trust I acknowledge the support we have received from the Victorian Government during these trying times. The Premier, the Treasurer and the Minister for Creative Industries as well as Creative Victoria have worked tirelessly to support our survival strategy under extremely complex circumstances. I thank them for their continued faith in our approach to the pandemic issues, which have been felt widely and deeply. This support will be critical for our survival and contribution in coming years and Arts Centre Melbourne is placing reliance upon Government's committed support to allow its financial statements to be prepared on a going concern basis.

The leadership of the organisation, led by Chief Executive Officer Claire Spencer AM and her expert and talented team, has provided exemplary standards which have helped continue the reputation of Arts Centre Melbourne across all our stakeholder groups.

We are indebted also to the continued support of our Partners who have worked alongside the Leadership team to help secure the best possible outcomes for recovery.

We came to understand early the full impact a blanket closure of our operations would have on the sustainability of the organisation. The concerted effort to maintain the best possible outcomes for all stakeholders is central to our mission as we seek to slowly emerge from the cloud and impacts of COVID-19.

The Trust wholeheartedly endorses the plan to shape the organisation in positive new directions and to seize the opportunities to support and deliver an Arts Centre Melbourne for the coming decades.

Looking back over the first part of the year, it has been heartening to recall so many important milestones which were reached during more usual times.

The continued planning and negotiation around the Reimagining of the Melbourne Arts Precinct; the legendary generosity of Arts Centre Melbourne supporters, culminating in a wonderful fund-raising campaign at the Ovation Gala; the powerful collaborations with the creative industry through the relationships with Resident Companies and presenters from all genres of the performing arts, collaboration which across much of our industry culminated in the successful return of the Asia TOPA festival; and on-going improvements to business processes which provide the glue for the organisation's successes.

I acknowledge the dedication of my fellow Trustees whose teamwork helps make my role as pilot as smooth as possible. During the year we welcomed new Trustees Greta Bradman and Leigh Johns OAM, both of whom have brought important new expertise to the Trust, expertise which is already being felt. I acknowledge and thank Warwick Bray who completed his term during the year following several years of insightful contributions to the Trust and Arts Centre Melbourne.

I thank the Arts Centre Melbourne Foundation under the strong leadership of Chair Andrew Myer AM for the important work they continue to do, and pay tribute to our caring and generous donors for their unwavering support in good times and bad. You continue to play a key role in helping Arts Centre Melbourne deliver on our purpose to Create, Connect and Enrich the people of Victoria. Thank you.

As always, I reiterate the dedication of Chief Executive Officer Claire Spencer AM, and I congratulate her on receiving recognition in the Australia Day Honours. Her abilities continue to demonstrate outstanding leadership alongside a true passion for her people, a powerful virtue in times of crisis. I thank everyone in the Victorian arts community for your care and mutual support in these difficult times.

**Ian Carson AM**  
President  
Victorian Arts Centre Trust



# Chief Executive Officer's Report

Unquestionably, this has been a year like no other for Arts Centre Melbourne. At the end of an otherwise extremely successful nine months of creative programming, collaboration and artistic leadership the impact of the COVID-19 coronavirus has turned the organisation upside-down.

For the first time in Arts Centre Melbourne's history the doors were closed on 16 March and remained so well into F2021. This critical step was made to reinforce that the health and safety of all Arts Centre Melbourne team members, our performing companies and artists, audiences and contractors alike was a priority.

Key to the ongoing communication and care through the closure was the creation of a Critical Response team and continuous close contact with the Victorian Government. This helped formulate the approach to the rapidly changing financial status of Arts Centre Melbourne and its operations and future viability. How this was developed is outlined in a special COVID-19 section elsewhere in this Report of Operations. See page 14.

Despite the closure, as a large but somewhat agile organisation Arts Centre Melbourne quickly developed a strong approach to a whole new range of creative programs, delivered online. These programs - sharing archival digital material or creating new work - enabled connection with existing and new audiences. The ability to create such programs through the online medium has helped shape countless future opportunities for exciting programming beyond COVID-19.

The response from the Arts Centre Melbourne team to the COVID-19 challenge has been remarkable; setting new parameters for our future. I acknowledge their patience and understanding during really stressful times. The journey has not been smooth, and it continues.

While the impact of COVID-19 has been considerable for presenters and artists who suddenly had nowhere to perform, it is important in this document to reflect on the great success stories from the first nine months of the year.

We continue to work closely with our Resident Companies (Melbourne Symphony Orchestra, Opera Australia, The Australian Ballet and Melbourne Theatre Company) and major presenter companies (Bangarra Dance Theatre, Bell Shakespeare and Gordon Frost Organisation) to ensure that alongside our own programs, those of the commercial presenters and our Festival partners; diversity remains the hallmark of the performance program on our stages.

We were saddened midway through the year by the closure of The Production Company, after many wonderful seasons at Arts Centre Melbourne and thank them for the opportunities they have provided so many artists to help them achieve their dreams.

We were mindful of the imminent impact of works around the replacement of the State Theatre Fly System would have on companies who regularly use this popular venue. Lengthy discussions were held with Opera Australia, The Australian Ballet and Melbourne Festival to communicate challenges during a scheduled 6-month closure of the venue in F2021.

Highlights during the year include:

- *Chicago*, in partnership with Gordon Frost Organisation, which enjoyed a successful summer season in the State Theatre, supported by a lively themed atmosphere created around the food and beverage opportunities at The Barre;
- *A Mile in My Shoes*, the latest in the annual Betty Amsden Participation Program, which this year connected visitors to the stories of residents and migrants;
- *Supersense*, our festival of the ecstatic, which once again invited audiences to wander the backstage labyrinthine spaces to experience contemporary music up close and personal, or to hear great international acts on stage
- *Anthem*, a major new work by leading Australian writers Andrew Bovell, Christos Tsiolkas, Melissa Reeves, Patricia Cornelius and composer Irine Vela commissioned in 2017.
- Hosting Live Performance Australia's prestigious 2019 Helpmann Awards for the first time in Victoria since 2001.

## **Australian Music Vault**

Reinforcing the important connection to contemporary music life, the Australian Music Vault continued to play an important role in connecting with audiences of all ages and walks of life. Prior to closure as a result of COVID-19, nearly 450,000 people visited the exhibition, taking in changing displays through the year, including more than 23 new artist stories. Beyond a visit to the space, connections to content were explored in many ways, including through the Australian Music Vault website, The Channel, the Creative Learning Program, Melbourne Music Week, Melbourne Writers Festival and a popular social media channel.

### **Arts Wellbeing Collective**

The Arts Wellbeing Collective is an Arts Centre Melbourne initiative that comprises a consortium of arts and cultural organisations who work together to promote positive mental health and wellbeing in the performing arts. It continues to grow and now embraces more than 350 member organisations. The reputation of the Arts Wellbeing Collective, its reach and ability to respond, stood it in good stead during the community impacts of the summer bushfires and the coronavirus (COVID-19) pandemic, reflected in the success of major philanthropic campaigns designed to support those in need.

### **Asia TOPA**

A successful return of Asia TOPA, our triennial festival connecting artists and organisations to the Asia Pacific region, this year attracted 926,146 attendances at 351 performances and events, with 65,968 ticket sales. The triumphant second festival provided further impetus for our creative connections to the artists and organisations from the Asia Pacific region. Considerable planning was given to the successful return of the festival, including many projects which had begun their life during the interim years following the inaugural Asia TOPA in 2017. Despite concerns around the impending arrival of the coronavirus (COVID-19) pandemic, the spirit of Asia TOPA won through. A full report is on page 48.

### **New works**

Working in collaboration with independent companies, Arts Centre Melbourne continues to support the creative development of new works, acting as both producer and investor. We can only achieve this through partnership with individual donors, trusts and foundations; enabling creative ideas to evolve and bringing artists and audiences together. We thank these partners for their continued passion. Without such support these new works would not have the chance to emerge and begin their journey from page to stage.

### **Partnerships**

Collaboration with our partners helps us extend our reach into the community, beyond our performance venues.

Sharing our values, passion for the performing arts and vision to enrich the lives of all Victorians, our partners provide a strong foundation to our activities. This reinforces our wider community contribution, allowing us to make a difference to arts and culture through the themes of innovation, wellbeing, city shaping, diversity and inclusion, heritage and collections, and learning.

We acknowledge the contribution of our partners PwC, Singapore Airlines, MINI Australia, JCDecaux, MLC Life Insurance and Mantra Southbank and our industry alliances with University of Melbourne, and our Australian Music Vault partners APRA AMCOS, ARIA, Spotify, NFSA, CrowdDJ and ABC. We look forward to working closely with these organisations as together we adapt our business post-COVID-19 and on the Reimagining project over the coming years.

### **Support for the industry on key issues**

Arts Centre Melbourne continues to support a range of social awareness campaigns reflecting a changing attitude to zero tolerance of sexual or other forms of harassment throughout the industry.

We continue to take a strong stance through campaigns such as *Know the Line*; which reinforces the need for safe and respectful workplaces and *Your Choice*; a music industry founded initiative that aims to reduce antisocial behaviour at music events.

Further to supporting industry workers now and into the future to ensure best practice in a safe workplace, our role as a Registered Training Organisation continues to deliver nationally accredited qualifications for the live entertainment industry.

We do this through an in-house production traineeship; while a pilot training program, *Tech Connect*, delivered extensive technical training to regional theatres around Victoria.

### **Thanks**

Throughout the year we have continued to work closely with the Victorian Government. We especially acknowledge the continued communication during the challenging COVID-19 closure period and thank them for their support and understanding.

Post COVID-19, Arts Centre Melbourne will be different as it finds its feet and its role in the future. We particularly acknowledge our ongoing work with Development Victoria, Department of Treasury and Finance, Department of Premier and Cabinet and of course Creative Victoria in the Department of Jobs, Precincts and Regions as we continue plans for the Reimagining project and how it will impact the community.

We also acknowledge the support of the Victorian Government, the Australian Government and the City of Melbourne for major projects including Asia TOPA and the Arts Wellbeing Collective. We thank them for their continued support.

Advisory Groups for major projects such as the Australian Music Vault and the Arts Wellbeing Collective continue to provide expert insight for these projects. Both continue as ground-breaking projects for Arts Centre Melbourne and such expertise has been invaluable for their successes. We thank the members of these Advisory Groups for their passion and contribution.

Philanthropic support from individuals, trusts and the business community for Arts Centre Melbourne and our programs has been evident since before we first opened our doors. We thank our donors for their continued passion and interest in what we do.

I would like to acknowledge the work done by Ian Carson AM in his first full year as President of the Victorian Arts Centre Trust and Andrew Myer AM in his role as Chair of the Arts Centre Melbourne Foundation. In no small way, their knowledge and expertise have provided beacons for our future, a confidence and a true passion that always reinforces our important role in Victoria's cultural landscape.

The team at Arts Centre Melbourne has been through an immense period of challenge and they continue to demonstrate a true passion for their work and for the organisation. I thank them for their dedication and belief that the impact of their contribution and enthusiasm for what they do is as important as ever.



**Claire Spencer AM**  
Chief Executive Officer  
Arts Centre Melbourne

## NOT BUSINESS AS USUAL

Without question, the coronavirus (COVID-19) pandemic has had an enormous impact on the Arts Centre Melbourne family and the immediate future of the organisation. It will continue to do so for many months and likely years to come.

In F2020, after nine months of a 'normal' program of activity culminating in the second Asia TOPA festival, our world was turned upside-down. COVID-19 forced us to close our doors and challenged the organisation in every way. The closure had a profound impact on our team and sustainability. Overnight we sent the entire team home, closed the theatres and effectively turned off the taps of performance and income. It was a terrible shock for the whole sector and we were not exempt from that.

We had a choice – to hibernate or to change the way we work and connect with artists and audiences. We chose the latter. We have opened new doors for Arts Centre Melbourne to change the way we work and further develop our leadership role in a culturally rich Victoria devastated by an invisible enemy.

On 13 March an Arts Centre Melbourne crisis team was officially formed as the Prime Minister formally announced the recommendation to close all non-essential gatherings of greater than 500 people. Arts Centre Melbourne closed its doors on 16 March 2020.

During the initial period of closure, the crisis team worked through the key issues associated with increasing restrictions being introduced by the Victorian Government and Chief Health Officer under a State of Emergency. Our attention was centred on maintaining strong crisis communications while managing key impact areas related to safety, financial impact, workforce issues, business continuity, event cancellations and stakeholder management at all levels.

Arts Centre Melbourne's Business Continuity Plan seamlessly kicked into action as the building was vacated and the team commenced working from home.

Priority was also given to reviewing Business Continuity Plans across the organisation, ensuring that upcoming continuity issues were identified and actioned, and that the plans were updated with learnings.

While the traditional ghost lights illuminated our vacated performance spaces, the facilities team took the opportunity to execute important maintenance work inside the building, including repairs to the theatre seating and replacement of worn carpet in public foyer areas.

Mindful of the uncertainty of the future and an exact date for return to normal operation, the crisis team also quickly turned its efforts on planning for recovery. In recognising this, and with the knowledge that Arts Centre Melbourne would be closed at least until the end of June 2020, and probably longer for mainstage events, the Executive and Leadership team repositioned our resourcing and focus through an interim COVID Response and Recovery Plan with three time-relevant Strategic Pillars: Respond & Operate, Recover & Evolve and Reimagining & Transform.

The design phase of our Reimagining Arts Centre Melbourne project – part of the Melbourne Arts Precinct Transformation – was already well underway when the COVID-19 pandemic hit. We are fortunate to have the opportunity to review the

design to date to consider any changes that may be required in response to what we have learned during the pandemic and consider opportunities to introduce measures to support team, artist and visitor confidence.

We are mindful of the important role this project can play in the recovery of the creative sector and the visitor economy.

## PEOPLE

Our COVID-19 Response and Recovery Plan provides clarity to our approach, and the redirection and allocation of our resources during the April to December 2020 period. This Plan put Arts Centre Melbourne in the best position to recover and reopen as soon as it is safe to do so.

The Plan adopted a people-first approach, maintaining connection across the entire team. This proved a vital component of communication to all team members, who received regular updates on the constantly shifting landscape. Similarly, external communication helped ensure presenters and audiences, supporters and contractors were continually kept abreast of the current situation and any relevant changes.

The communication focussed on *The Role You Play*, the Arts Centre Melbourne core leadership capabilities and our values – Leadership, Community, Care More and Creativity - which remained constant throughout.

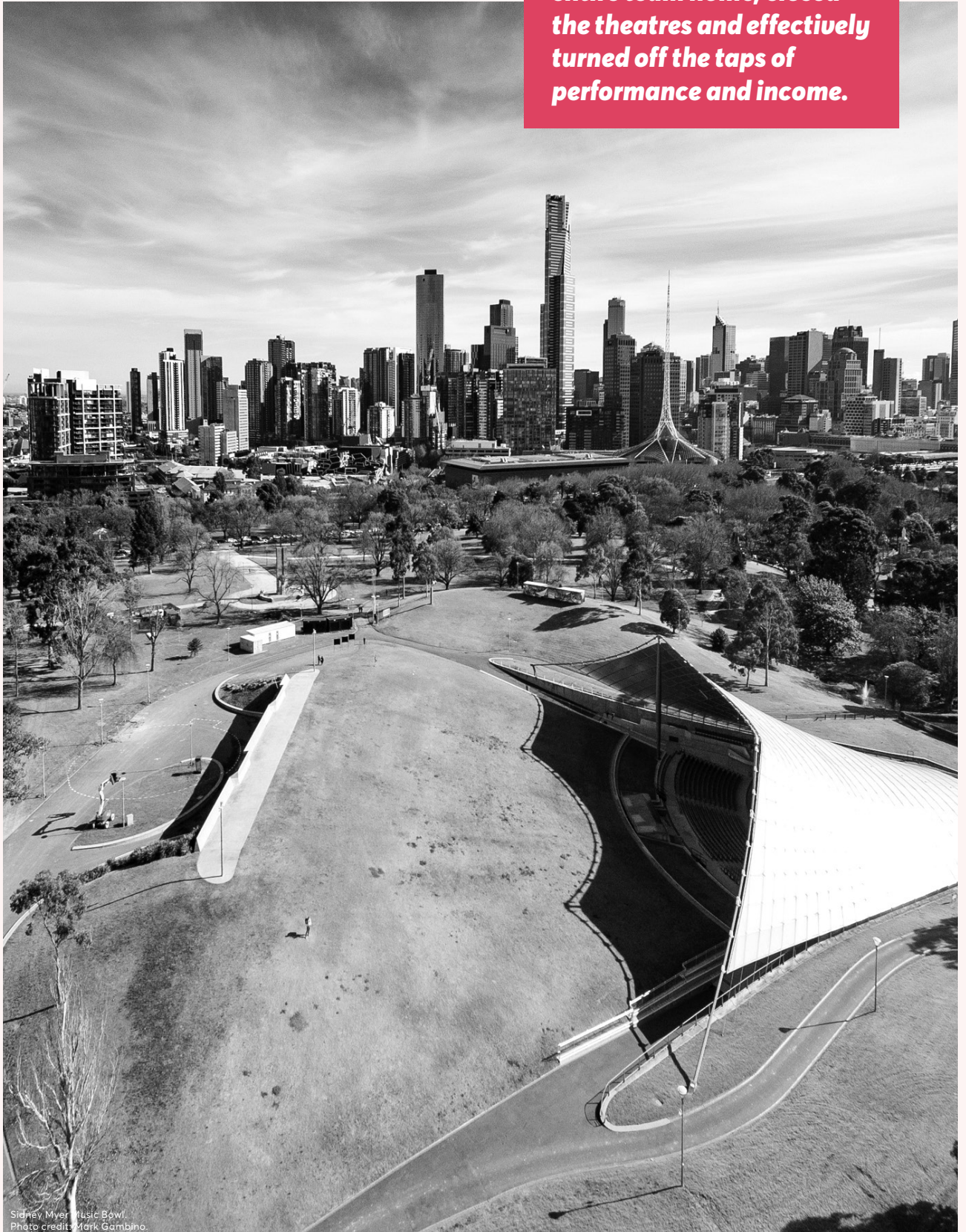
An important component of the plan was Arts Centre Melbourne's continued commitment to providing secure employment wherever possible, though sadly this was not possible for the entire workforce.

People leadership throughout this time proved to be a complex issue which involved employees across a range of categories - full-time, casual and variable time and fixed term contracts.

Arts Centre Melbourne team members were redeployed through the Department of Jobs, Precincts and Regions and the Department of Health and Human Services to support the Victorian Government in surge functions that had arisen as a result of the global pandemic. Arts Centre Melbourne's team members were highly sought after, due to their broad skills sets and people-centric approach to work. Team members were eager to support the State's efforts, opportunities which allowed them to develop new skills and relationships that would ultimately benefit them on their return to Arts Centre Melbourne.

At the time of writing, 72 team members have participated in redeployment activities across the Department of Jobs, Precincts and Regions and the Department of Health and Human Services. Arts Centre Melbourne's team members are comprised of some of the best and brightest customer service experts and project managers in the country, and their transferable skills have been a great asset to the State. Their value has been recognised by the State Government, and our team members have welcomed the opportunity to share their diverse skills sets in a time of crisis.

**Overnight we sent the entire team home, closed the theatres and effectively turned off the taps of performance and income.**



Sidney Myer Music Bowl.  
Photo credits Mark Gambino.

## TEAM MEMBER SURVEY

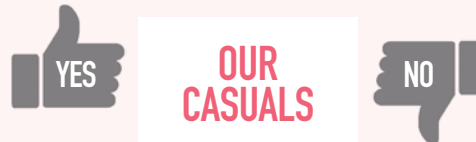
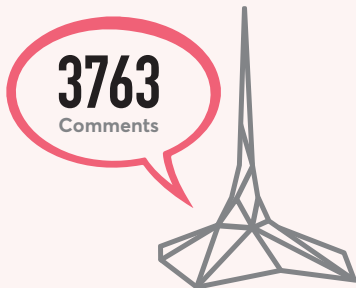
In May, Arts Centre Melbourne launched a survey offering all employees the opportunity to reflect on their experiences of Arts Centre Melbourne's response, support and communications during the COVID-19 shut down. This was an important opportunity to give employees a voice, share reflections and insights. Over a third of Arts Centre Melbourne's employees participated in the survey, providing over 3,700 individual comments. These insights were incredibly valuable as we started to think and manage our way through the re-opening and recovery stages following the crisis. In unknown territory, we were effectively writing the COVID-19 handbook together.

The survey helped gain a deeper understanding of our team's unique experiences during the crisis. It was confidential, anonymous and voluntary, but we were very keen to hear from as many team members as possible, from every area of the organisation.

The survey gave us the opportunity to sensitively understand how the team was feeling, what we could do immediately to provide further support and to assess the effectiveness of our leadership and communications throughout the coronavirus (COVID-19) pandemic.

Some key outcomes are highlighted here.

### PARTICIPATION RATES



### OUR CASUALS

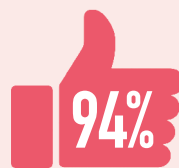


### WHAT ARE WE DOING WELL



**97%**

Claire's leadership during the coronavirus (COVID-19) pandemic has been focused on our people, while seeking the best outcomes for ACM



I have confidence in ACM's response to the coronavirus (COVID-19) pandemic

I am proud of the way ACM has taken a leadership role within the performing arts sector during the coronavirus (COVID-19) pandemic



**90%**

### WHAT WE NEED TO WORK ON



**47%**

ACM's Executive Team, outside of Claire, have been appropriately visible/accessible during the coronavirus (COVID-19) pandemic

I have been genuinely supported in making use of resources to support my wellbeing during COVID-19



**51%**



I have found the ACM support and resources helpful in navigating Centrelink

We were quick to respond to feedback as it came through: setting up additional group pages on Facebook – such as the Arts Centre Melbourne Parents' page; inviting a variety of team members to present at digital All Team meetings; and setting up additional channels in Microsoft Teams.

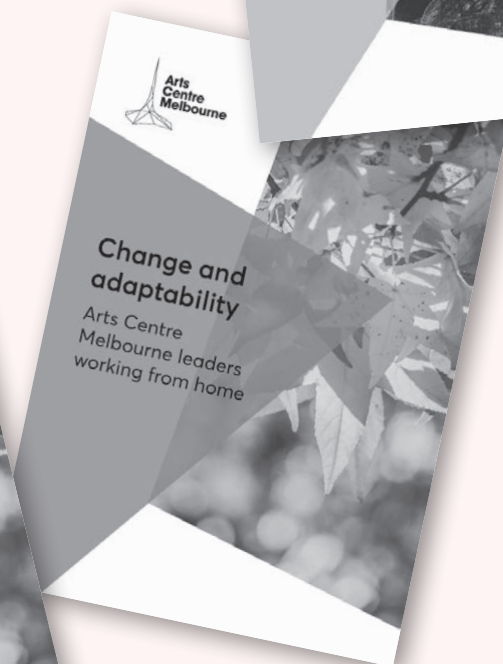
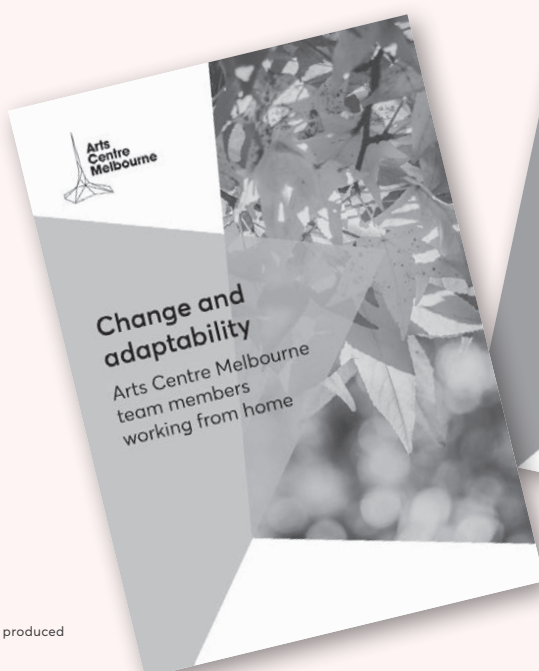
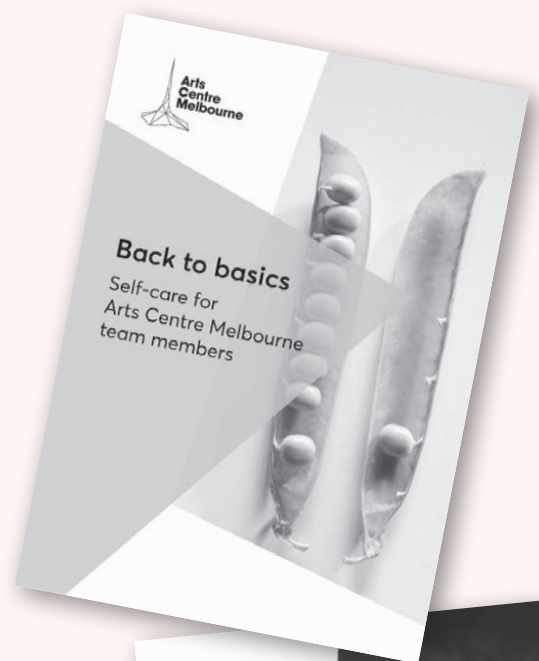
Our team members' insights and reflections have been essential in starting to think and manage our way through the next stage of the crisis.

## TEAM MEMBER GUIDES

Mindful of the pressures associated with a change of work circumstance for everyone impacted by the closure of Arts Centre Melbourne, during March-June 2020 the HR team produced a series of 5 support guides for team members. Each section in the guides linked to one of our core values and across the various titles included: tips and tricks on how to set up a home work space; how to make the most of collaborative tools like Microsoft Teams; how to stay connected and on track and; how to stay well, healthy and happy. The five guides covered:

- working from home: set up
- working from home: positive connections
- change and adaptability
- back to basics: self-care
- forward to better: shaping our future.

The guides were distributed to organisations within our wider cultural organisations' family, including internationally. They quickly became a key resource for our team members and a very well received form of advice and support during difficult times. Sharing our guides even led to a special podcast by our CEO on Data Diaries about leading through a crisis.



Team member guides produced during COVID-19.

## ARTS WELLBEING COLLECTIVE

Exacerbated by the impact of COVID-19 on the performing arts, the Arts Wellbeing Collective has played a vital role in continuing to support the sector and has remained aware of impacts to ensure that responses are tailored to the unique needs that are emerging following COVID-19 closures. The impact of COVID-19 has been reflected in the following statistical data: website visits tripled in the period March/April; eNews subscribes and enquiries doubled; and calls to the Helpline increased by approximately 60%.

## PHILANTHROPY

With the wide scale closure of venues and cancellation of months of performances one of our first responses was to ensure the welfare of artists and arts workers as best we could by encouraging ticket holders and supporters to donate to one of three established industry hardship and wellbeing charities – The Victorian Actors Benevolent Fund, Support Act and the Arts Wellbeing Collective. We continued to partner with these charities on special fundraising events like the Virtual Big Bucket Rattle.

We acknowledge the generosity of Playking Foundation in allowing Arts Centre Melbourne to provide fast turnaround 'new work and professional development' grants to artists connected with the Asia TOPA program who were severely impacted by the coronavirus (COVID-19) pandemic.

It quickly became clear that demand for the services of the Arts Wellbeing Collective would only increase as the impacts of pandemic were felt across the sector, and we launched an Emergency Appeal to fundraise to:

- Help more arts workers have access to the **Support Act Wellbeing Helpline** – a 24/7 phone counselling service staffed by clinicians with specialist knowledge of the performing arts.
- Help train **Mental Health First Aiders** – and create a peer support program especially for performing arts professionals.
- **Help more people get more help, faster** – by putting workshops and self-care resources online so people can access them instantly and without having to meet in person.

At the close of the appeal on 30 June 2020, we had raised an outstanding \$451,505 from 3,782 donations, demonstrating the generosity and empathy of our supporters for arts workers during an extraordinary time.

In addition, the campaign was boosted at various points along the way through leadership gifts.

In the early weeks of the campaign, the Trustees of the Betty Amsden Foundation, generously agreed to make an additional, one-off grant in recognition of Betty's early involvement in the establishment of the Arts Wellbeing Collective.

The campaign was then significantly boosted by a \$50,000 matched giving donation from Arts Centre Melbourne Trustee and Foundation Chair, Andrew Myer AM.

In the closing stages of the financial year, Foundation Committee member John Barlow raised a combined gift of \$100,000 with a group of fellow philanthropists, which was then used to raise a matched gift of over \$100,000 from his wider network.

We give our sincere thanks to these leading givers, and the 3,300 donors who supported the appeal.

## CORPORATE PARTNERS

Arts Centre Melbourne continues to enjoy strong collaborative partnership with a range of corporate partners. The year ahead will be a year of innovation as we meet the challenges presented by COVID-19 with increased focus, drive and passion. Our relationships with our partners have never been more important, and they will be right by our side as we reopen and continue to deliver remarkable experiences for our shared communities.



Campaign materials produced to support arts workers during the coronavirus pandemic.

## PERFORMING ARTS

Unexpectedly, the last three months of F2020 presented us with a completely unique landscape, with the emergence of COVID-19 compelling us to close our venues and cancel over 650 performances and events on our stages and ancillary spaces. The impact was also felt on many presenter bookings scheduled for F2021, forcing either cancellation or rescheduling. (See below).

Our optimism remains high, as the ghost lights burn bright on our stages, in anticipation of the return of our beloved companies, presenters, actors, musicians, directors, singers, dancers, stage technicians, magic wielders and miracle workers, those glorious people who create the art we love and live for.

### CANCELLED OR RESCHEDULED PERFORMANCES – INCLUDING THOSE SCHEDULED BEYOND 30 JUNE 2020\*

\*Does not include 45 events that were cancelled while at the "Contracting" stage.

Behind each of these shows there sit many artists, creative workers productions and also technicians whose livelihood was connected to these productions and also thousands of audience members who had bought tickets to these events and were looking forward to the experience. Let's not forget the many human faces behind these shows.

Presenter	Performance
Arts Centre Melbourne presents	Charlie and the War Against the Grannies
Melbourne Theatre Company	Torch The Place
The Australian Ballet	Volt
Melbourne Symphony Orchestra	The Great Classics Series - Scheherazade
Victorian Curriculum and Assessment Authority	VCAA Top Class Drama and Theatre Studies 2020
ELTHAM College	ELTHAM College House Music Competition 2020
The Australian Ballet	Dyad 1929
The Australian Ballet	Behind the Scenes
A-List Entertainment	Anh Do The Happiest Refugee Live!!
Australian Chamber Orchestra	Arvo Part & Shostakovich
Arts Centre Melbourne presents	Morning Melodies - Exposing Edith
Holmesglen Institute	Holmesglen Academic Graduation Ceremonies 2020
Live Nation Australasia Pty Ltd	Tim Minchin
FalunDafa Assoc. of Aust. Vic Branch Inc	Shen Yun 2020
Melbourne International Comedy Festival Ltd	Tim Ferguson MICF 2020
Melbourne Symphony Orchestra	MSO Skyfall in Concert
Token Events Pty Ltd	Anne Edmonds
A-List Entertainment	Marty Sheargold
Bluesfest Touring	Brandi Carlile
Arts Centre Melbourne presents	F*ck Fabulous
Live Nation Australasia Pty Ltd	Giggle & Hoot
Adrian Bohm Presents	Ani DiFranco

Presenter	Performance
Arts Centre Melbourne presents	Rockwiz's Really Really Good Friday
Queensland Ballet	Ben Stevenson's Swan Lake
Melbourne Symphony Orchestra	The Master Series - Hardenberger: Trumpet Royalty
Andrew Kay Management Pty Ltd	Adam Kay
Bell Shakespeare	Hamlet
Arts Centre Melbourne presents	Morning Melodies - The Voice of Silvie Paladino
Melbourne Symphony Orchestra	Fantasia in Concert
Opera Australia	Opera Australia Autumn
One Eyed Man Productions	Monty Python's Spamalot
Melbourne Symphony Orchestra	The Great Classics Series Symphonic Dances
Castiglione Arts & Culture P/L	Voca People
Melbourne Symphony Orchestra	MSO Education Week
Opera Australia	OA Madama Butterfly
Australian Chamber Orchestra	Music to Heal
Sydney Dance Company	Bonachela/Forsythe
Melbourne Theatre Company	Sexual Misconduct of the Middle Classes
Melbourne Symphony Orchestra	The Masters Series The Five Beethoven Emperor Concerto
Arts Centre Melbourne presents	Archie Roach - Tell Me Why
Andrew Kay Management Pty Ltd	Sir Ranulph Fiennes
Opera Australia	OA Lohengrin

# COVID-19 AND ARTS CENTRE MELBOURNE

Presenter	Performance
Arts Centre Melbourne presents	American Psycho: The Musical
Melbourne Symphony Orchestra	Harry Potter and the Half-Blood Prince in Concert
University of Melbourne	University of Melbourne Symphony Orchestra
Arts Centre Melbourne presents	Morning Melodies - En Pointe: The Australian Ballet School
Opera Australia	OA Attila
Melbourne Symphony Orchestra	Jazz Festival
The Australian Ballet	Anna Karenina
Fane Productions Australia Pty Ltd	An Afternoon with Lady Anne Glenconner
Melbourne Symphony Orchestra	Beethoven Pastoral Project
Melbourne Symphony Orchestra	Birds of Tokyo with MSO
Melbourne Symphony Orchestra	Classic FM Beethoven Top 5
Victorian Opera	Cinderella
The Australian Ballet	15 Minutes of Fame
The Australian Ballet	Molto
Arts Centre Melbourne presents	Morning Melodies - Liza with a He!
Victorian Opera	Victorian Opera - VOYCE Concert
Melbourne Symphony Orchestra	The Great Classics Series Rachmaninov Piano Concerto No 2
Victorian Opera	Yma Sumac
Australian Chamber Orchestra	The Four Seasons & Beyond
Victorian Opera	Three Tales
Melbourne Symphony Orchestra	The Masters Series Dark Romance: Tchaikovsky and Bruckner
Arts Centre Melbourne presents	The Lighthouse - Patch Theatre Company
HVK Productions	Bluey's Big Play! Live on Stage
Arts Centre Melbourne presents	Gospel According to Paul
Arts Centre Melbourne presents	BWUC / La Belle Epoque
Melbourne Theatre Company	Fun Home
Bell Shakespeare	The Comedy of Errors
Arts Centre Melbourne presents	Emil and the Detectives
Australian Chamber Orchestra	Intimate Mendelssohn & Bach
HN Entertainment Pty Ltd	Human Nature

Presenter	Performance
Melbourne International Arts Festival	MIAF - Fairfax
Melbourne International Arts Festival	MIAF State Theatre
Victorian Opera	Die tote Stadt
Melbourne International Arts Festival	MIAF - Playhouse
Australian Chamber Orchestra	Baroque Brilliance
Bangarra Dance Theatre	SandSong
BBC Studios Australia Pty Ltd	Ant Middleton
Ad-Lib Theatrical Productions t/a Wakakirri	Wakakirri
Arts Centre Melbourne presents	The Dandy Warhols
Working Management Pty Ltd	Bianca Del Rio
Arts Centre Melbourne presents	Future Echoes 2020
Andrew McKinnon Presentations	Joseph Calleja
Arts Centre Melbourne presents	Truckload of Sky - The Lost Songs of David McComb
Arts Centre Melbourne presents	Everybody's Talking About Jamie
Overnewton Anglican Community College	Overnewton College
Mellen Events	Spirit of the Dance
Token Events Pty Ltd	Judith Lucy Vs Men
A-List Entertainment	Georgie Carroll
Duet Productions Pty Ltd	Lennon: Through A Glass Onion
Zelman Symphony	Zelman Symphony Orchestra - No Friend But The Mountains, A Symphonic Song Cycle
Hardware Presents	Piknic Electronik #5
Hardware Presents	Reminisce
Hardware Presents	Piknic Electronik Finale
Asia TOPA presents	Asia POP Fest
Asia TOPA presents	What is Chinese?
Asia TOPA presents	Ibu Ibu Belu, performances and dance workshop
Asia TOPA presents	Oedipus Schmoedipus, season and Salon Series
Asia TOPA presents	New Technologies and Creative Responsibilities Forum
Asia TOPA presents	Saigon Salon Series
Asia TOPA presents	Eko Supriyanto Masterclass

## CUSTOMER FOCUSED

Key to the continued high-level reputation of Arts Centre Melbourne was the communication to ticket buyers who no longer had performances to attend and presenters who had to re-think their Arts Centre Melbourne presence either through cancellation or rescheduling.

With the doors closed, the Customer Service team quickly swung into action and, with the support from the IT team, were ultimately able to re-locate to home offices to enable a continued and swift response to the public.

Between March and June the following actions were taken:

- Individual performances cancelled\* - 495
- Individual performances rescheduled\* - 121
- Transactions refunded\*\* - 20,711
- Approximate number of tickets refunded\*\*\* - 51,778
- Tickets manually reallocated into new performances/venue# - 14,322
- Customer emails received and responded - 5,511
- Customer calls received in contact centre - 5,268
- Outbound calls made to customers - 5,272

These figures do not include tours, education performances and food and beverage packages.

\* Individual cancelled/rescheduled performance – e.g. Includes 7 matinee and evening performances of *Madama Butterfly*.

\*\* Transactions refunded is the number of customer orders.

\*\*\* Tickets refunded is an average of 2.5 tickets per customer order.

# Tickets manually relocated is mostly David Sloss condensing 8 Hamer Hall performances into 4 Hamer Hall performances and 14 Bluey State Theatre performances into 28 Playhouse performances.

## CUSTOMER RESEARCH PROJECT

In May, Arts Centre Melbourne led a customer research project in partnership with EY Sweeney and in collaboration with Geelong Arts Centre, Melbourne Recital Centre, Melbourne Symphony Orchestra, Opera Australia and The Australian Ballet.

To complement research undertaken into the wider cultural sector, Arts Centre Melbourne sought answers to questions most relevant to the performing arts.

We received response from 3,300 Arts Centre Melbourne customers, compiled before the return of lockdown restrictions in Victoria.

Following is a sample of responses to the question: Reflecting on the role and impact that the arts has in your life, both at present and before COVID-19, please share with us what it is you miss most about attending live performance?

*A day out with the kids and their delight in the performance*

*The anticipation that builds from the purchase of the ticket until the actual performance and then the joy received during the performance and finally the afterglow from the performance!*

*Miss sharing with others, in person, the passion and talents of all of our artists in such a wonderful venue as the Arts Centre Melbourne.*

*I miss the buzz of a theatre foyer, the anticipation of a performance and then the enjoyment of a performance be it music, dance, theatre, comedy. I love it all and I miss it so much.*

*I am grateful to the Arts Centre for providing online performances that I've been able to enjoy.*

*The stimulation and enjoyment of live performance of concerts and theatre...an ambience and inclusion that is emotional and fulfilling, stimulating and nourishing.*

## TOGETHER WITH YOU

The closure of our venues saw Arts Centre Melbourne adapt very quickly and develop an online program for our audiences. We moved immediately to film a planned *Morning Melodies* performance, *Exposing Edith* by Michaela Burger, and only days later was one of the first organisations nationally to broadcast a scheduled performance on Youtube, reaching an audience of almost 10,000.

A new Arts Centre Melbourne Digital Framework was rapidly created and launched under the banner of *Together With You*; a diverse online offering to remain connected to our audiences, stake-holders and artists.

As of the date of writing, the reach of this programme is now approaching 10 million, with active engagement approaching 1 million.

Arts Centre Melbourne partnered with the *Aussie Pops Orchestra*, led by John Foreman to create *Big Night In* (supported by Vic Health, the Department of Premier and Cabinet and some very dedicated and generous Arts Centre Melbourne donors). This brand new variety show, filmed from the homes of some of our favourite performers (with two episodes from Hamer Hall), shared intimate and personal stories with audiences; giving them an insight into the impact of COVID-19 on the performing arts industry. This collaboration enabled us to provide paid employment to 111 artists through this time of closure. Highlights included Casey Donovan's *Somewhere Over The Rainbow* and Marina Prior's tribute to frontline health workers, *You Raise Me Up*. Facebook reach alone has now exceeded 1 million.

*Big Night In* won *Time Out Melbourne's* 'Time In' Award for Favourite Stream or Livestream.

Special mention in the awards was also given to Arts Centre Melbourne's online content for Families in the 'Arts We There Yet' Award for Favourite Online Content for Kids.

*Together With You* included archival recordings of previous productions including the *2018 Rockwiz Good Friday Special* filmed in Hamer Hall, which we streamed on Good Friday; *I, Maluolio* by leading UK artist, Tim Crouch; *Carnival of the Animals* by Circa; and *Junk* by Flying Fruit Fly Circus.



*Big Night In* with John Foreman.  
Photo courtesy Arts Centre Melbourne.



Special guests prepare to attend a recording of *Big Night In* at Hamer Hall.  
Photo credit: Mark Gambino.

*Together With You* also embraced *Asia TOPA Connected* – two full-length recordings of commissioned performances, four commissioned documentaries and a major podcast series from the Asia TOPA Public Program.

With its doors closed, the Australian Music Vault increased focus on digital storytelling, with 'Banding Together' – an online interview project to capture stories that reflect how the industry is being impacted by, and responding to, the COVID-19 crisis.

Arts Centre Melbourne reimaged the *Take Over!* Program with Melbourne Fringe to have greater impact, commissioning 10 projects and supporting more than 20 artists, and included an online component of the project. We also saw a return season of *5x5x5*, a commission program for composers, a new partnership with UK company Fuel Theatre as the exclusive Australian platform for a digital presentation of *Love Letters Straight From your Heart*.

Online student workshops explored a range of performing arts disciplines such as puppetry, magic, dance, drama and music-making. Online audiences were reminded of the extraordinary Betty Amsden Participation Projects through the screening of documentaries about past events, including *Those Who Rock* and *Dominoes*. Our partnership with the Melbourne International Comedy Festival saw the program for young comedians *LOL Squad* move online with great success.

The Channel engaged audiences digitally. Programs included a partnership with Melbourne International Comedy Festival featuring *LOL Squad*, *New Slang* (delivered with The Push and State Parliament Victoria), *Close Encounters* (partnered with Melbourne International Jazz Festival) and online virtual workshops *The Channel: Home Studio series*. From 17 April, 2020, this online engagement totalled 6,343 people, embracing diverse audiences and partnerships.

The community was able to connect to the Australian Performing Arts Collection. Popular items included the Boots worn by Dien Perry in *Tap Dogs*; the legendary Kylie Minogue Hot Pants; and shoes worn by Peter Allen. One of the most popular posts through this period featured a photo of Ozzie Ostrich from *Hey Hey It's Saturday*.

*Together With You* engaged with over 3 million people across all platforms, more than 100 organisations and 272 artists were engaged up to 30 June.

### **VIC NAIDOC 2020 CONCERT: ALWAYS WAS, ALWAYS WILL BE**

In June, Arts Centre Melbourne met with 3KND and Aboriginal Victoria about the possibility of collaborating on a NAIDOC week virtual concert to stream during NAIDOC week, 5 to 12 July 2020.

Three weeks later, in partnership with Victorian NAIDOC, 3KND, VACCHO and the Victorian Government, we had our first artists arrive at Hamer Hall stage door to be inducted in their COVID-19 safety measures, before heading down to stage to record.

The final line-up included Uncle Archie Roach, Uncle Kutcha Edwards, Troy Cassar-Daley, Alice Skye, Djirri Djirri, Lady Lash, Scott Darlow, Mau Power, Allara, Dion Williams & Shiralee Hood.

Gerry Lyons, General Manager at 3KND reflected "it is impossible to over exaggerate the impact of this project on the Aboriginal community right now, not only for the artists to have the opportunity to play their music in such a beautiful concert hall, but also to be paid at this time of great difficulty".

Streaming on Saturday 11 July 2020 and then on demand over the following fortnight, *Always Was, Always Will Be* was watched on Facebook and YouTube by 13,972 people! In their thanks to all the partners, Vic NAIDOC said that "...the truth telling, the laughs and the healing spirit brought us back together for a moment."



VIC NAIDOC 2020 CONCERT: ALWAYS WAS, ALWAYS WILL BE.  
Photo credit: Mark Gambino.

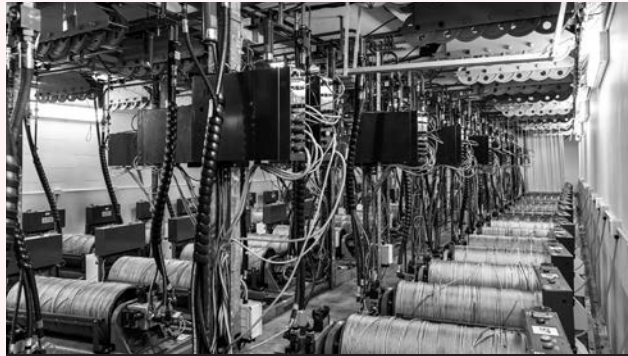
## CUSTODIANSHIP

### THE STATE FLYING SYSTEM

Before the COVID-19 pandemic arrived, there had been extensive negotiations with a range of stakeholders to allow Arts Centre Melbourne to close the venue for several months to replace the ageing State Theatre flying system. The contract for design and replacement of the system was awarded to Austrian stage systems contractor, Waagner Biro, in late 2019. Planning for the agreed September 2020 closure continued, with the project team mindful of the impact of travel bans and the disruption to manufacturing.

Key milestones for this project in F2020 included the safe removal of the treasured State Theatre curtain to make way for the fly-tower works, and a six-hour live link to the Waagner Biro testing facility in Austria involving representatives from Arts Centre Melbourne and the Theatre Planner Schuler Shook to enable safety and operational tests of the new equipment. With 15 people across the work connected online simultaneously it truly was a great collaborative effort.

At the time of writing, we have commenced demolishing the old flying system, with an almost ceremonial cutting of the cables on the old flying system. These cables had served the theatre for nearly 40 years of operation and had supported many thousands of productions. For the team present for the cutting, this was a very dramatic but also very emotional moment, signaling the point of no return for the crucial replacement project.



High above the State Theatre, the old flying system winches before removal. Photo credit: Mark Gambino.



On the State Theatre stage, taking apart the old flying system equipment. Photo credit: Mark Gambino.



Ready to begin. Gathering for the start of the State Theatre flying system project. Photo credit: Mark Gambino.

## BUSINESS EXCELLENCE

### SECURITY AND EMERGENCY MANAGEMENT

Recognition must be given to our security officers who demonstrated enormous flexibility and resilience from the outset of the COVID-19 State of Emergency. Their willingness to take on additional roles and responsibilities assisted Arts Centre Melbourne in successfully transitioning to remote operations, while they continued to fulfil all of their normal security and emergency management duties.

### HEALTH, SAFETY AND WELLBEING

Bushfire smoke blanketing Melbourne in January and the escalation of the pandemic kept the safety team very busy implementing strategies and controls to manage the health and safety of team members, hirers and our patrons.

In anticipation of the phased re-opening of Arts Centre Melbourne's facilities, our team worked to establish compliant operational solutions to allow a limited program of broadcast, community and retail activities to be safely delivered.

For those using the facilities during the on-going pandemic restrictions, new protocols and procedures were adopted, compliant to Department of Health and Human Services requirements and Arts Centre Melbourne's commitment to 'safety first'. These included updated signage and touchless hand sanitising stations both back-of-house and in public spaces. The new protocols and supporting materials allowed Arts Centre Melbourne to safely produce broadcast content and to engage with the people of Victoria through digital programs.

As part of our Registered Training Organisation (RTO) role we provided training support state-wide to Victorian Association of Performing Arts Centres (VAPAC) members with our *Together With You*, Returning to Work program. This training was the first offering under Arts Centre Melbourne's new 'Arts Industry Learning' banner which looks to reach out to industry with sharing of knowledge beyond formalised accredited technical training programs offered by our RTO. More than 180 participants were involved.

## DIGITAL TECHNOLOGY

The value of Microsoft Teams was quickly realised and leveraged with the unexpected onset and impact of the pandemic. This software product, along with the considered deployment and planning process, allowed us to quickly move to working from home arrangements. The ability to collaborate remotely was more critical than ever, and Teams supported the ongoing connection between our people throughout this disruptive time. Teams was further leveraged in supporting regular updates from the Chief Executive Officer and other crisis response personnel via interactive live meeting broadcasts accessible to all Arts Centre Melbourne employees. This formed one critical element in facilitating real time Q&A throughout the disruption period.

As well as performing regular security patching, the IT Team continued the practice of performing external penetration tests against the network. While email filtering is always critical, it took on a heightened importance during the pandemic,, as cyber criminals sought to leverage the crisis as a means to exploit our staff. To combat this, we provided extra security information and awareness for our employees, relating to techniques being employed by these criminals.



Registered training team member Walter Ponce passing on his knowledge at Shepparton, Victoria. Photo credit: Murray Johnstone.

# Reimagining Arts Centre Melbourne

## THE FIRST STAGE OF THE MELBOURNE ARTS PRECINCT TRANSFORMATION IS WELL UNDERWAY

### Reimagining Arts Centre Melbourne – the first stage of the Melbourne Arts Precinct Transformation is well underway

The Victorian Government is committed to strengthening Melbourne's reputation as a leading global cultural tourism destination. Underpinning Melbourne's reputation as the cultural capital of Australia is its internationally significant Melbourne Arts Precinct (MAP), with its rich concentration of theatres, galleries, performing arts companies and outdoor spaces right next to the CBD.

It helps drive Melbourne's visitor economy, and as home to Victoria's major arts organisations and arts educational facilities, it is the engine room of the state's creative economy.

The Victorian Government's June 2018 commitment to transform the Melbourne Arts Precinct can now play an even more critical role in the recovery of the creative sector and the visitor economy.

The Melbourne Arts Precinct Transformation (MAPT) key projects [include?]:

- the revitalisation of Arts Centre Melbourne's Theatre's Building with upgrades to venues and public spaces under a ten-year master plan, *Reimagining Arts Centre Melbourne* (RACM)
- development of 1 City Road as a fourth Arts Centre Melbourne campus which will become the home of a new Australian Performing Arts Gallery, an expanded Australian Music Vault, administration, studio and workshop spaces, education facilities, and a new creative hub for small to medium arts organisations
- NGV Contemporary: a new gallery for contemporary art and design
- creating 18,000m<sup>2</sup> of new and renewed open public space around the NGV and Arts Centre Melbourne, including an elevated garden and outdoor performance and event spaces.

### PROJECT STATUS

In F2020, the key components of RACM and MAPT that have been substantially progressed are:

- Completion of Arts Centre Melbourne's Theatres Building redesign by architects NH Architecture (Melbourne) and Snøhetta (Norway).
- Critical asset and maintenance work and enabling works within the Theatres Building, including detailed planning and manufacture of the new State Theatre flying system.
- Completion of the first phase of Public Realm design by Hassell (Melbourne) and SO-IL (New York).
- Planning for the internal spaces and uses of the creative hub at 1 City Road, including preparation of a Functional Design Brief.
- Preparation for procurement of design firms for 1 City Road.
- Commencement of securing initial philanthropic fundraising support

### THEATRES BUILDING

A key focus for Arts Centre Melbourne during the reporting period has been progressing detailed design for the Theatres Building, working closely with the NH Architecture and Snøhetta design team, alongside the dozens of engineering, acoustic, theatre planning, access, heritage and traffic consultants.

As has been the case throughout the design process, forefront in our minds has been our commitment to: opening the building up to visitors; providing more generous, open spaces and entry points; improving accessibility, wayfinding and amenities; upgrading our theatres to contemporary standards and expectations; expanding our creative learning facilities, and refreshing the production, rehearsal and foyer spaces.

The audience, presenter and performer experience inside our theatres, in the auditorium and on our stages will be greatly enhanced, including: new seats and aisles; universal access and more wheelchair positions and lifts; upgrades to climate control systems; state-of-the-art audio-visual and lighting systems; new rehearsal spaces and refreshed dressing rooms for artists; and live-theatre broadcast capability.

Throughout the design process to date, respecting the legacy of Sir Roy Grounds and John Truscott remains a key outcome for Arts Centre Melbourne. As custodians of this place, we stay committed to ensuring Arts Centre Melbourne is distinctly Melbourne and available for generations to come. We are working in collaboration with Heritage Victoria and our heritage stakeholders to ensure we achieve the right balance of change.

## 1 CITY ROAD

Planning for our new campus at 1 City Road, sitting alongside the Theatres Building, Hamer Hall and Sidney Myer Music Bowl, has progressed across the reporting period to the point where design team procurement can commence with government funding support.

Our new creative hub will house a new Australian Performing Arts Gallery (creating a permanent home to display items from the Australian Performing Arts Collection), an expanded Australian Music Vault, doubling of our education and learning spaces, and multi-purpose studios and spaces for Victoria's small-to-medium and independent arts organisations and artists.

Delivery of this important new centre for creative practice will be more important than ever in the context of sector recovery from COVID-19 in the years ahead. Our new studios and spaces for the conceptualisation, development and presentation of new works will be sought after by other artists and creatives as they rebuild their own organisations.

We have also engaged more broadly across F2020 with key advocacy groups to ensure the new venues, foyers, navigation spaces, amenities and facilities reflect the diversity of our community, and that they will meet the needs of all abilities.

## PUBLIC REALM

More broadly, the Melbourne Arts Precinct Transformation will complement and connect existing and new cultural institutions and facilities along St Kilda Road and the area behind it with 18,000 square metres of new and renewed public space including an elevated garden, spaces for performance and events, and restaurants and bars.

Across F20, Arts Centre Melbourne has been directly involved in the early design concept and planning workshops driven by the lead design team, Hassell and SO-IL and in partnership with NGV, Development Victoria and Creative Victoria. The geographical and physical challenges across the precinct and the interdependencies of the other key elements of the project, adds complexity to the design process.

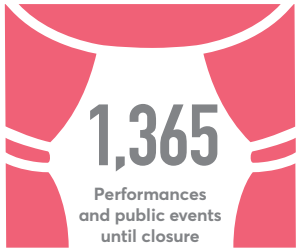
Arts Centre Melbourne has worked collaboratively and productively with the design team throughout the process, ensuring that the many stakeholder needs of future use of the precinct are known and understood, and that the aspirations of Public Realm can be realised.



Arts Centre Melbourne precinct.  
Photo credit name: Mark Gambino.

# Arts Centre Melbourne

## BY NUMBERS



Annual Giving Appeal raised  
**\$451,505**  
from 3782 donations

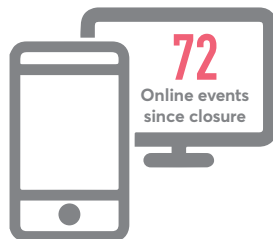


Patrons at the Sidney Myer Music Bowl

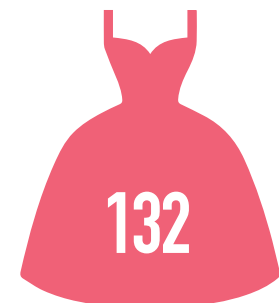


People viewing NAIDOC concert on Facebook and YouTube

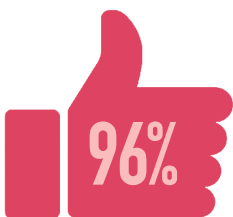
**13,972**



**10** Projects commissioned for *Take Over!*



Collection items lent to local and international borrowers



Surveyed visitors 'extremely likely to return'

**2,275**



Onsite attendance through Campbell-Pretty Family School Access Fund





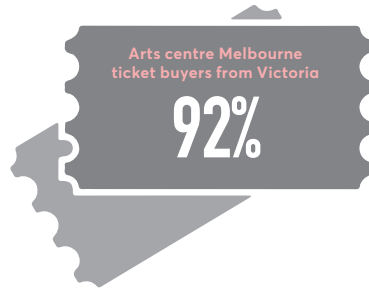
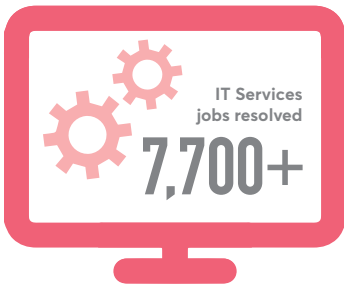
Arts Centre Melbourne  
Facebook channel reached  
**35+ MILLION  
PEOPLE**

**NEARLY 450,000**

Australian Music Vault visitors until closure



Asia TOPA new commissions



**650+**

Performances cancelled through closure

**40**

Significant new acquisitions to the Collection

**29,414**

Attendances to summer family events



**350+**

Member organisations connected to the Arts Wellbeing Collective



**0.015**

Number of visitor incidents per 100 visitors

**12,974**



Students benefiting from First Call Fund



Building permits issued

**20,711**



Transactions refunded through closure



**1,413**

Number of members

# Don't take our word for it!

## A FEW THOUGHTS FROM THOSE WHO SPENT TIME WITH US LAST YEAR

***"I am part of a group that does organised tours of cultural spaces every month and the tour of the Australian Performing Arts Collections was one of my all-time favourites!"***

NEW CARDIGAN GLAM GROUP TOUR PARTICIPANT

***"Wonderful and free. Lol. Not much now a days that you can say that. Walk through memory lane."***

VISITOR, AUSTRALIAN MUSIC VAULT

***"This is so much fun. Great to take the kids and you can see the outfits worn by different people from the 60's through to now and also hear the music and listen to musicians taking about their experiences. Lots of interactive screens and a room where you can immerse yourself in the music. Always worth a visit!"***

VISITOR, AUSTRALIAN MUSIC VAULT

***"It's wonderful to know they will be carefully preserved for future generations to see."***

OLIVIA NEWTON-JOHN, QUOTED IN THE SUN HERALD

***"I have really enjoyed putting my conservation skills into action while working with a world class collection, learning new skills, and meeting and working with a great team of people."***

KATRINA WATSON, ON WORKING WITH THE AUSTRALIAN PERFORMING ARTS COLLECTION

***"I attended to fill gaps in my knowledge about working with children with disability. Wonderful work – absolutely amazing. The workshops were very well organised and presented – safe and supportive environment. I felt very comfortable yet challenged – I learned a lot!"***

WORKSHOP PARTICIPANT, ACCESS AND INCLUSION PROGRAM

***"I wasn't expecting to feel the emotions that I did. Sitting in a wheelchair made me realize how other people actually look over, past and through the person in the wheelchair. I even manoeuvred into people's path and they wouldn't even look at me. I will definitely smile and acknowledge people in wheelchairs in the future."***

PARTICIPANT, A MILE IN MY SHOES

***"Terrific initiative to remind us of our common humanity in a fractured world."***

PARTICIPANT, A MILE IN MY SHOES

***"Congratulations to all involved! Far and away some of the most exciting content I have seen at Arts Centre Melbourne. Please keep programming like this and opening the doors constantly to a wider range of artists and audiences - at all times of the year and as part of all programs."***

AUDIENCE MEMBER, FUTURE ECHOES

***"We were incredibly supported for our Future Echoes presentation. We were able to employ Ez Eldin Deng to shoot a documentary on the Edge Ensemble. We were able also use the funds to employee a sound designer Dan West and a photographer Justyn Koh. And our young people had the opportunity to collaborate with a local ethical designer Neisha who dressed them for the presentation."***

WESTERN EDGE YOUTH THEATRE, ATTENDING FUTURE ECHOES

**"We think our young thriving next generation who truly represent, reflect and mirror an ever evolving Australia are the cultural and artistic leaders that will influence and create a major cultural shift in Australia's performing arts sector. We look forward to continuing this relationship and bringing more audiences from the west into Arts Centre Melbourne and for Arts Centre Melbourne to ensure their patrons and regular audiences are there too so there is a great cross-cultural celebration!"**

PROGRAM PARTNER / ARTIST, FUTURE ECHOES

**"Thank you all so much for the amazing experience of *À Ố Làng Phố* yesterday. This was truly a life changing experience, particularly for our students (and staff) here at St. John's Footscray that have a Vietnamese background. Even just watching the video beforehand on the Arts Centre website, one of our students (who is Vietnamese) said "Wow, I didn't know Vietnamese people could do that!" ... needless to say, many of our staff including myself were in tears from this performance."**

TEACHER, ST JOHN'S PRIMARY SCHOOL, FOOTSCRAY, ATTENDING *À Ố Làng Phố*

**"Asia TOPA seeks to challenge the status quo here in Australia, too. It has the explicit aim of shifting conservative, and often Anglocentric, programming at major performing arts institutions, and to encourage them to take inspiration from Asia."**

THE AGE, OF ASIA TOPA

**"But sheer size isn't the only thing that makes the festival's program special - what really sets Asia TOPA apart is its commitment to supporting new art from a region that doesn't get to grace the world stage as often as it should."**

THE GUARDIAN, OF ASIA TOPA

**"A rom-com that doesn't simply entertain the audience... it makes them feel like part of the family."**

THE AGE, OF BLACK TIES

**"The energy in the room is unmistakable"**

JAYA BERGED, OF ABIDA PARVEEN

**"It is almost impossible to fault"**

TIME OUT, OF SAIGON

**"Omar Musa shines like the beautiful beacon he aspires to be"**

WITNESS PERFORMANCE, OF SINCE ALI DIED

**"An incredible display of strength, vulnerability, flexibility and a celebration of the human spirit"**

THEATRE PRESS, OF BLOOD ON THE DANCE FLOOR

**"It is extraordinary the way Circa presented a moving and insightful examination of what it means to be human with their bodies and movement and depicting happiness, sadness, fear and resilience with authenticity and depth, and much credit should also go to director Yaron Lifschitz. Humans was truly an unforgettable experience."**

MY MELBOURNE ARTS, ON CIRCA

**"I'm A Phoenix, Bitch rises from the ashes of trauma, and the courage and vulnerability - the raw intensity of feeling Kimmings displays - can't fail to impress."**

THE AGE, ON I'M A PHOENIX, BITCH

**"Like progressive contemporaries *Unsound Adelaide* and *Tasmania's Dark Mofo* and *Mona Foma*, *Supersense* asks its audience retune their antennae before attending. That's not to say there wasn't something for everyone on the diverse 2019 program."**

THE GUARDIAN

**Overall, as painful and as triggering as some of it is, *The Rise and Fall of Saint George* is a beautiful testament to the courage and resilience of LGBTQIA people, and a warm celebration of the hetero communities who stood behind us.**

TIME OUT

**I didn't leave the theatre with any answers, but I did leave unsettled.**

ARTS HUB, ON WHAT AM I SUPPOSED TO DO? (WAISTD)

# Our stakeholders

## STAKEHOLDERS AND PARTNERSHIPS

Arts Centre Melbourne partners with those who share our values, passion for the performing arts and vision to enrich the lives of all Victorians. Without the support of our generous and committed philanthropic and partnership community, it would be impossible for us to deliver on our vision to bring people together for remarkable experiences.

This year has been marked by continued transformation and evolution in the ways we engage, work and partner with our donors, trusts and foundations, business partners and the Victorian, Australian and local governments.

## GOVERNMENT

We have continued to work closely and collaboratively with our government stakeholders over the past financial year to support our financial sustainability and deliver outcomes across focus impact areas. Our approach has been to align a number of our strategic priorities - collaboration, sector leadership and inclusion, regional and global engagement to government agendas resulting in highly successful outcomes.

A number of our larger partnership initiatives such as the Australian Music Vault, *Tech Connect*, Asia TOPA and the Arts Wellbeing Collective have been subject to rigorous evaluation under our impact measurement (social, cultural, educational and economic) framework. Government investment has centred around three major initiatives – *Tech Connect*, Asia TOPA and *Alter\_State*.

Government investment and partnerships will be critical in supporting creativity, innovation and new enterprise development as Arts Centre Melbourne and the creative industries sector move into the post COVID-19 recovery phase.

## PHILANTHROPY

Arts Centre Melbourne's vision is made possible through the extraordinary support of our philanthropic community, whose belief in the power of the performing arts to change and enhance lives is critical to maintaining our key role in the cultural and social landscape.

In F2020, philanthropic support from individual donors, trusts, foundations and bequests continued to play a central role in extending the reach and impact of our programs across access and inclusion, creative learning and education, creating and presenting work and preserving, digitising and exhibiting the Australian Performing Arts Collection. In F2020, we also raised significant funds for the Arts Wellbeing Collective.

## ACCESS AND INCLUSION

On 19 February 2020, the Ovation Gala was held on the stage of the Sidney Myer Music Bowl to raise money for the First Call Fund – Arts Centre Melbourne's program to provide free and low-cost tickets and transports to school students and community groups from disadvantaged areas. Through ticket sales, auction purchases and donations, the event raised over \$350,000 for the Fund. Many of the performers on the night



Ovation Gala performers, at the Sidney Myer Music Bowl.  
Photo credit: Fiona Hamilton Photography.



*Laser Beak Man.*  
Photo credit: Dylan Evans.

also chose to donate their fee to the Arts Wellbeing Collective. Thanks are due to the Ovation Gala committee led by Foundation member Andy Dinan for their many, many hours of volunteer effort in organising the event.

We thank our donors for their continued generous support that allows more people to experience the wonder of the performing arts, regardless of distance, age, ability or cultural or socioeconomic background. Before our closure in March 2020, we supported over 16,311 students and community members to attend Arts Centre Melbourne (page 57).

Through a generous gift from the late Betty Amsden AO DSJ, Arts Centre Melbourne has been host to the Betty Amsden Participation Program since 2014, an annual community event of large-scale free projects that are designed to inspire and delight the entire city of Melbourne. (see page 54).

### EDUCATION AND CREATIVE LEARNING

Each year we aim to provide transformative experiences to the next generation of creatives and makers. Thanks to the support of our donors, hundreds of schools and thousands of students, as well as families, communities and lifelong learners, were able to participate in our active learning programs and exclusive engagement opportunities (read more on page 52). We also acknowledge the philanthropic support that enabled us to further expand our Registered Training Organisation offering by increasing the number of trainees and delivering training in regional areas through the *Tech Connect* project (page 43).

### COMMISSIONS AND CREATIVE DEVELOPMENT

Providing pathways for performing artists at the forefront of contemporary practice to create works and perform in our theatres is integral to our mission.

From January-March 2020, Asia TOPA, a celebration of contemporary Asian performance, returned for its second iteration with a strong focus on new work creation alongside presentations of iconic and legendary artists. Asia TOPA is a joint initiative of Arts Centre Melbourne and the Sidney Myer Fund, and was also generously supported in 2020 by Snowe Li, Jason Yeap, Gandel Philanthropy and Playking Foundation (pages 48).

The support of Commissions donors including Linda Herd, Monica Lim & Konfir Kabo, John & Lorraine Bates, the Vizard Foundation, Andrew Myer AM & Kerry Gardner AM and Derek & Caroline Young were also key to the breadth and depth of new works developed and presented in F2020, including *Anthem*, *I'm a Phoenix Bitch*, *WAISTD* and *Laser Beak Man*. Sadly, the premiere of our first major Families Commission, *Charlie and the War Against the Grannies*, was postponed due to our venue closure, and we look forward to presenting the season in the future.

### COLLECTIONS, PRESERVATION AND EXHIBITIONS (PAGE 63)

We are proud custodians of the Australian Performing Arts Collection, dedicated to the preservation and presentation of Australia's circus, dance, music, opera and theatre heritage. The collection holds more than 690,000 items that have influenced our love of the performing arts, with F2020 seeing new acquisitions from Dame Joan Sutherland (with thanks to her husband Richard Bonyng), The Australian Ballet and Olivia Newton-John. Philanthropy supports new acquisitions as well as their long-term care, digitisation and exhibition.

With the philanthropic support of Frank Van Straten and Adrian Turley, the Frank Van Straten Research Fellowship was established in F2020, with Dr Kate Rice selected as the inaugural recipient.

### ARTS CENTRE MELBOURNE FOUNDATION

The Arts Centre Melbourne Foundation ("the Foundation"; page 74) was established by the Victorian Arts Centre Trust to provide practical support and actively participate in identifying and cultivating prospective supporters and raising funds in order to realise the Trust's philanthropic fundraising goals.

The Foundation plays a crucial role in supporting the work of Arts Centre Melbourne's team by establishing relationships with existing and prospective individual donors, philanthropic funding bodies and corporate partners so that they can be sufficiently informed, educated and involved in the life of Arts Centre Melbourne, and to maintain and grow their support.

The Foundation welcomed new Trustees Ian Carson AM and Greta Bradman as members in F2020, as well as new committee members Eleanor Langford and Vas Katos.

# Philanthropic supporters

## THANK YOU

Arts Centre Melbourne extends our heartfelt thanks to all of our supporters, whose generosity, loyalty and commitment play a crucial role in ensuring as many Victorians as possible have the opportunity to experience the joy of the performing arts here in Melbourne. Philanthropy plays a critical role in extending the reach and impact of Arts Centre Melbourne's five philanthropic pillars: Access, Education, Commissions, Collections and the Arts Wellbeing Collective.

### LIFETIME BENEFACTORS

*Those who have made landmark gifts to Arts Centre Melbourne.*

The late Miss Betty Amsden AO, DSJ

The Clemenger Foundation

Mr Carrillo Gantner AC & Mrs Ziyin Gantner

The late Mrs Neilma Gantner Mrs Diana Gibson AO

Mr Richard Pratt & Mrs Jeanne Pratt AC

Sidney Myer Fund

The Smorgon Family

The Estate of the late Kenneth Baillieu Myer AC, DSC

### MAJOR SUPPORTERS

*Those who have given significant and sustained support to Arts Centre Melbourne.*

Mr Richard Pratt & Mrs Jeanne Pratt AC

The late Miss Betty Amsden AO, DSJ

Mr Kevin Bamford & Mrs Colleen Bamford

Mr Neville Bertalli & Mrs Di Bertalli

Mr Marc Besen AC & Mrs Eva Besen AO

Ms Robin Campbell

Mrs Krystyna Campbell-Pretty AM & the late Mr Harold Campbell-Pretty

The Fox Family

The Gandel Family

Mrs Ethel Goldin

Mr Rino Grollo & Mrs Diana Ruzzene Grollo

Mrs Barbara Haynes OAM

Mr Robert Kirby AO & Mrs Mem Kirby OAM

Mrs Rosie Lew AM & Family

Mirlex Australia Pty Ltd

Mr Philip Munz AM & Mrs Sylvia Munz

The late Dame Elisabeth Murdoch AC DBE

Mr Andrew Myer AM & Ms Kerry Gardner AM

Mr Baillieu Myer AC & Mrs Sarah Myer

Mr Bruce Parncutt AO

Playking Foundation

Prescott Family Foundation

Mrs Rae Rothfield

Mr Peter Scanlon AO & Mrs Angie Scanlon

Sidney Myer Fund

Mr Graham Smorgon AM & Mrs Annette Smorgon

Mr Sam Smorgon AO & Mrs Minnie Smorgon

Mr Leon Velik & Mrs Sandra Velik

Mrs Lyn Williams AM

### ARTS ANGELS

#### LEADING LIGHT PATRON – GIFTS OF \$100,000 +

Betty Amsden Foundation Access\* Education\*

Mr Marc Besen AC & Mrs Eva Besen AO Access\* Education\*

Mrs Krystyna Campbell-Pretty AM & the late Mr Harold Campbell-Pretty Access\* Commissions\*

The Ian Potter Foundation Education\*

Mr Andrew Myer AM & Ms Kerry Gardner AM Access\* Arts Wellbeing Collective\* Commissions\*

Playking Foundation Commissions\* COVID-19 Emergency Artist Support

Sidney Myer Fund Access\* Commissions\*

#### LUMINARY PATRON – GIFTS OF \$75,000+

Mrs Jennifer Leaper & Dr John Leaper Access\*

Gandel Philanthropy Commissions\*

#### VISIONARY PATRON – GIFTS OF \$50,000+

Mr Kevin Bamford & Mrs Colleen Bamford Arts Wellbeing Collective\*

Mr John Barlow & Mrs Mary Barlow Access\* Arts Wellbeing Collective\*

Mr Neville Bertalli & Mrs Di Bertalli Access\* Arts Wellbeing Collective\*

Ms Linda Herd Access\* Arts Wellbeing Collective\* Commissions\*

Mr John Higgins AO & Miss Jodie Maunder Arts Wellbeing Collective\*

In memory of Barry John Murnane Collections\*

#### BENEFACTOR PATRON – GIFTS OF \$30,000+

The John & Jennifer Brukner Foundation

Ms Robin Campbell Access\*

Nicole Chow, United Asia Group Access\*

Helen Macpherson Smith Trust Education\*

Lord Mayor's Charitable Foundation – Eldon and Anne Foote Fund Education\*

Mirlex Australia Pty Ltd

Prescott Family Foundation Access\*

Mr Mark Robertson OAM & Mrs Anne Robertson Access\* Education\*

#### PRINCIPAL PATRON – GIFTS OF \$10,000+

Ms Frankie Airey & Mr Stephen Solly

Ms Roseanne Amarant

Mr Don Argus AC & Mrs Pat Argus

Mrs Adrienne Basser

Mr John Bates & Mrs Lorraine Bates Access\* Commissions\*

Mr Christopher Begg & the late Mrs Patricia Begg OAM Access\* Collections\* Education\*

Mr Daniel Besen

Ms Danielle Besen

Mrs Margaret Bland & Mr John Bland Access\* Education\*

Mr Barry Bloom & Mrs Lorraine Bloom Arts Wellbeing Collective\*

Mrs Virginia Boon & Mr Harry Boon Collections\*

Dr Mark Bryce, Mrs Ann Bryce & Family Access\*

Mrs Nancy Butler

\* Indicates a gift that has been donated to a philanthropic pillar.

Mr Terry Campbell AO & Mrs Christine Campbell	Mr Barry Janes & Mr Paul Cross <i>Access*</i> <i>Commissions*</i>	Mr Peter Scanlon AO & Mrs Angie Scanlon	Mr John Foreman OAM <i>Access*</i> <i>Arts Wellbeing Collective*</i>
Mr Bernard Carp & Mrs Helen Carp	Ms Jane Kunstler <i>Arts Wellbeing Collective*</i> <i>Education*</i>	Mrs Ada Selwyn & Ms Eva Selwyn	Mr Leon Gorr & Ms Judith Gorr <i>Arts Wellbeing Collective*</i>
Dr Leon Carp & Mrs Marlen Carp	The Japan Foundation – Sydney <i>Commissions*</i>	Mr Graham Smorgon AM & Mrs Annette Smorgon	Mr Peter Hordern & Mrs Jennifer Hordern
Mr Ian Carson AM & Mrs Simone Carson AM <i>Access*</i>	Ms Eleanor Langford & Mr Chris Langford <i>Access*</i>	Mrs Claire Spencer AM & Mr Andrew Spencer <i>Access*</i> <i>Arts Wellbeing Collective*</i> <i>Commissions*</i>	Mr Larry M Kamener & Petra Kamener <i>Arts Wellbeing Collective*</i>
Cassandra Gantner Foundation <i>Commissions*</i>	Dr Geraldine Lazarus & Mr Greig Gailey <i>Access*</i> <i>Education*</i>	State Trustees Australia Foundation <i>Commissions*</i>	KDB Artists PTY LTD
Collier Charitable Fund <i>Education*</i>	Ms Heike Le Souef & the late Mr George Le Souef <i>Access*</i>	Lorraine Tarabay & Nick Langley <i>Access*</i>	Mr Ian McKellar & Mrs Margaret McKellar <i>Arts Wellbeing Collective*</i>
Ms Andy Dinan & Mr Mario Lo Giudice <i>Access*</i> <i>Collections*</i>	Leonard Joel Pty Ltd <i>Access*</i>	Mr Charles Tegner	Ms Samantha Meers AO & Mr Rob Thomas AO <i>Access*</i>
Mr Ron Dobell & Mrs Margaret Dobell <i>Arts Wellbeing Collective*</i>	Ms Monica Lim & Mr Konfir Kabo <i>Access*</i> <i>Commissions*</i>	Dr Michael Troy	Mr Andrew Michelmore AO & Mrs Janet Michelmore AO <i>Arts Wellbeing Collective*</i>
The Marian and E.H. Flack Trust <i>Access*</i>	Ms Pamela McCorkell <i>Collections*</i>	Mr Frank Van Straten AM & Mr Adrian Turley <i>Collections*</i>	Mr Baillieu Myer AC & Mrs Sarah Myer <i>Arts Wellbeing Collective*</i>
The Fox Family	Ms Liping Meng <i>Access*</i>	Mr Leon Velik & Mrs Sandra Velik <i>Access*</i>	Mr Martyn Myer AO & Mrs Louise Myer <i>Access*</i>
Mr Carrillo Gantner AC & Mrs Ziyin Gantner <i>Access*</i>	Mrs Susan Morgan <i>Arts Wellbeing Collective*</i>	The Vizard Foundation <i>Commissions*</i>	Mr David O'Callaghan & Ms Wendy Kozica <i>Access*</i>
Mr Colin Golvan AM, QC & Dr Deborah Golvan	Mr Philip Munz AM & Mrs Sylvia Munz	Barbara & Ralph Ward-Ambler <i>Access*</i>	Ms Helen Silver AO <i>Access*</i>
The Gordon Frost Organisation <i>Collections*</i>	Mr Allan J Myers AC, QC & Mrs Maria Myers AC <i>Access*</i> <i>Arts Wellbeing Collective*</i>	Ms Maureen Wheeler AO & Mr Tony Wheeler AO <i>Access*</i>	The Bob and Emma House Foundation
Mr Robert Green & Mrs Jan Green <i>Access*</i>	Mr Bruce Parncutt AO <i>Arts Wellbeing Collective*</i>	Ms Janet Whiting AM & Mr Phil Lukies	The Yulgilbar Foundation <i>Arts Wellbeing Collective*</i>
Mr Rino Grollo & Mrs Diana Ruzzene Grollo	The Production Company <i>Commissions*</i>	Mr Bruce Wilson <i>Arts Wellbeing Collective*</i>	Mr Beau Vigushin <i>Arts Wellbeing Collective*</i> <i>Collections*</i> <i>Commissions*</i>
Mr John Haddad AO & Mrs Agita Haddad	Mrs Sally Redlich <i>Access*</i>	Caroline & Derek Young AM	Mrs Mary-Paula Williamson & Mr Rob Williamson <i>Arts Wellbeing Collective*</i>
Ms Jane Hansen AO & Mr Paul Little AO <i>Access*</i>	The Late Mrs Rae Rothfield	Anonymous (4) <i>Access*</i> <i>Arts Wellbeing Collective*</i>	Anonymous (1) <i>Access*</i>
Mrs Paula Hansky OAM & the late Dr Jack Hansky AM <i>Access*</i>	Dr Elliot Rubinstein & Dr Sandra Rubinstein	<b>ARTS ASSOCIATES</b>	<b>GOLD ASSOCIATE</b>
Mrs Fella Harbig <i>Access*</i>	Ms Anne Runhardt & Mr Glenn Reindel <i>Commissions*</i>	<b>– GIFTS OF \$5,000+</b>	<b>– GIFTS OF \$2,000+</b>
Mrs Lisa Hennessy <i>Education*</i>		Danny Bessell & Seri Renkin <i>Access*</i>	Mr Paul Barker <i>Access*</i>
Ms Joanna Horgan & Mr Peter Wetenhall <i>Arts Wellbeing Collective*</i>		Dr Andrew Buchanan	Mr Robbie Barker <i>Access*</i> <i>Arts Wellbeing Collective*</i>
Dr Alastair Jackson AM		Carter Family Foundation <i>Access*</i> <i>Arts Wellbeing Collective*</i>	Mr David Barlow <i>Access*</i>
		Mr Michael Delaney <i>Access*</i>	

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Mrs Deirdre Blythe Access* Arts Wellbeing Collective*	Mrs Carolyn Kirby & Mr John Kirby AM Access*	Access* Arts Wellbeing Collective*	Mrs Sarah Acton Arts Wellbeing Collective*
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Mr Jeff Cummins & Ms Georgie Cummins Access*	Mr Norman MacLeod	Mr Getha Somasundaram	Mrs Joy Anderson Access*
Ms Christy Dowling & Mr Douglas English Access*	Mr Don Maloney Arts Wellbeing Collective*	Ms Patricia Spring Arts Wellbeing Collective*	Mr Peter Angelini Arts Wellbeing Collective*
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Miss Val Dyke	Mr James McCaughey & Ms Ellen Koshland Arts Wellbeing Collective*	Ms Helene Strawbridge Arts Wellbeing Collective*	Ms Rowena Archer Access* Arts Wellbeing Collective*
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	Ms Anne Short		

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Ms Rona Morgan Arts Wellbeing Collective*	Mr Harry Rosenberg Arts Wellbeing Collective*	Mr Peter Stevenson Arts Wellbeing Collective*	Mr Mark Wilson Access*
Mr Trevor Moy Access* Arts Wellbeing Collective*	Mr Rohitha Rupesinghe Arts Wellbeing Collective*	Mr Bernie Sweeney Access* Arts Wellbeing Collective*	Ms Josie Woodgate OAM Arts Wellbeing Collective*
Mrs Fairlie Nassau & Mr Dennis Nassau Arts Wellbeing Collective*	Mr Peter Russell Access* Arts Wellbeing Collective*	James Syme Access*	Anonymous (47) Access* Arts Wellbeing Collective* Commissions* Education*
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Mr Stephen Newton AO Access* Arts Wellbeing Collective* Education*	Mr Graham Ryles OAM, KSJ & Mrs Judith Ryles OAM, KSJ Access* Arts Wellbeing Collective*	Robert Telford Access*	
Mr John & Mrs Val O'Hara Access* Arts Wellbeing Collective*	Ms Viorica Samson Access* Arts Wellbeing Collective*	Mr Mahendra Tembe Arts Wellbeing Collective*	
Kathleen Ooi Access* Arts Wellbeing Collective*	Ms Elizabeth Sandford Arts Wellbeing Collective*	Mrs Judith Theobald Access* Arts Wellbeing Collective*	The late Miss Betty Amsden AO, DSJ Patron of the First Call Fund
Mrs Jill Page OAM Arts Wellbeing Collective* Collections* Commissions*	Ms Miriam Sandkuhler Arts Wellbeing Collective*	Mr John Thompson Arts Wellbeing Collective*	Mr Christopher Begg & the late Mrs Patricia Begg OAM
Mr Abe Paluch Access* Arts Wellbeing Collective*	Satellite Island Tasmania Access*	Mr Allan Thorne Arts Wellbeing Collective*	Mr Martin Carlson OAM
Ms Susan Pelka Arts Wellbeing Collective*	Mrs Rae Saxton Access* Arts Wellbeing Collective*	Ms Brenda Todd Access* Arts Wellbeing Collective*	Mr Carrillo Gantner AC & Mrs Ziyin Gantner
Mr Roger Pepperell AM & Mrs Betty Pepperell Arts Wellbeing Collective*	Ms Roslyn Scanlan Access*	Mrs Lorraine Tully Arts Wellbeing Collective*	The late Mrs Neilma Gantner
Mr Adriana Pesavento Access* Arts Wellbeing Collective*	Dr Paul Moore Schneider Access* Arts Wellbeing Collective*	Dr Barbara Van Ernst Access* Arts Wellbeing Collective*	The late Dr Milan Kantor OAM & Mrs Anne Kantor AO
Nathan Pinski	Mrs Barbara Scholes Arts Wellbeing Collective*	Meg Wardlaw Arts Wellbeing Collective*	The Myer Foundation
Ms Fiona Poletti Access*	Ms Lynette Schultz & Mr Donald Schultz Access* Arts Wellbeing Collective*	Leanne Webber Access* Arts Wellbeing Collective*	
Ms Kerry Pratchett Access*	Mr David Shelmerdine & Mrs Maree Shelmerdine Access*	Ms Pera Wells Arts Wellbeing Collective*	
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Neville Probert Arts Wellbeing Collective*	Dr John Smith Access*	Mr Paul Wheelton AM, KSJ & Mrs Angela Wheelton Education*	
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		Ms Helen Wilkinson Access* Arts Wellbeing Collective*	Mr Ken Bullen
			Ms Lyndsey Burton

\* Indicates a gift that has been donated to a philanthropic pillar.

## FIRST CALL FUND FOUNDING GIFTS

*Giving young disadvantaged Victorians the invaluable opportunity to experience the performing arts at Arts Centre Melbourne.*

The late Miss Betty Amsden  
AO, DSJ  
Patron of the First Call Fund

Mr Christopher Begg & the  
late Mrs Patricia Begg OAM

Mr Martin Carlson OAM

Mr Carrillo Gantner AC &  
Mrs Ziyin Gantner

The late Mrs Neilma Gantner

The late Dr Milan Kantor  
OAM & Mrs Anne Kantor AO

The Myer Foundation

## STAGE LEFT GIFTS IN WILLS

*Those who have made the visionary commitment of recognising Arts Centre Melbourne in their Will.*

## PLANNED GIVERS

Ms Elizabeth Alexandra

Miss Jenny Anderson

Mr Christopher Begg & the  
late Mrs Patricia Begg OAM

Mr Tony Berry

Mrs Jenny Brukner & the late  
Mr John Brukner

Mr Ken Bullen

Ms Lyndsey Burton

Mr Derek Christian  
 Ms Peggy Cole  
 Mr Ron Dobell &  
 Mrs Margaret Dobell  
 Mrs Isabella Edgoose OAM &  
 Mr Graeme Edgoose  
 The Hon Alan Egan JP  
 Mr Richard Farrar  
 Ms Wilma Farrow  
 Ms Nola Finn  
 Mr Barrie Follows AM JP &  
 Mrs Gail Follows  
 Ms Rosemary Forbes & Mr  
 Ian Hocking  
 Mr Max Frost &  
 Mrs Glenda Frost  
 Mr Peter Game &  
 Mrs Betty Game  
 Mr Peter Gassenheimer  
 Mr Andrew Gemmell  
 Mrs Mia Hall  
 Ms Gabriella Havlin  
 Ms Carol Hay  
 Mr Richard Heathcote &  
 Mrs Margaret Heathcote  
 Ms Denise Hughes  
 Dr Richard King AM &  
 Mrs Andrea King  
 Mr Barry Kitcher  
 Ms Jane Kunstler  
 Mr Hugo Leschen  
 Mr Ieuan Mapperson &  
 Mrs Kathy Mapperson  
 Ms Barbara Margetts  
 Ms Caroline Molesworth  
 Mr Andrew Moon  
 Mr Jack Moshakis &  
 Ms Gill Tasker  
 Mr Luke Nestorowicz  
 Mr Robert Nixey  
 Mr Kenneth Park  
 Ms Lyn Payne  
 Ms Alison C. Pearce  
 Prof Graham Peirson &  
 Mrs Chris Peirson

Mr David Pisterman &  
 Mrs Cheryl Pisterman  
 Ms Lynne Robertson  
 Ms Anne Roussac-Hoyne &  
 Mr Neil Roussac  
 Mr Graham Ryles OAM KSJ &  
 Mrs Judith Ryles OAM  
 Mr John Short  
 Mr John Stanistreet  
 Mrs Val Stirling  
 Mr Graeme Studd  
 Mrs Beverley Sutherland Smith  
 Mrs Pamela Swansson  
 Christine Thevathasan  
 Ms Margot Vaughan &  
 Ms Bernadette Nicholls  
 Ms Jill Watson  
 Ms Judy Watt  
 Mr Ian Watts OAM  
 Mrs Dinah Whitaker  
 Mr Ben McKenzie White  
 Mr Owen White  
 Mr Peter Wills  
 Mrs Pamela Wilson  
 Anonymous (12)

## ESTATES

The late Miss Betty Amsden  
 AO, DSJ  
 Mr Maxwell Carroll &  
 Mrs Merle Carroll  
 The Estate of Alexander  
 Maxwell Johnston  
 The Estate of Mr Donald  
 Matthews  
 The Estate of the late  
 Kenneth Baillieu Myer AC,  
 DSC  
 The Estate of Mrs Yasuko H.  
 Myer  
 The Estate of Mr David  
 Richards  
 The Estate of Mr Maurice  
 Scott  
 Anonymous (1)

## ARTS WELLBEING COLLECTIVE FOUNDING SUPPORTERS

### DONORS

The late Miss Betty Amsden  
 AO, DSJ  
 Ms Kendra Reid  
 Live Performance Australia  
 Marriner Group  
 Anonymous (1)

### TRUSTS AND FOUNDATIONS

Harold Mitchell Foundation  
 William Buckland Foundation

### TRUSTS AND FOUNDATIONS

Betty Amsden Foundation  
 Cassandra Gantner  
 Foundation  
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 generous donors who  
 contributed significant cultural  
 material to our collections.*

Dr Barbara Angell  
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 Ms Anna French  
 Mr Aubrey Gamble  
 The Gordon Frost  
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 Mr Richard Jeziorny  
 Mr Anthony Knight OAM  
 Mr Paul Mecurio AM  
 Melbourne International  
 Comedy Festival  
 Ms Kylie Minogue AO OBE  
 Mr Baillieu Myer AC  
 Mr Frank Van Straten OAM  
 Katharine Sturak  
 Andrea Toy

There are many ways you  
 can support Arts Centre  
 Melbourne. To discuss  
 becoming part of our  
 community of supporters,  
 please email [donations@  
 artscentremelbourne.com.au](mailto:donations@artscentremelbourne.com.au)

## THANK YOU

Every gift, large or small  
 has a lasting and important  
 impact on the arts for all  
 Victorians.

\* Indicates a gift that has been donated to a philanthropic pillar.

# Corporate Partners

---

Arts Centre Melbourne brings to life the magic of meaningful collaborations. With an innovative, evidence-based approach, we are leading the way in shaping partnerships in Australia, whilst extending the reach and impact of Arts Centre Melbourne's work.

We seek partners to support us in delivering social change through arts and culture via six impact themes: Innovation, Wellbeing, City Shaping, Diversity and Inclusion, Heritage and Collections, and Learning. Aligned to a specific impact area and signature initiative, partners access a valuable platform to positively impact the lives of people, enrich culture and connect with community.

We are proud of the highly collaborative relationships we nurture in our portfolio of business partnerships and alliance. Our Partners include PwC, MINI Australia, Singapore Airlines, JCDecaux, MLC Life Insurance and Mantra Southbank; and our industry alliances include University of Melbourne, APRA AMCOS, ARIA, Spotify, NFSA, CrowdDJ and ABC.

We are also incredibly proud of our second year with our Innovation Partner, PwC. Our collaboration is underpinned by our mutual passion for shaping the City of Melbourne by co-creating thriving cultural precincts. We are committed to working collaboratively on carefully selected projects that will help create immersive customer experiences and a more vibrant precinct, as well as inspire our city to solve the challenges of tomorrow. A few highlights from our year include:

- Co-creating an employee engagement program that would embed a love of the arts in PwC's culture;
- An organisational change management operating framework to help support our people navigate significant change to be experienced over the next decade;
- An employee engagement change journey and narrative to assist in Arts Centre Melbourne's readiness and capability to support the Reimagining;
- PwC's Indigenous Consulting firm facilitated several workshops to inspire Arts Centre Melbourne's Reconciliation Action Plan vision, principles and approach;
- Showcasing our shared value approach to partnerships at national conferences and signature social impact events;
- Precinct-wide collaboration to resolve disruption experienced by the State Theatre closure when the new flying system was to be installed. Our key stakeholders, including our Resident Companies and presenting partners, were involved in working groups aimed to bring innovative solutions to disruption.

Singapore Airlines and Arts Centre Melbourne launched a partnership this year to support innovation in the arts and culture of Melbourne. As our Vision Partner, Singapore Airlines supported Asia TOPA 2020 - celebrating Australia's connections with contemporary Asia.

With a goal to spark engagement with Asia TOPA artists, stories and travel, we co-designed a unique communications campaign: *Boarding Pass to Asia TOPA*. The bedrock of this campaign was in visiting artists, producers and chefs in their home regions to create a content series that ignited engagement and excitement for Asia TOPA 2020. The content themes of 'Creators', 'Cultures' and 'Journeys' permeated each content piece, bringing the scope of the festival to life and emphasising the importance of the Arts Centre Melbourne and Singapore Airlines partnership.

Arts Centre Melbourne's Director, Customer Innovation, Food and Beverage, Frank Bischoff embarked on a journey across three travel destinations in the Singapore Airlines network to find inspiration of the development of the Asia TOPA menu for thousands to enjoy during the festival, influenced by Singapore Airlines International Culinary Panel Chef Murata and Singapore Airline's Food and Beverage Director, Antony McNeil.

By uncovering the stories of real artists, producers and performers within the Asia TOPA community, and spotlighting these profiles through feature pieces appearing on our collective channels and communications, this partnership has ensured we continue to build an extensive and diverse community of arts lovers.

With a shared spirit for innovation and invention, the MINI Australia and Arts Centre Melbourne partnership has been jam-packed with creative story-telling, dynamic and fun activations and a genuine interest in supporting new and experimental artist expression.

We matched MINI Australia's brand promise of 'Unexpected Expected' with our own promise of 'Remarkable Experiences' and brought an element of surprise to MINI drivers and our visitors with surprise and delight campaigns *MINI Rock Star Car Parks* and *MINI Parking Inspector*.

Our experimental multi-arts festival, *Supersense*, was the showcase of our partnership, supporting these new works and commissions. Together we co-created an interactive, immersive festival experience, *FOLLOW ME* – which offered *Supersense* audiences a secret adventure through the underground labyrinth of passageways, loading docks and rarely seen rooms of Arts Centre Melbourne.

We also thank our Supporting Partners JCDecaux, MLC Life Insurance and Mantra Southbank – who are valuable contributors to the fabric of Arts Centre Melbourne, engaging in our spaces, venues and campaigns in innovative ways to spread the impact of the arts through their own business and communities.

We look forward to continuing to work collaboratively with all our partners to achieve the greatest social and cultural impact in our community.

INNOVATION PARTNER



VISION PARTNERS



SUPPORTING PARTNERS



***"The PwC Melbourne team and I are very much looking forward to spending more time at the Arts Centre in the years ahead, both for work and play, and continuing the trusted relationship between our organisations."***

**PETER KONIDARIS, MANAGING PARTNER - MELBOURNE, PWC**

# Our Strategic Priorities

## PEOPLE

**People are the lifeblood of our creativity and capability. The delivery of our strategy depends on attracting the best available team and collaborators.**

Our Workforce Plan 2018-2021 sets out an ambitious program of work to lay the foundation for contemporary people systems; bring a focus to learning and development through an established set of leadership and core capabilities and an accompanying suite of in-house and external development opportunities; and boost employee connection, engagement and collaboration across Arts Centre Melbourne.

People highlights over the past year include:

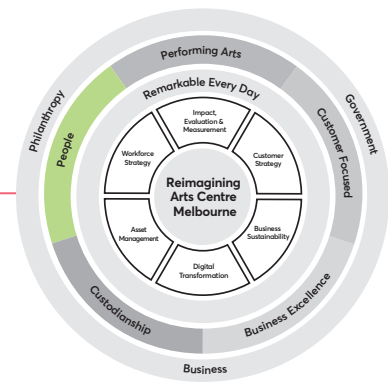
- A highly collaborative effort involving most business units to develop common rostering and business rules and to unpack the related rostering requirements of our Enterprise Agreement. We trialled electronic clocking devices and launched a rostering app to deliver contemporary rostering services and information. Paper timesheets ceased across the whole Food and Beverage team.
- The launch of video interviewing for recruitment. Hiring managers indicated an immediate time-saving impact and better quality candidate short lists.
- Reducing the time to fill for recruitment by six days, as a result of the introduction of e-recruitment technology and streamlined processes and use of Expressions of Interest via our website.
- Improved people reporting, tracking trends over time and utilising Calumo our business intelligence tool (see page 71).
- Change leadership principles and a change readiness toolkit for all employees involved in leading change initiatives (see page 44).
- Active management of our casual employment processes after an extensive review, and updating related employment documentation and procedures.
- Achieving Silver status for the number of Arts Centre Melbourne employees trained in mental health first aid.

### EARNING THE ENCORE: ENGAGEMENT SURVEY 2019

We conducted our full Earning the Encore Team Engagement survey in November 2019 using our survey partner Culture Amp. This follows a full survey conducted in 2017, and a short pulse in 2018. Two points of comparison were used to benchmark our results: Earning the Encore 2017 and not-for-profit organisations.

Participation moved from 64% in 2017, 67% in 2018 (short survey) to 60% in 2019. The participation rate for permanent employees rose significantly from 56% to 85%. Casual participation went down from 55% to 42% - potentially due to casual team members having difficulty completing the longer survey.

Overall Engagement was 60% compared to a result of 62% in 2017 and 63% last year. The benchmark for not-for-profit organisations is 64% and results within 5 points of the benchmark are considered to be comparable.



Arts Centre Melbourne experienced highly mixed responses across the five questions that contribute to Engagement. 82% of respondents were "very proud to work at the organisation" and 76% "would recommend Arts Centre Melbourne as a place to work". However many disagreed that they were "rarely looking for a job at another company" and only 52% were "motivated to go above and beyond". As engagement and motivation are highly linked these results were of particular focus for follow up action.

Results from the survey revealed upward trends in areas of action, feedback and recognition, and service and quality focus. Factors trending down were collaboration and communication, leadership and teamwork and ownership.

The survey revealed that much of the work to do is highly localised, which means we can target activity and action towards these areas and teams. Those areas requiring help will be provided with the support they need to understand their issues and devise the right action plans to make a positive difference.

### LEARNING AND ORGANISATIONAL DEVELOPMENT

Our commitment to all employees' learning and growth saw the development of the Arts Centre Melbourne's Learning Catalogue this year. The catalogue is focused on remote and online learning, showcasing both internal and external learning in the areas of:

- Risk & Compliance
- Arts Centre Melbourne's Core Skills
- Arts Centre Melbourne's Leadership Skills
- Health, Safety & Wellbeing
- Project Management
- Technical Skills
- Technology & Tools
- Mass Open Online Courses

The catalogue is a catalyst for the organisation's push for self-driven learning and ongoing development.

We also saw a focus on Reward and Recognition this year, through the launch of 'Bravo', Arts Centre Melbourne's Recognition program. Bravo gave our employees the opportunity to recognise and celebrate colleagues who 'went above and beyond'.

- Total number of peer recognitions: 1586
- Total number of Values in Action awarded: 284
- Total number of Stand Out awards: 145
- Total recognitions: 2406
- Most popular recognition (aligned with Arts Centre Melbourne values): Community (584), Care More (453), Leadership (357), Creativity (192)

## ARTS WELLBEING COLLECTIVE

### EFFECTING BETTER MENTAL HEALTH AND WELLBEING OUTCOMES FOR PERFORMING ARTS WORKERS

The Arts Wellbeing Collective is an Arts Centre Melbourne initiative that comprises a consortium of arts and cultural organisations who work together to promote positive mental health and wellbeing in the performing arts. Since the Pilot Program in 2017, the Arts Wellbeing Collective has grown rapidly to be a comprehensive, sector-wide initiative – the only one of its kind anywhere in the world. It now embraces more than 350 member organisations.

The Arts Wellbeing Collective has a wide-reaching positive reform agenda that aims for transformational change in approaches and attitudes to and management of psychosocial safety in the performing arts.

This year has been another growth year for the Arts Wellbeing Collective, which saw the team deliver more than 50 workshops and presentations, train a further 50 performing arts practitioners in Mental Health First Aid, and launch the Support Act Wellbeing Helpline, a major partnership with music charity, Support Act providing a free, confidential phone counselling service available 24/7, staffed by professional clinicians familiar with issues faced by people working in music and the arts.

Key focus areas for impact this year included:

- Raising awareness of the role of self-care in the performing arts and providing effective strategies for addressing common barriers to prioritising self-care.
- Increasing capacity of member organisations to prioritise strategic approaches to mental health in creative workplaces.
- Reducing barriers to professional help-seeking through the launch of the Support Act Wellbeing Helpline, a 24/7 phone counselling service available to anyone who works in the Australian performing arts industry.



Arts Wellbeing Collective support material.

## PRODUCTION TRAINEESHIP PROGRAM

Arts Centre Melbourne's status as a Registered Training Organisation (RTO) has been delivering nationally accredited qualifications for the live entertainment industry since 2010. Past alumni of the traineeship program have risen through the ranks to work not only in senior supervisory roles at Arts Centre Melbourne but in Melbourne's major theatres and venues as well as nationally and internationally on some of the world's greatest stages.

We thank the Victorian Government through Creative Victoria for providing seed funding to develop and deliver Arts Centre Melbourne's 12-week pilot technical production training program in regional Victoria, *Tech Connect*. Working in partnership with the Victorian Association of Performing Arts Centres (VAPAC), local government and regional performing arts centres, *Tech Connect* leveraged Arts Centre Melbourne's RTO status to building regional venue capabilities in technical production to help meet the future workforce needs of the creative industries in Victoria. This is an exciting and innovative enterprise that we hope to scale to other parts of regional Victoria demonstrating sector leadership, collaboration, and capacity building.

This year, with the generous additional financial support from The Ian Potter Foundation, our in-house Production Traineeship Program has been able to increase its yearly intake from three to five positions, adding opportunities in the areas of the Broadcast & Digital team, and Wardrobe to the existing traineeships in Staging, Lighting and Sound & Vision.

The Broadcast & Digital team position enabled the very first trainee at the higher Certificate IV level qualification in Live Production & Technical Services.

## INTERNATIONAL TRAINING PROGRAM

2020 has seen a welcome return of Arts Centre Melbourne's International Professional Development Training Program supported by the Australia Council for the Arts.

Arts Centre Melbourne worked with the Australia Council to select a mid-career Production Manager from Indonesia, Basundara Murba Anggana (Ang), who was resident for six weeks. The residency coincided with the Asia Pacific Triennial of Performing Arts (Asia TOPA) to assist in developing future touring and production opportunities, enabling reciprocal exchange between regions and increase OH&S and production safety standards of international touring events.

This program offered an incredible opportunity for our guest, a multi-skilled producer, director and production manager to learn much from our highly skilled RTO and Production & Stage Management team while assisting in a variety of Asia TOPA performances. Together with the certification he has achieved with the RTO during the program Ang plans to pass on this acquired knowledge and skills to his own independent production team and more broadly to his industry associates in Indonesia.

## LEARNING AND DEVELOPMENT PROGRAM

As we continue to deliver remarkable experiences every day, transform our business and head towards our reimagined future we will require a deeper and stronger level of leadership capability across the organisation. The Arts Centre Melbourne Leadership programs have been developed to make sure we are ready; to put Arts Centre Melbourne and our leaders in the best possible place to be successful. We are also committed to our role as leaders in the sector and developing strong leadership capability at Arts Centre Melbourne helps us to maintain this commitment.

Why – what problems were we wanting to solve?

1. Our leaders have very high levels of technical expertise but lower levels of enterprise thinking and leadership, therefore our first aim was to increase the level of leadership skills across Arts Centre Melbourne.
2. We have a relatively flat structure with minimal opportunity for vertical progression. Vertical progression also reinforced technical expertise therefore our second aim was to increase opportunities for mobilisation across Arts Centre Melbourne.
3. Clarity and unity were often referenced through Engagement surveys as areas of opportunity, therefore our third aim was to improve consistency in language and approach and alignment through the full leadership spine.

After analysing the workforce trends and needs it was determined that the biggest areas of impact could be achieved through targeting two areas:

- Emerging Leaders – developing the Enterprise Leadership capability of the cohort who had reached high levels of technical expertise and ready them for the next step into Director level roles.
- Everyday Leadership – to fill the gaps in every day leadership and management that were evident across the organisation.

Both programs have been designed to prepare Leaders to take the lead and bring Arts Centre Melbourne's purpose and vision to life through our people and partners. They are aligned around critical capabilities and to *The Role You Play*. Broad areas include: Enterprise Leadership; Results Leadership; Personal Leadership; Leading Change; and Sector Led.

## EMERGING LEADER PROGRAM

Arts Centre Melbourne's Emerging Leader Program is an innovative leadership program incorporating face to face workshops, mentoring, 360-degree feedback, self-assessments and collaborative strategic projects. The progress of the program, while interrupted by COVID-19, provided a valuable context for our emerging leaders to learn and grow, as they all became an integral part of the Arts Centre Melbourne's Response & Recovery Framework.

Twenty-one highly engaged and carefully selected participants are currently involved in the program and we look forward to seeing their progress as they take this next step on their leadership journey.

## EVERYDAY LEADERSHIP PROGRAM

The Everyday Leader program is a series of workshops designed to provide the building blocks of leading every day and to strengthen our leadership capabilities. The workshops are short, interactive sessions that are open to anyone across Arts Centre Melbourne who is responsible for managing a team as part of their role.

This year we delivered three Topics with five sessions delivered for each topic. There were over 160 attendees in total across the 15 sessions. The topics delivered so far are:

**People Performance.** An overview of the key elements for leaders to help people perform at their best and how we can better use the Arts Centre Melbourne Performance Development Planning process to engage and support remarkable performance every day.

**Leading Teams.** An overview of the key elements for leading teams to engage and support remarkable performance every day.

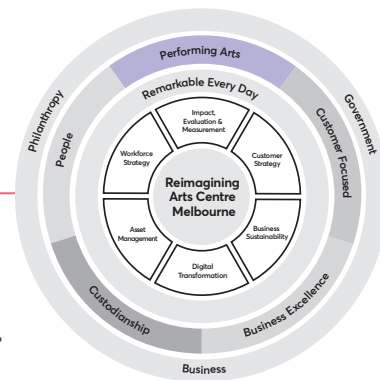
**Recruitment for hiring managers.** An overview of the key processes, tools and tips for leaders to help effectively source and recruit the right person for the role to support remarkable performance every day.

We also piloted an online Leadership program – LEDA, designed to grow and develop the next level of leaders via a number of self-paced online learning journeys, aligned with Arts Centre Melbourne's values, strategic priorities and *The Role You Play*.

# Our Strategic Priorities

## PERFORMING ARTS

**Passion for the performing arts is one of the foundations of our success that remains critical to who we are today and tomorrow.**



We will be a contemporary and relevant home for our artistic community that serves the whole of Victoria, including the outer metro and regional community.

Every day on our stages and in our venues, world-class performing arts entertain, delight, and bring creative inspiration to our audiences. We are constantly working with our Resident Companies, presenting partners, internal programming teams and the small-to-medium and independent arts sector to enliven and expand what the performing arts means to the Victorian community.

### PERFORMANCE PROGRAM HIGHLIGHTS

#### RESIDENT COMPANIES

Our Resident Companies have had another huge year in our venues.

Melbourne Symphony Orchestra opened their 2020 season strongly with the world premiere of Australian composer, and MSO Composer-in-Residence, Deborah Cheetham's *Dutala, star filled sky*. The evening finished with Beethoven's Ninth Symphony, quirkily accompanied by circus troupe, Circa, both pieces thrilling audiences to spontaneous standing ovation.

Film scores remained a crowd pleaser, with the film music of Nick Cave and Warren Ellis selling out three performances in Hamer Hall.

The Australian Ballet had a stunning year with themes of powerful heroines in *Sylvia*, alongside the glorious classics of *The Nutcracker* and Les Ballets de Monte Carlo's *LAC*, a deliciously dark reinterpretation of *Swan Lake*. Congratulations were extended to Executive Director Libby Christie AM, for recognition received during the Queen's Birthday Honours. With his impending retirement, we also acknowledge the dedication and creative excellence of the company's retiring Artistic Director David McAllister AM, we thank him for his long-standing advocacy and support of the Australian Performing Arts Collection.

Melbourne Theatre Company presented the Oscar-winning *Shakespeare in Love* in the Playhouse to full houses and winning reviews, and Benjamin Law's *Torch the Place* was a standout season, forming part of the Asia Pacific Triennial of Performing Arts (Asia TOPA) in the early months of 2020.

Opera Australia's versatile and highly enjoyable Spring Season in the State Theatre included *Turandot* and *Faust*, as well as a short but well-attended season of *Two Weddings, One Bride* in the Playhouse and the much-loved *Bryn Terfel* in Concert at Hamer Hall.

#### PRESENTER PROGRAMS

Gordon Frost Organisation returned to the State Theatre with *Chicago* over summer, eclipsing sales of their last highly successful musical *Dream Lover*, drawing over 136,000 visitors through our doors and inviting new audiences into our 1920's inspired, gin-soaked *Speakeasy* at The Barre.

Bangarra celebrated a significant anniversary in 2019, having provided national and international stages with 30 years of indigenous work of awe-inspiring beauty.

Victorian Opera launched their biggest season yet for 2019-2020, with seven subscription shows across multiple venues, as well as their stand-alone *VOYCE* concert, the Victorian Opera's Youth Chorus Ensemble, a platform from which Victorian Opera support young singers by providing opportunities to work with professional singers, directors and répétiteurs.

Sadly, in November, we farewelled The Production Company after 21 years, having left a legacy of nurturing new talent and supporting established stars.

Yet again, festivals offered a wide and diverse program.

*Supersense, Festival of the Ecstatic*, built on the success of previous years, with ticket sales well and truly surpassing the previous two festivals (see page 58). Rave reviews and sold out shows included the acclaimed *Marlon Williams* in Hamer Hall, the surreal *Aldous Harding* in the Playhouse, and, described as visceral and transcendent, the *Maximal* program played across three stages in the State Theatre space.

Melbourne International Arts Festival hosted a fabulous and astounding array of shows once more, with Stephanie Lake's highly acclaimed *Colossus* returning to the Fairfax Studio, and Back-to-Back presenting the Green Room Award-winning *The Shadow Whose Prey the Hunter Becomes*.

The Famous Spiegeltent graced our Forecourt again, proving to be not only a perfect cabaret venue but a fantastic place to host our guests and close the festival with a wow!

The Asia TOPA festival began 2020 with a ground swell and continued solidly for two months of awe-inspiring and innovative works (see full report page 48).

Arts Centre Melbourne had the privilege of hosting Live Performance Australia's prestigious 2019 Helpmann Awards for the first time in Victoria since 2001. The State Theatre gave an elegance to this glittering, star-studded event, broadcast live on ABC to thousands of viewers.

Our Commercial Presenters remain the corner stone of our venue programming and brought us performers as diverse as the popular celebrity Em Rusciano, who in turn shocked and titillated full houses in July, to the incomparable Yo-Yo Ma playing Bach's *Six Unaccompanied Cello Suites* in a Hamer Hall literally packed to the rafters.

Margaret Atwood, author of the acclaimed *A Handmaid's Tale* sold out Hamer Hall, and Dame Edna was a welcome return to the State Theatre.

Over the holiday season, and in keeping with the hot success of live film scores, Tim Woods presented the much-loved Christmas film *Love Actually*, with multiple sold out shows, and on New Year's Eve, under the guidance of the highly esteemed John Foreman, the Australian Pops Orchestra returned bigger and better than ever to herald in 2020.

Just over 136,000 patrons were welcomed this year to the Sidney Myer Music Bowl to enjoy a wide range of diverse music genres and performances.

An early start to the season kicked off in September with *Punjabi Virsa*, then *Piknic Electronik* and *Mazda Opera in the Bowl* entertained audiences in November. In December home grown hero's *Ziggy Alberts* and *Paul Kelly* both played to sell-out crowds.

Other notable events throughout the Bowl season were Vision Australia's *Carols by Candlelight*, *Fatboy Slim*, *New Order* and in particular *Down to Earth*, which sold out in 20 minutes, and showcased some of Australia's best young talent that came together to raise over \$1m for bushfire relief causes.

## CONTEMPORARY PERFORMANCE

In November, Arts Centre Melbourne presented *Between Two Shores* in the Playhouse. Iconic Australian vocalists Vika and Linda Bull told their own story blending together narratives of their own lives and a selection of songs that forged their diverse pathways in soul, gospel and the island music of their Tongan ancestry.

A strong 10-year collaborative working relationship with local promoter Top Shelf enabled Arts Centre Melbourne to present two special performances of Nils Frahm in Hamer Hall in November. It was an incredible opportunity for us to present this artist outside of a festival, where there is such strong demand for his live performance.

Our relationship with Top Shelf continued into the new year with American performer Amanda Palmer appearing at Hamer Hall in January. Her dedicated Melbourne fan base (she has always called Fitzroy her second home!) were lucky to watch her perform her new album *There Will Be No Intermission*. After the show, the patronage that has funded her latest initiative "Ask Amanda Anything Project" sat down in an intimate environment and get to know their favourite artist better.

After the success of the 2018 show, Arts Centre Melbourne collaborated again with *Hear My Eyes* on the live score reinterpretation of celebrated Italian director Dario Argento classic *Suspiria*, performed by members of Melbourne's King Gizzard and the Lizard Wizard and Leah Senior.

In October and November we presented the return season of *Briefs: Close Encounters* in The Playhouse; transforming the theatre into a joyous playground for queer circus, drag and boylesque. Audiences love Briefs and we were thrilled to be able to support this company up-scale from the Fairfax Studio to The Playhouse twice throughout 2019.

A highlight of the performance calendar was Circa's *Humans* which wowed audiences and critics alike with its celebration of the human body and its strength. This was a virtuosic performance by the Circa ensemble exploring the physical limits of our bodies.

The 2020 *Midsumma* program saw Arts Centre Melbourne present return seasons of two independent works; *Daddy* by Joel Bray and *BOOBS* by Selina Jenkins. Both productions were recognised at the 2020 Green Room Awards. Our capacity to support local artists to reach new audiences and remount successful independent productions is a valued contribution to the sector. Our commitment to independent artists saw us invest in the creative development of a new work by Melbourne writer, Jean Tong, called *Flat Earthers*, while *The Rise and Fall of St George* in Hamer Hall, a moving and highly significant co-presentation between Paul Mac, Lachlan Philpott, Arts Centre Melbourne and Melbourne's LGBTIQ choir community was a highlight of the 2020 program.

We continued our partnership with *Midsumma* to present *Midsumma Extravaganza* in Hamer Hall. This event continues to attract an incredible line-up of queer comedians and cabaret stars from around the country. The red carpet arrival sets the scene for a beautiful and joyous community celebration in Hamer Hall and a distinct Arts Centre Melbourne offering during *Midsumma*.

At the Sidney Myer Music Bowl we hosted Italian composer and pianist Ludovico Einaudi (*Seven Days Walking*). This project was inspired by Einaudi's winter walks through the mountains near his home, his thoughts free to roam inside the storm. By contrast, it was performed in January on a perfect 27° degree day! The show well exceeded its targets and allowed us to continue a strong relationship with Arts Projects Australia, with Arts Centre Melbourne as a presenting partner.

Arts Centre Melbourne's partnership with the Australian Arts Orchestra continued with the *Meeting Points Series*, three intimate concerts curated by the orchestra's Artistic Director Peter Knight which brought together musical styles from across the globe in unexpected collaborations. Artists in this series included Hyelim Kim (Korea), Baliphonics (Sri Lanka), Daniel Wilfred (Arnhem Land) and Sunny Kim (Korea).

Arts Centre Melbourne also partnered with Multicultural Arts Victoria and Bunjil Place to present Dawn Ragas on the Arts Centre Melbourne Lawn. These tranquil and uplifting events were designed to elevate audiences' mental state with blissful Indian classical music from local and international musicians. Audiences were energised through the music and enjoyed chai tea - a beautiful way to start the day.

International performance highlights included Lloyd Cole (UK) and Bill Callahan (USA).



*The Rise and Fall of St George*.  
Photo credit: Sarah Walker.



Since Ali Died.  
Photo credit: Robert Catto

### BIG WORLD, UP CLOSE

The third iteration of *Big World, Up Close*, a series amplifying vital voices in contemporary performance, included six works sharing compelling stories from First Nations artists from New Zealand (Aotearoa), Canada (Turtle Island) and Australia, as well as works representing the Cambodian, Malaysian-Australian and African diasporas.

Notably for the first time in this program's history there were two dedicated works for young people and families, *Between Tiny Cities* and *One the Bear*.

We proudly introduced Victorian audiences to the *Modern Maori Quartet*, whose heartfelt work, with soaring harmonies, gently explored masculinity. Another highlight was Griffin Theatre's *Since Ali Died* by Omar Musa which received 4.5 star reviews from *The Age* which described it as: "A soulful, genuinely uplifting experience, *Since Ali Died* more than deserved the instant standing ovation it received".

For many, the most challenging work of the series, *Deer Woman*, was a startling and deeply moving solo work and highlighted the capacity of theatre to bring unknown stories and experiences to audiences.

The final work of the series was a remount of *Blood on the Dance Floor* by Jacob Boehme enabling Victorian audiences to revisit or discover this multi-layered and original performance work.

### NEW WORKS AND COMMISSIONS

Arts Centre Melbourne's commissioning program saw a number of new works connect with audiences locally, nationally and internationally, with significant international festival presentations being staged from September through until February.

Our Melbourne Fringe *Take Over!* program saw Arts Centre Melbourne commission its third work in this series, generously supported by Monica Lim and Konfir Kabo and John and Lorraine Bates. The highly original work, *WAISTD* by local company *Deep Soulful Sweats*, took over the Fairfax Studio during the Melbourne Fringe and attracted younger and contemporary audiences to our venue. This is one of the highest supported commission opportunities in Australia for independent artists and sees an investment of more than \$100,000 into the development and presentation of an independent work.

The *Melbourne Fringe* also provided the context for us to premiere the international co-commission, *I'm a Phoenix, Bitch* by UK artist Bryony Kimmings. The work was first developed as part of the inaugural Kiln program at Arts Centre Melbourne and premiered in Melbourne following two seasons in London and a sold-out season in the Edinburgh Fringe, where it received 5-star reviews. The deeply personal and artistically inventive work shared unheard stories of motherhood, isolation and mental health. The work had a big impact on those who saw it and it won Best Theatre of Melbourne Fringe. The work then toured to Brisbane Festival and was subsequently programmed as part of both Sydney and Perth Festivals; a wonderful achievement for Arts Centre Melbourne.

Arts Centre Melbourne's presence in the Festival circuit in Australia did not stop with *I'm a Phoenix, Bitch*. During Melbourne Festival we premiered the Arts Centre Melbourne commission *Anthem*, a major new work by leading Australian writers Andrew Bovell, Christos Tsiolkas, Melissa Reeves, Patricia Cornelius and composer Irine Vela, commissioned in 2017. We partnered with Performing Lines to produce the work which was supported by the Major Festival's Initiative and donor Linda Herd, and brought a cast of 15 under the direction of Susie Dee to the Playhouse stage; capturing the state of the nation in a no holds barred examination of who we are. The work toured to both Sydney and Perth Festivals; where it received rapturous responses.

Melbourne International Arts Festival also saw the world premiere of another Arts Centre Melbourne commission, *Gender Euphoria*, supported in development in 2019, with a preview performance during *Midsumma* 2019. The deeply personal and empowering variety show; profiled the works of the largest transgender and non-binary cast ever to perform on the mainstages in Australia. It was a triumph, selling out before it even opened; further cementing Arts Centre Melbourne's commitment to innovation, inclusive practice and our goal to ensure equality of representation on our stages. The work also toured to Sydney Mardi Gras, alongside another Arts Centre Melbourne commission, *F\*ck Fabulous*, which was due to premiere in Melbourne as part of the 2020 Melbourne International Comedy Festival.

Melbourne Festival presented the return season of the Arts Centre Melbourne commission *Colossus* by Stephanie Lake (originally premiered as part of *Take Over!* 2019). This work subsequently toured to Sydney and Perth Festivals and had a global tour planned ahead of COVID-19.



*I'm a Phoenix, Bitch*.  
Photo credit: The Other Richard.

## ASIA TOPA 2020

### AT A GLANCE

- 351 performances and events across 56 venues in Melbourne and Regional Victoria
- Presented by 70 Australian and over 50 international cultural partners
- 960 artists featured from 22 countries and regions
- 57% Australian / 43% international artists
- Joined by an additional 384 local and international creative and production personnel
- Total festival attendance of 926,146 (includes attendance to exhibitions and installations over a four-month exhibition period)
- Total ticket sales 65,968
- 48% increase in ticket sales across all Asia TOPA 2020 events, compared to Asia TOPA 2017
- 35 new commissions
- 15 world premiere seasons & 18 Australian premieres
- 59% of all programming newly created for Asia TOPA 2020
- 58% were exclusive to Victoria, positioning Melbourne as a city of culture and ideas
- 50% of ticketed audiences identified as from culturally diverse backgrounds
- 37% attended the venue for the first time
- 10% of audiences were international or interstate visitors

Throughout 2019 Arts Centre Melbourne's Asia TOPA Team led Consortium and Program Partners in the complex challenges of delivering the second edition of Asia TOPA over the summer months of 2020. In addition to developing a bespoke website and overall marketing and ticketing strategy, the team hosted a series of well attended bi-monthly *Think Tanks* for participating groups to share experiences and practical information about working with the creative industries across our region and connecting with local diaspora communities.

The team concurrently prepared and delivered Arts Centre Melbourne's festival program which was subsequently presented in the Southbank Cultural Precinct from 17 February to 15 March. More than half Arts Centre Melbourne's program comprised new work collaborations bringing together Australian and international artists and requiring the team to travel to Japan, Indonesia, Philippines, China, Taiwan, Hong Kong, Singapore, New Zealand, Pakistan, Thailand and East Timor in the lead up months.

From January to March, the second edition of Asia TOPA presented 960 artists from 22 countries and regions in 351 performances, events and exhibitions spanning out from Arts Centre Melbourne and the Southbank Arts Precinct extending through the city into metropolitan Melbourne and regional Victoria.

Asia TOPA would not have been possible without the generous investment and support from all tiers of government. Funder collaboration remained a highlight of Asia TOPA across the 2020 festival with 15 Victorian and Australian, and 17 international government investment partners from 10 countries /regions. We also used this unique cultural experience to design a curated platform for federal, state, local and international governments to host and entertain guests and delegations facilitating important people to people links.



Saigon.  
Photo credit: Jean Louis Fernandez.

A major new partnership with the Victorian Government's Study Melbourne encouraged newly arrived international students to connect and explore Melbourne's world-renowned arts and culture scene, while also building awareness of both Study Melbourne and Asia TOPA among the international student community. This was a new way of partnering for both organisations and enabled us to better understand and support our highly valued international student diaspora.

Across Melbourne and regional Victoria, paid attendances topped 65,000 while total attendances at ticketed and non-ticketed events exceeded 900,000. Many Asia TOPA productions are developed and commissioned by Arts Centre Melbourne and our programming partners in collaboration with local, national and international producers ensuring Asia Pacific artists and their Australian collaborators enjoy ongoing benefits nationally and globally.

Notwithstanding the massive interruption felt by COVID-19, over February and March Arts Centre Melbourne's commissioned works enjoyed successful seasons in Perth, Brisbane, Sydney and Adelaide. Productions which premiered internationally performed in more than a dozen Asian and European seasons before their Melbourne performances, whereas productions premiering in Melbourne were more likely to suffer postponement (if not cancellation) of contracted tours as the global epidemic took hold.

We would like to acknowledge Presenting Partner Singapore Airlines for all their support during this time. Key productions are being rescheduled for 2021 and the success of Asia TOPA's program with delegates from the newly Victorian-based Australian Performing Arts Market (APAM), suggests that Asia TOPA productions will feature in the 'reopening' plans of some of the world's most prestigious contemporary performance stages.

First Nations artists from Australia and across our region featured strongly. Most notably, the phenomenally successful *Black Ties* by Melbourne's Ilbjerri Theatre Company and Aotearoa's Te Rēhia; *Woven Song*, Deborah Cheetham's remarkable, serial collaboration with musicians from five Asian countries; the impeccably performed *Hand to Earth* with Yolgnu songman Daniel Wilfred and Korea's Sunny Kim, and; Arts Centre Melbourne's *Blak LAB* initiative - a milestone partnership with APAM and Ilbjerri Theatre Company, supported by the Federal Government.

Diversity on stage brings diversity into our auditoria and 50% of Asia TOPA's surveyed audiences identified as coming from culturally diverse backgrounds while 37% were attending host venues and galleries for the first time. International and interstate visitors made up 10% of total audiences.

Since 2013, six Asia TOPA *Creative LABs* have been the genesis for sensational cultural partnerships between Australian artists and their collaborators across the region. No fewer than nine major projects presented during the second Asia TOPA were developed through the LAB program with support from Playking Foundation and Sidney Myer Fund. Through Asia TOPA, Melbourne has become an integral hub for Asia-Pacific regional collaborations while playing an important role in connecting local communities.

Arts Centre Melbourne commissioned and successfully presented 8 major new works:



*Black Ties.*  
Photo credit: Mark Gambino.



*Metal.*  
Photo credit: Gregory Lorenzutti.

- *Black Ties*, by ILBIJERRI Theatre Company and Te Rēhia (NZ) co-commissioned and presented by Sydney Festival, Brisbane Festival, Auckland Festival and Wellington's New Zealand Festival
- *The Planet*, by Garin Nugroho in partnership with Teater der Welt (Germany), Holland Festival and Salihara (Indonesia) and produced by Turning World (Australia)
- *Samsara*, a partnership with Aakash Odedra Company and The Bagri Foundation (UK/India) and Shanghai International Dance Centre and Theatre National de Chaillot (France), with support from Melbourne's Lucy Guerin Inc and Bunjil Place
- *Metal*, by Lucy Guerin and TIKORO (Indonesia), in partnership with Theater de la Ville (France)
- *Dragon Ladies Don't Weep*, by Margaret Leng Tan, Chamber Made Opera and CultureLink (Singapore)
- *Virtual Intimacy*, by Very Theatre (Taipei) and ACTNOW (South Australia), in partnership with National Theatre Taipei
- *The Seen and Unseen*, by Kamila Andini (Indonesia), Bumi Bajra Komunitas (Indonesia) and Fraught Outfit (Australia), in partnership with The Esplanade Theatres on the Bay (Singapore) and Salihara Theatre (Indonesia), produced by Performing Lines (Australia)

- *The Mysterious Lai Tek*, by Ho Tzu Nyen (Singapore), in partnership with Singapore International Festival, National Museum of Modern and Contemporary Art (Korea) and TPAM (Japan) among others

Arts Centre Melbourne also co-commissioned and/or developed new works with Asia TOPA Consortium members and program partners including:

- *Made in China*, by Chong Wang (China), in partnership with Malthouse Theatre
- *Folding Beijing*, by Daniel Keene (Australia) from a story by Hao Jinfang (China), in partnership with Playking Productions and Malthouse Theatre
- *Huru Hara*, by Thomas Henning (Australia) and Wayang Polah (Indonesia), in partnership with Abbotsford Convent
- *Oedipus Schmoedipus* (Cantonese translation), by post and Hong Kong Repertory Theatre, in partnership with The University of Melbourne and Union Theatre
- *Ibu-Ibu Belu*, by Eko Supriyanto (Indonesia), in partnership with Dancehouse
- *What is Chinese*, by Xiao Ke and Zi Han (China), in partnership with Arts House
- *Sinofuturists*, works from China curated by Mathew Spisbah (Australia), in partnership with ACCA and Melbourne Recital Centre.



*Dragon Ladies Don't Weep*, Margaret Leng Tan.  
Photo credit: Pia Johnson.



*The Planet. A Lament*.  
Photo credit: Gregory Lorenzutti.

Melbourne performances of these works were COVID -19 impacted and postponed. Earlier seasons were successfully presented in Hong Kong, Indonesia, Europe and Taiwan.

Arts Centre Melbourne also provided financial support for new work development and guest presentations by Castlemaine Festival, Arts House, Footscray Community Arts Centre, Australian Centre for Contemporary Art, Abbotsford Convent, The Substation and Dancehouse.

While Asia TOPA cannot hope to be an exhaustive regional survey, we were thrilled to add Pakistan and Vietnam to the 2020 program with Sufi superstar Arbida Parveen in a partnership with local Islamic cultural group, Salamfest, and from Vietnam, the ebullient Bamboo Circus with *Á Ó Làng Phố* and one of the great productions of early 21st century drama, *Saigon* by French-Vietnamese writer/director, Carolyn Nguyen.

Working closely with local community consultants we ensured strong and meaningful artistic, cultural and social connections endure through the festival. Examples include our China/UK/ India commission, *Samsara* which was technically rehearsed at Bunjil Place (Narre Warren) where workshops and previews for local communities could be offered. The Bahasa speaking audiences for *The Seen and Unseen* and the Vietnamese focus program were also targeted for extensive community outreach, which included high numbers of geographically targeted secondary schools.

The sheer diversity of audiences was most visible on 29 February when a massive 15,633 visitors attended paid events at Arts Centre Melbourne alone. On this one 'Super Saturday' international visitors mixed with Victorians from all walks of life as First Nations audiences packed The Pavilion for *Black Ties*, *Á Ó Làng Phố* performed to excited Vietnamese families in a sold-out State Theatre; Smorgon Family Plaza hosted a major work by Thai artist, Phatawan Suwannakudt; the once-in-a-lifetime concert by Nusrat Fateh Ali Kahn's 'spiritual sister', Abida Parveen sang for an ecstatic house in Hamer Hall; Melbourne Theatre Company's season of Benjamin Law's *Torch the Place* sold-out the Fairfax Studio; the grounds of the Sidney Myer Music Bowl filled twice for Arts Centre Melbourne and Melbourne Symphony Orchestra's Studio Ghibili spectacular conducted by Joe Hisaishi; the Playhouse throbbed with Subsonic the underground sounds of Japan's Boris and Merzbow, and, across the way, in our VCA Studio Season, the children of Baili's Komunitas Buma Bajri performed in Kamila Andini's exquisite production, *The Seen and Unseen*.

Paid attendance at Arts Centre Melbourne events increased by 76% compared with the inaugural Asia TOPA in 2017. Prior to COVID-19 related cancellations, Arts Centre Melbourne reached 100% of its ambitious target and attendances by culturally and linguistically diverse audiences neared 50% for flagship events in the State Theatre, Hamer Hall and The Pavilion.

The ground-breaking work done by the team to curate contemporary Chinese theatre, digital arts, pop and independent music targeting Melbourne's International students was grievously impacted by COVID-19. This included cancellation of complex partnership presentations with local theatres, universities, city councils and major cultural presenters.

Asia TOPA is the sum of its parts and we were delighted that 11 of the original 14 Consortium members based in the Southbank Arts Precinct again participated in the festival. Likewise, the vast majority of 2017's Program Partners returned along with a considerable number of new players. This was no more apparent than in the free and extensive public program curated for Asia TOPA by Indonesian academic and curator Dr Sadiah Boonstra in a partnership with The University of Melbourne, MPavilion, Victorian College of the Arts, NICA, the Asia Society and APAM among others. Masterclasses, workshops, public talks, screenings and free events attracted almost 8,000 participants.

In addition to the Asian curatorial perspective brought to the public program, Asia TOPA invited highly regarded Singapore-based digital media platform Arts Equator to undertake a Critical Residency in Melbourne. Arts Equator published nine Asia TOPA reviews and posted a series of illuminating podcasts extending the impact of the festival to their readers across south east Asia and beyond.

Following the abrupt closure of the festival, Arts Centre Melbourne has been working to develop broader exposure for the program, particularly those productions unable to realise pre-committed tours. We have commissioned and edited a series of full-length recordings, mini documentaries and an extensive talks and forums series.

Over April and May Asia TOPA also launched a *Virtual LAB* supporting seven projects led by Australian artists to explore future collaborations online with creative partners in Beijing, Taipei, Hong Kong, Seoul, New Zealand, Jakarta, Bergen, Paris, Kuala Lumpur, Kyoto and Tokyo. Preliminary creative outcomes will add to the online content keeping Australian and Asian artists connected and keeping our audiences connected with our artists.

Among the many who deserve our thanks none more so than the Sidney Myer Fund and Playking Foundation. Carrillo Gantner AC, Ziyin Gantner, Andrew Myer AM and members of the Myer family are not just our close collaborators and supporters, their long held vision for a contemporary Australia which recognises itself as part of the Asia Pacific is our inspiration.

## SECTOR DEVELOPMENT FUND

Longer-term funding certainty provided by the Victorian Government is critical to our ability to effectively manage risk and further support and invest in projects that offer future return on investment.

The Sector Development Fund was established to support meaningful and mutually beneficial partnerships. From year to year, supported projects and initiatives vary from those focused on partnerships and initiatives with our Resident Companies and Melbourne Arts Precinct partners, to engagement with the small-to-medium and independent sectors, and supporting outreach, access and community engagement.

Highlights of the F2020 projects supported by the Sector Development Fund:

- *Supersense: Festival of the Ecstatic* celebrated a new partnership with White Night Reimagined and offered an all-ages free program Superdrone. Sector Development funds supported new work from artists



from the small to medium and independent sector, who performed in alternative performances spaces and in multi-performance formats throughout this unique and celebrated festival. (See page 58).

- The second iteration of *The Kiln* following the successful launch of Arts Centre Melbourne's dedicated sector development program in 2017. The program is a place for Victoria's independent and small-to-medium arts community to develop professional practice through masterclasses, talks, forums, training and networking events from leading Australian artists and companies. Workshop and panel topics included disability and the performing arts, inclusive leadership, intercultural performance and sustainable practice. In delivering the program, we partnered with the Arts Wellbeing Collective, Arts Access Victoria, Casa Cultura, Lyric Opera, Melbourne Fringe and Theatre Network Australia.
- Production support for the presentation of the 19th annual Helpmann Awards, presented in Melbourne, in Arts Centre Melbourne's State Theatre, for the very first time. The Helpmann Awards recognise distinguished achievement and excellence in Australia's live performance sectors and are a celebration of our vibrant live performance industry.
- A series of partnerships and co-presentations for Asia TOPA 2020, celebrating the creative imaginations and cross culture collaborations of artist and cultural in the Asia-Pacific region.
- The development and presentation of a series of cross-cultural commissions as a key element of the Asia TOPA program, that supported the presentation of collaborations between Australian small to medium arts companies and independent artists with artists from across the Asia Pacific region.
- The presentation of a public program that deepened our community's engagement with all festival shows and showcased the arts precinct as a place for all Victorians to engage with and celebrate the diverse cultures of our state
- The implementation of strategies and campaigns to invite, engage, celebrate and connect specific culturally and linguistically diverse (CALD) communities with particular elements of the Asia TOPA program.

## CREATIVE LEARNING

*Delivering programming that builds capacity, connectivity and wellbeing, and the right to creative expression for all through opportunity, access and ongoing engagement with the performing arts.*

Arts Centre Melbourne's Creative Learning engages and delivers offsite and online, and onsite at The Channel.

As a gateway to shared creative experiences and access to cultural engagement, Creative Learning programming provide safe and supported spaces, active learning, participatory engagement and exposure to the arts.

In F2020 this programming delivered to 61,863 people onsite, with another 15,882 offsite and online.

Across the year 55,368 students and teachers engaged with world-class performances, creative workshops, professional development and networking events, and offsite and online offers.

Receiving funding through the Department of Education and Training Strategic Partnerships Program, *Stories in the Wall* was delivered with metro, regional and rural schools across the 2019 calendar. In this program playwrights worked with students to develop original stories around a selected theme to create a wildly imaginative and diverse collection of characters, motivations and adventures. These stories were then turned into radio play scripts and recorded and select stories were presented in Arts Centre Melbourne public spaces, in regional areas and online.

Developed in 2019, *Creative Classrooms*, supported generously by Krystyna Campbell-Pretty AM, has evolved from a pilot teaching artist in-school program to the valuable *Campbell-Pretty Family School Access Fund*. This program focuses on providing disadvantaged schools access to extraordinary, high-quality performances and premium cultural experiences. Through the generosity of the Fund, children from selected schools are invited to attend their first live Arts Centre Melbourne performance experience. Until the end of Term One of 2020 more than 2,275 teachers and students experienced an onsite performance through this fund.

Additional digital engagement includes the *Teachers at Arts Centre Melbourne* Facebook group. Created in late 2018, this group has increased to 562 active members who regularly engage with online content as well as attend performances and events.

Our dedicated learning and performance space The Channel continues to be a space for early to lifelong learners, emerging creatives, families and young people. Across the year 6,911 creatives took part in onsite school holiday workshops, community meet-ups, informal and formal learning opportunities, such as panel discussions and Q&As and professional development, and performances.

## AUSTRALIAN MUSIC VAULT CREATIVE LEARNING PROGRAM

A significant education program aligned to the Australian Music Vault enabled 6139 teachers, students, young creatives and the general public the chance to learn about and contribute to the contemporary Australian music story. Utilising both online and onsite workshop programs AMV Learning connected with schools and broader communities with the Australian Music Vault Collection. The Sound as Ever podcast series which explores Australian music stories from a young person's perspective continued this year in collaboration with the RMIT's Music Industry, Journalism and Sound Design course. As part of their studies, students wrote and produced audio stories on varied topics.



## CREATIVE ENGAGEMENT

Our Creative Engagement programs reflect our leading role in creatively engaging with diverse audiences to create, connect, share, learn, experience and participate in transformative creative projects and foster community guardianship of Arts Centre Melbourne. Our programs also reflect Arts Centre Melbourne as a cultural icon across generations and a creative space for all Victorians. The programs build civic engagement by and with artists, communities and others, creating a space to share experiences, knowledge and reflections of intangible and tangible cultural heritage and practice.

These inclusive creative experiences are made with, and increasingly led by, independent artists and small companies, whether emerging, established, local or international. This strengthens creative engagement practices in the Australian cultural sector into the future.

Our four focus areas include: Young Connectors (professional development of the next generation of young artist makers); commissioning and presenting participative projects in the public realm; Creative Learning programs; and a raft of initiatives engaging communities through our Access and Inclusion programs.

We build evaluation, legacy and exit strategies into all our programs and initiatives to ensure sustainability and capacity to be responsive to new dynamics and prepare us for a creative future.

## YOUNG CONNECTORS PROGRAM

Arts Centre Melbourne's flagship youth outreach and music program *Dig Deep* was redesigned and relaunched for a year-long pilot of a new model in 2019 with a focus on performance opportunities supported by the Department of Health & Human Services through their FReeZA program. This included live performances as part of the Emerging Writers' Festival and Arts Centre Melbourne's *New Slang* program, as well as in our new festival of young voices, new narratives and works in progress, *Future Echoes*.

The addition of rising star of hip-hop and soul Thando Sikwila to our team of facilitators was also a highlight, increasing the attendance, skills and confidence of young female identifying and gender non-conforming singers and songwriters participating in both the *Sisters on the Mic* and *Dig Deep* programs.

We look forward to further refining the way that we engage with the youth hip hop and urban music community, with a focus on increasing the number of performance opportunities and investing in young people as leaders within the program.

In 2019 we launched Connect: The Young Connectors Creative Leadership Program, Arts Centre Melbourne's new mentorship program for the next generation of creative leaders from across the arts sector and beyond. In its pilot year, four diverse Young Connectors aged 18-25 (Thao Ly, Mohamed Chamas, Zadie Mccracken and Desiree Tan) were selected; coming together, developing skills and gaining hands-on experience in programming and producing activities for young people at Arts Centre Melbourne.

Over five days in October, *Future Echoes* hosted presentations from more than 100 young and emerging artists and leading Victorian arts organisations creating work by and with young people including ILBIJERRI Theatre Company, St Martin's, Western Edge Youth Arts, Outer Urban Projects, Emerging Writers' Festival and Express Media.

The festival invited audiences to tune into the future: to contemplate and connect with the next generation of creative thinkers and performance makers at Arts Centre Melbourne with free events supported by the City of Melbourne through their Event Partnerships Program.

Through *Future Echoes* we produced 53 performances/sessions; presented 10 new works or creative developments and created seven new digital resources (podcasts); engaged 153 artists; featured nine youth arts companies, with 1,531 attendances at 12 ticketed events; and 434 attendances at four free events. 52% of audiences were experiencing Arts Centre Melbourne for the first time and 92% responded that they highly enjoyed their experience at the festival.



*Future Echoes, Escape Velocity.*  
Photo credit: Emerald McGill.



*Dig Deep.*  
Photo credit: Jason Lau.



*Sisters on the Mic, Thando Sikwila.*  
Photo credit: Jayden Pitts.

## PUBLIC REALM AND PARTICIPATION PROGRAMS

*A Mile in My Shoes* by Empathy Museum was the seventh Betty Amsden Participation Project and was presented from 1–17 November. This free, participatory, travelling audio work invited visitors to walk a mile in someone else's shoes - literally. Housed in a giant shoe shop set on Arts Centre Melbourne's forecourt, it was composed of 35 stories - and shoes - from people in Melbourne and across the world. Melbourne's iteration of *A Mile in My Shoes* explored the relationship of the storytellers with bodies of water, including the Yarra River (Birrarung).

Reflecting on how empathy can transform our relationships with others by experiencing the world through someone else's experience, we programmed an assisted walking experience for vision-impaired visitors that want to pop on a pair of headphones and listen to the stories while they walk. Also, a selection of stories filmed in Auslan allowed us to welcome deaf visitors at any time. To encourage participation from culturally and linguistically diverse audiences, we engaged a group of international students to transcribe some of the stories into other languages to break language barriers, reinforcing the message of access and inclusion. We partnered with MPavilion and The School of Life to present Empathy Hour, a public talk to discuss how art projects like *A Mile in My Shoes* can help tackle global challenges such as prejudice, conflict and inequality.

*A Mile in My Shoes* achieved the following results:

- 4,994 participants
- 80 people attended Empathy Hour at MPavilion
- 30 artists / arts professionals were engaged – 66% Australian artists, 33% international artists
- 95% of those surveyed provided positive feedback
- 93% of those surveyed said they were exposed to new ideas, people and perspectives
- 49% of those surveyed were experiencing Arts Centre Melbourne for the first time



After its appearance at Arts Centre Melbourne the project travelled to Frankston Arts Centre for a two-week season, with new stories commissioned by local artists, and further increasing the reach and breadth of audience and participants.

The Public Realm program continues to commission work by Australian artists for the creation of large-scale participative works.

Staging Sites, a creative development with Australian and Taiwanese artists, had a public sharing as part of Asia TOPA and explored the East Australian Flyway, an annual migratory journey of thousands of kilometres by millions of birds, as a thematic for a series of participatory workshops.

Choreographer Liesel Zink began development of a large scale participatory dance work for public space, together with young dancers from the youth dance group Yellow Wheel and four Melbourne based choreographers.

Two significant milestones were achieved this year in the development of the First Peoples' public realm project, Parbin-ata.

Project artistic director and Boon Wurrung Elder Carolyn Briggs named the project by generously sharing the Kulin Nation language word Parbin-ata (*Mother Earth or Mother of Community* when referring to a person). Project architects delivered the concept design and schematic for the site on the upper Hamer Hall terrace, which includes a sand circle for ceremonies and dances, an indigenous Kulin Nation plants garden and yarning circle for intimate experiences. The project is generously supported by Arts Centre Melbourne donors Jennifer and John Leaper, and Krystyna Campbell-Pretty AM and will host a range of First Peoples' led cultural activities for everyone to enjoy.

A soundscape for *Parbin-ata* has also been commissioned for a group of local and national First Peoples' artists to develop a series of reflective, futuristic, knowledge-sharing soundscapes placing First Peoples' knowledge, stories and custodianship at the forefront of Melbourne's urban future as the program's first activation.

## INDUSTRY ENGAGEMENT AND PARTNERSHIPS

A multi-year strategic partnership with the Victorian Government's VicHealth, supported the development of a major new initiative *Alter\_State*, a sector innovation in disability arts. In addition to financial support, through their partnership VicHealth are providing significant in-kind support, with access to health research and other resources ahead of the inaugural presentation season in 2021.

Arts Centre Melbourne will feature as the first partnership developed under VicHealth's new strategic direction that outlines a vision for a Victoria where everyone can experience better health.

Through this new, multi-layered partnership, VicHealth invested \$40,000 in F2020 to support disability-led co-design through residences, mentoring emerging leaders and a consultative advisory group. An additional \$110,000 in F2021 will support audience and sector development, sector development, First Nations programming, and small-medium sector participation.

In addition, VicHealth will provide significant in-kind support and will sit alongside Arts Centre Melbourne as we advocate to additional government and philanthropic funders to secure the total investment required to deliver our ambitions in full.

In a partnership led by Arts Centre Melbourne and Arts Access Victoria, the Arts Precinct Inclusive Marketing Project focuses on the accessible and inclusive creative engagement programs of Arts Centre Melbourne, the National Gallery of Victoria, ACMI and Melbourne Recital Centre in F2021. We are currently scoping how we currently market our accessible and inclusive offer and building awareness, audience engagement and development prior to *Alter\_State* in the future. The collaboration with our colleagues across the precinct creates a process for collaboration with programming and marketing teams across the precinct and builds the capacity for Arts Centre Melbourne marketing to consolidate the relationships with community partners and individual tickets buyers for our inclusive programs through repeated and specific invitations.

Angharad Wynne-Jones, Head of Creative Engagement, was appointed to the Creative Industries Advisory Group by invitation of the Minister Martin Foley. The group was appointed to help shape the Victorian Government's strategy and investment in the creative industries from 2020. Comprising 20 members from across the state's creative and cultural sectors, it will play a key role in developing Victoria's next four-year creative industries strategy, along with extensive sector and community consultation. Looking ahead to 2020-2024, the new strategy will build on the success of *Creative State*, Victoria's first creative industries strategy. The advisory group brings together established and emerging creative industries leaders spanning artforms, creative disciplines, commercial, community and academic settings, and a broad range of areas of interest and expertise. The group is chaired by Creative Industries Minister Martin Foley.

Jodee Mundy was artist-in-residence in Creative Engagement and while working with us to develop our artist-led inclusive engagement offer she also curated a series of programs in *The Kiln*, including a panel featuring six deaf independent artists and another on arts inclusivity and leadership.



## FAMILIES AND CHILDREN

Arts Centre Melbourne is committed to presenting and commissioning engaging and ambitious works for young audiences that foster individual and collective imagination, and support families and people aged 12 and under to become a cultural force in our community. In the F2020 program, families and school students were invited to experience entertaining, inclusive and culturally diverse works spanning dance, music, puppetry and theatre across both school holiday and term-time programs.

In the last year, Arts Centre Melbourne has hosted 13 seasons created by a mix of First Nations, Australian and international artists and companies from the Theatre for Young Audiences sector. The F2020 program had a specific focus on inclusion and equality – with a range of works by and for people with disability; beginning with *Whoosh!* by Sensorium Theatre (WA), an interactive multi-sensory adventure that put children aged 5-10 with profound and multiple learning disabilities at the centre of the action.

We also co-commissioned and presented *Laser Beak Man*, a collaboration between Tim Sharp, Dead Puppet Society and Sam Cromack from Ball Park Music. The *Laser Beak Man* season included tactile tours, relaxed, AUSLAN interpreted, audio described and captioned performances as well as school shows and professional development opportunities for teachers and performance makers. Tim Sharp is the first person in the world with autism to have his art made into an animated TV series, a best-selling book and a theatre production. To celebrate the Victorian premiere, Arts Centre Melbourne commissioned Tim to paint his own version of our Spire of which he named 'Melbourne for everyone' and is now acquired as part of our Australian Performing Arts Collection.

Our culturally rich program reached an array of diverse audiences, with many cultural backgrounds represented on our stages.

Indigenous history was explored through Nathan Maynard's new work *A Not So Traditional Story*, commissioned by Arts Centre Melbourne for main stage presentation. This was a hilarious and unique tale of adventure highlighting the importance of culture, identity and friendship, produced by one of Australia's leading Theatre for Young Audience companies, Terrapin.

Candy Bowers presented her fairy-tale for the hip-hop generation; *One the Bear* – a political feminist work that burst the senses and expanded the minds of our young audiences.

A partnership with Asia TOPA supported the presentations of *À Ố Làng Phố* by Vietnamese Bamboo Circus and *Between Tiny Cities*; a tale of cultural ownership that saw one b\*boy from Cambodia and another from Darwin use dance to offer a cross-cultural perspective on community.

We also presented award winning works *Tetris* (Arch 8), from France, and *Stick By Me* (Andy Manley) from the UK.

Over summer we welcomed 29,414 attendances across three weeks to our families' events. This program included *10-Minute Dance Parties* by Joseph O'Farrell, which involved 12 young people being trained to DJ and deliver their own 10-minute dance parties in a shipping container on the Arts Centre Melbourne Forecourt.

Our participatory events are a celebrated cornerstone of the Families program, and in F2020 included a range of small and large-scale foyer activations such as: *Make A Robot Costume*, responding to *Beep* (July 2019) and *Submarine Sandwich*, responding to *The 91 Storey Treehouse* (January 2020). These offerings were generously supported by donors Jenny and John Leaper, and received much positive feedback from parents and children, with comments such as "how can this activity be free, we are so lucky" often heard.



## ACCESS AND INCLUSION

### ACCESS FOR ALL

Arts Centre Melbourne is a place for everybody, we love the performing arts and we want everyone to have that experience. We are committed to making our performances, programs and venues accessible for everybody by planning for access up front and by understanding the barriers many Victorians face to participate fully with friends and family. We continue our journey to embrace audiences that rarely, if ever come in our front door despite our best intentions, through an ambitious agenda that reimagines access.

Arts Centre Melbourne's Access and Inclusion team create opportunities for people with disability to enjoy exceptional art and creative experiences. Throughout the year we present

a captivating program of inclusive performances by some of the best Australian and international companies, and present an annual program of relaxed theatre. This year 5 captioned, 36 audio-described, 25 Auslan interpreted performances and 7 touch tours were enjoyed by audience members who are Deaf, blind and visually impaired.

Arts Centre Melbourne has long supported venue and audience access. Building on this, our ambition now embraces a clear desire to see artists with disability on our stages, to commission, program and present work informed by the lived experience of disability. These are progressive and bold directions and we're raising the bar for inclusion in the performing arts.

### WELCOMING OUR COMMUNITY: OUR PLACE

At its core, Access and Inclusion is about our community feeling welcome under our spire, and 'welcome' can look and feel different for many in our community. 'Our Place' is a series of programs developed in partnership with artists working in community, strengthening our relationships with community groups, amplifying the voices of Victorians who are marginalised, and celebrating cultural connections to Arts Centre Melbourne.

In partnership with YIRRAMBOI Festival, *History Salon* is a program of dynamic conversations with Indigenous Arts Elders and leaders from across Australia. Caroline Martin, a proud Yalukit Willam Woman of the Boonwurrung, equally proud Koorie Victorian and Creative Director of YIRRAMBOI, shared her story, her career highlights and the evolutionary journey of YIRRAMBOI, with dynamic host Kerri-Lee Harding (Wulgurukabah-Juru and Koa) aka Blak Betty.



### ACCESSIBLE AND INCLUSIVE THEATRE

Arts Centre Melbourne is proud to lead Victoria in relaxing theatre experiences for children and families, creating an environment that has been carefully adapted, is friendly, informal and embraces different audience reactions. For many families, relaxed performances are the first time they've taken the chance on seeing live performance, and almost always it's the start of a trusted connection with Arts Centre Melbourne, as they experience not only the magic of live theatre, but also the potent feeling of being included. During the year

23 performances were relaxed. We welcomed 3676 people to relaxed shows, supported six companies and shared our learnings with our resident companies and the wider sector.

Arts Centre Melbourne presented its highly anticipated annual season of immersive and sensory theatre, created specifically for children with profound, multiple disabilities and autism. This program is unique in the Australian context and reflects our commitment to creating opportunities for children with disabilities to experience the magic of live performance.

Sensorium Theatre Company's (WA) *Whoosh!* was a highlight of the Families and Schools program, with 113 children, young people and their families enjoying the sellout season. A professional development program for teachers, and a two-day artist development program that was presented in partnership with ArtPlay, City of Melbourne were transformative.



## FIRST CALL FUND – SCHOOLS AND COMMUNITY

The First Call Fund helps school students and community groups experience Arts Centre Melbourne by removing barriers of access, such as economic disadvantage, disability and life circumstances such as homelessness. The fund is made entirely possible by philanthropic support. The Campbell-Pretty family is the single largest philanthropic supporter, allowing thousands of school students to attend performances at Arts Centre Melbourne with the support of the Campbell-Pretty Schools Access Fund.

Through the First Call Fund, Arts Centre Melbourne invites schools and community partners to have extraordinary arts experiences by providing fully funded tickets to performances, workshops, programs and tours as well as supporting transport, access requirements, translation and interpretation services. By welcoming our schools and community through these tickets funded by donors, we directly increased the diversity of our audience and provided meaningful arts experiences for audiences who may otherwise be excluded.

As the fund enters its 12th year of existence, and as a result of targeted marketing and communications from the Creative Learning and Marketing teams, teachers all over Victoria utilise this support to plan their students' year around a visit to Arts

Centre Melbourne. Teachers who apply to the fund understand the positive effects an arts experience can have on a young person, especially those from low socioeconomic areas, regional areas or communities with complex social issues. This year, students came from suburban areas, outer metro and regional and rural towns such as Hamilton, Coleraine, Nhil and Mallacoota.

Before the closure of our venues in March, 12,974 students benefited from the First Call Fund in F2020, the majority experiencing the performing arts in our venues for the first time. For these students access to the performing arts through the First Call Fund is the first and most important step in cultural and artistic engagement, and in building trust with the schools while introducing them to the benefits of Arts in Education for all children.

The First Call Fund Community supported over 4,000 community members attend performances and creative events. Our relationships with over 60 community organisations made this possible. Through their community connections, we welcomed individuals and families who, despite our best intentions, would otherwise not cross our threshold.

The Fund has assisted more than 16,311 students and community members. We believe an arts experience can be transformative and our schools and community partners repeatedly feedback the significance of coming to Arts Centre Melbourne – an experience many of us take for granted.



## SUPERSENSE

In August 2019 Arts Centre Melbourne was transformed into a labyrinth of makeshift stages, underground sound and neon lit pathways as *Supersense Festival of the Ecstatic* took over the building. The biennial festival featured a curated program of contemporary music and cross-genre events with a strong central narrative: Ecstatic Performance featuring non-repeatable, transformative experiences.

Led by curator Sophia Brous and the Programming team, *Supersense* was bigger and bolder in its third iteration, bringing artists of all genres from all over the globe to present 48 theatre, contemporary dance and music performances over just three days.

Two exciting new partnerships with Visit Victoria's *White Night Melbourne Reimagined* and Presenting Partner MINI responded to and celebrated the *Supersense* experimental and ecstatic brand. The partnership with *White Night Reimagined* supported a unique free program *Superdrone* as part of *Supersense*, which reached new audiences allowed for walk up audiences and cross-program participation.

*Supersense* was at its most diverse and creatively ambitious yet, with four world premieres, 12 Australian premieres and 17 Australian exclusives across multi and cross-genre works including jazz, avant-garde, drone, contemporary and experimental. Highlights included New Zealand singer-songwriters Marlon William and Aldous Harding who both played to sold out shows; a double bill with legendary 1960's jazz group the Art Ensemble of Chicago and Australia's own The Necks; radical Afrofuturist singer Moor Mother; and American theatre auteur and icon Robert Wilson.

*Supersense* is a festival that strives to dynamically utilise Arts Centre Melbourne venues and attract audiences of all ages and interests through its unique programming. As such, the venues were stretched in new ways, with foyers and ancillary spaces turning into pop-up performing spaces inviting audiences to explore new pathways throughout the building. Shows went on the Playhouse and State Theatre stages, inviting audiences to get up close and personal with the artists. A revamped ticket format was also introduced for the first time to simplify the ticket purchasing path, offering audience members choice between single ticketed shows and double or multi-bill works in a refreshed "map your own adventure" type of festival experience.

Over 10,000 people attended the three-day festival, including 2,598 free attendees to *Superdrone* as part of *Supersense's* partnership with *White Night Reimagined*. The innovative programming and re-modelled ticketing structure resulted in the festival exceeding both ticket sales and box office revenue targets, providing a unique and exciting festival experience that scored the headline "creative energy galore in *Supersense's* orgy of movement" (*The Australian*).



*Supersense Maximal.*  
Photo credit: Mark Gambino.



*Supersense Superdrone.*  
Photo credit: Mark Gambino.

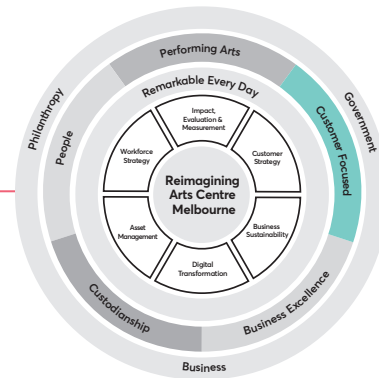


*Supersense Double Bill.*  
Photo credit: Mark Gambino.

# Our Strategic Priorities

## CUSTOMER FOCUSED

**From the moment anyone enters our doors, our focus is on creating a welcoming, safe and memorable experience.**



### CUSTOMER ENGAGEMENT

#### AN ENHANCED TICKET BUYING EXPERIENCE

We want everyone to experience the performing arts. Partnering with a third-party ticketing agent not only provides a range of ticketing options, it also enables us to engage with a wider and more diverse audience.

During the second half of F2019, our team worked through an open tender process to test the market and ensure that our third-party ticketing service can still deliver true Customer and Presenter value as the industry landscape develops and our customer needs evolve. On 1 July 2019 we were thrilled to commence a new five-year partnership with TEG Ticketek. As well as access to Ticketek's diverse database of 1.4 million Victorians, this partnership includes specific customer focused initiatives like the implementation of ticket scanning at all venues and digital ticket delivery options. In an Australian first, we plan to collaborate on the integration of ticket inventory management to ensure our customers always have access to the best seats available.

#### EXTENDING OUR REACH

A festival as unique as Asia TOPA demands a unique engagement approach. Key to the success of our campaign was engaging culturally and linguistically diverse (CALD) audiences, reaching diaspora audiences and attracting new customers to Arts Centre Melbourne and partner venues. Tactics such as consultation and engagement with CALD leaders and developing multi-lingual marketing collateral were instrumental in exceeding a 20% CALD audience target for select shows and a new to database rate of 38% and 59% for marquee events, *À Ố Làng Phố* and *Abida Parveen*.

Asia TOPA's social platforms performed strongly, with community growth of more than 20% on Facebook and Twitter and a 161% increase in Instagram followers. Due largely to the cancellation of ASIA POP FEST and the shortened season, the Asia TOPA website had slightly lower visitation than in 2017, yet still hosted over 500,000 sessions and sold more than 6,000 tickets through the festival shopping cart.

To drive greater brand awareness and reach for Asia TOPA, Arts Centre Melbourne and Presenting Partner Singapore Airlines collaborated on an engagement initiative designed to celebrate cultural connections. *Boarding Pass to Asia TOPA* explored the cultural and culinary traditions and innovations of Japan and Singapore through a series of short travelogue videos and interviews with leading chefs and artists. Through Asia TOPA, Arts Centre Melbourne and Singapore Airlines channels, audiences were treated to insights into Michelin Star kaiseki cuisine, the interpretation and reimagining of regional dishes, cultural city guides and newly commissioned works in development.

The combination of a strong brand campaign and targeted event activity, alongside an exceptional program and accessible pricing, enabled Arts Centre Melbourne to achieve 100% of our audience target for Asia TOPA 2020.

### ACCESS FOR EVERYONE

Our long-running accessible ticketing initiative, TixatSix, continued its popularity, selling 4,049 tickets closure in March 2020. A slight decline of 200 tickets sold compared to the same period in F2019 has prompted further development of the initiative and its promotion in F2021, with a view to creating even greater accessibility for all Victorians through new and existing digital platforms.



Together Experiences.  
Photo credit: Mark Gambino.

### ENGAGING ALL VICTORIANS

The diversity of Arts Centre Melbourne's programming and experiences reflect the diversity of the Victorian community.

Our most recent exit survey reported notable deviations from previous years, including a 5% increase in the number of ticket buyers who speak a language other than English at home (17%). Further, CALD audiences comprised 45% of the audience for bamboo circus, *À Ố Làng Phố* and 21% of French-Vietnamese production, *Saigon*.

Events such as *Supersense* continue to attract a diverse range of customers, with 39% of ticket buyers identifying as male and 13% indicating that they are casually employed, compared to an average of 5% of our total audience. The *Big World, Up Close* season also drew a younger crowd, with 1 in 10 attendees aged between 25-29 years.

As consistent with previous years, 92% of Arts Centre Melbourne's ticket buyers were from Victoria, with 80% of those from the Melbourne metro area. Those who identify as female remain the primary ticket purchasers (76%), and the majority of our customers are either retired (29%) or working full-time (36%).

## THE DIGITAL EXPERIENCE

Arts Centre Melbourne's digital platforms continued to perform strongly. More than 50% of audiences surveyed in December indicated that electronic Direct Mail (eDM) was their main source of event or performance awareness, followed by our website (28%) and social media channels (25%).

To March, prior to the closure of our venues, our website generated \$27 million in revenue from over 129,000 transactions, representing an increase of 15% on the same period in F2019. Further, website sessions increased by 16% to 3.2 million and new users leapt by 28%.

Due to strategic and targeted promotion across our channels, the Australian Music Vault website also experienced a significant rise in both sessions and new users, with increases of 72% and 88% respectively. The dedicated Australian Music Vault social channels also outperformed F2019, with 5.2 million people reached across Facebook and Instagram compared to 2.1 million.

Our primary social platforms remain important channels for generating awareness of our available experiences, engaging our community and driving conversion. Over 35 million people were reached through our primary Facebook channel at an engagement rate of 3.11%, well above the 0.12% industry benchmark for non-profit organisations. There was also growth in our primary Twitter and Instagram channels, with the former exceeding the industry engagement rate benchmark and the latter increasing followers by 21%.

The health of our customer database is paramount to our promotional activity, particularly our eDM program which delivers an average of 700 sends each year. In F2020 more than 175,000 new constituents were added to our database and more than 34,000 tickets were sold via eDM, representing \$1.9 million in revenue.

## CUSTOMER INNOVATION

### DELIVERING NEW EXPERIENCES

The Food and Beverage offering at Arts Centre Melbourne continues to delight our Customers with innovative culinary experiences and exceptional service benchmarks across our many outlets. The reputation of our offerings, has been further heightened by media coverage from food, travel and lifestyle media, both locally and nationally.

Our newest venture, Protagonist, was created in collaboration with Melbourne's Cumulus Studio and Assembly Branding and launched November 2019. Our Facilities and Capital Project's team worked alongside architect Keith Westbrook and head contractor Prime Build to deliver this exciting new offer for patrons and visitors.

Protagonist is defined by its striking architectural mesh, Kaynemaile, a futuristic fire and UV resistant polycarbonate chainmail mesh which was developed in New Zealand as chainmail for *The Lord of the Rings* films. The design plays on an iconic and universally understood element of the theatre curtain as a device to signify 'performance' as the chainmail curtains 'open' at the beginning of the day and 'close' when service is finished.

The venue is supported by a specially created food and beverage offer designed by the Arts Centre Melbourne team and featuring fresh locally sourced produce.

In addition to the commercial success of Protagonist, the project won a Victorian Architecture Award for Small Project Architecture.

Arts Centre Melbourne's imaginative in-house kitchen and bar teams continued the journey of curating exciting offerings which showcased menus inspired by the performing arts on our stages.



Protagonist.  
Photo credit: Sean Connolly.

The major instalment of the speakeasy pop-up bars in The Barre's backyard, which aligned with *CHICAGO* (December-February), celebrated yesteryear's prohibition, by creating signature cocktails and a refined menu featuring Chicago's most famous dishes.

Further highlights included offerings inspired by The Australian Ballet's season, notably Les Ballets de Monte Carlo *LAC*, *Sylvia* and *The Nutcracker*; Opera Australia's *Turandot* and *Faust*.

Our collaboration with The Australian Ballet continued to grow with the huge success of reimagining The Lisa Bolte Dancers' Lounge in the company's adjacent headquarters. The product has exceeded expectations from both sides, while providing a wide ranging and healthy menu to performers and staff alike. We also proudly entered our seventh year in partnership with OZ Harvest, which is Australia's leading food rescue charity, to assist those in our community who are most in need.

## GROWTH IN CONFERENCES, MEETINGS & EVENTS

Our Conference, Meetings and Events had another stellar year, which saw two events sales records broken in September (\$590,000) and in December (\$620,000). Alongside significant growth in the corporate sector, the key target audience (Meetings and Events) delivered an outstanding 50% growth in average event spend year-on-year. There were several defining events during the financial year, most notably the tailored and unique formation of the Ovation Gala, where our guests enjoyed a bespoke menu, musical entertainment and a fireworks display.

## CUSTOMER SERVICE

### EXPERIENCE CHAMPIONS

The customer service team are our experience champions. Each and every day they deliver exemplary service to everyone that connects with us and walks through our doors.

In F2020, prior to the closure, we welcomed 2.05 million people through our doors. During the closure period, from 16 March to 30 June there were 72 online events generated through the *Together With You* program which reached 503,543 people.

Of those surveyed by independent research organisation EY Sweeney:

- **94%** were "very satisfied" or "satisfied" with the experience of visiting Arts Centre Melbourne
- **96%** were "extremely likely" to return to Arts Centre Melbourne
- **97%** were "extremely likely" or "likely" to recommend Arts Centre Melbourne to others
- **83%** were "very satisfied" with the booking experience.
- **91%** considered Arts Centre Melbourne to be central to the cultural scene of Melbourne

## DATA DRIVEN SERVICE DELIVERY THROUGH COLLABORATION

Our ability to connect audiences with enriching events and provide customers with memorable experiences is contingent on the depth and quality of our data.

The Importal project is an Arts Centre Melbourne led data-share initiative designed to deliver greater efficiencies in ticketing processes, a deeper understanding of our audiences and exceptional customer service in our venues. In close collaboration with pilot partners The Australian Ballet, Melbourne International Arts Festival and Bangarra Dance Theatre, the first phase of Importal was launched in F2020. We are thankful for their support and collaboration.

Many benefits of the project have already been realised, including reduced waiting times at the box office, a significant reduction in the double booking of seats, prompt resolution of ticketing issues, enhanced reporting capabilities and wider promotional opportunities. These benefits will continue to yield outcomes of real value for Arts Centre Melbourne and our partners as the Importal project further develops and evolves in F2021.



Stage dinner.  
Photo credit: Jason Lau.

## REIMAGINING OUR CUSTOMER EXPERIENCE

Arts Centre Melbourne and the Melbourne Arts Precinct belong to all Victorians and our welcome must continue to be inclusive of our evolving community.

In 2018 we brought together all of the teams and functional areas that play a key role in delivering value to our customers to create a new dedicated Customer Experience Team.

As the needs and expectations of our customer evolve, so must our thinking around how we create and deliver experiences of value.

Traditionally, performing arts venues contain a Front of House team, Ticketing team, Food & Beverage team, Marketing team and more. These areas are very much focused on their function – **what** they do and **how** they go about doing it. Whilst the traditional model has worked well for us in the past, we knew we could do better. We needed to lay down a new foundation for our future.

So we changed our focus and structure to be primarily based on **why** we do what we do. In making this change, we developed three key outcome areas. We want to **Engage** people to join us in our remarkable experiences, **Innovate** to create experiences, products and services for them and provide exemplary **Service** to enhance their experience with us.

These outcome areas enable us to create teams based on the **why** - the outcome towards the customer journey. Reimagining the traditional arts model, our new Customer Experience Teams are:

- **Customer Engagement:** focused on experience research, awareness and purchase
- **Customer Innovation:** focused on experience design and development
- **Customer Service:** focused on experience service delivery

In creating new teams it was vital that we share a common language that supports collaboration and customer first thinking. Our evolving pillars of customer success are our commitment to being Remarkable Every Day.

We **Test & Learn:** Listening and working to understand our customers and being bold in exploring new solutions. As a team we:

- Place our customers at the centre of our decision-making and our actions.
- Use data and insights to drive our decision-making and refine our approaches.
- Are adaptive and open to new and innovative ways of working.

We **Connect & Engage:** Creating life-long relationships with our customers by consistently delivering an exceptional end-to-end experience. As a team, we:

- Connect across teams to deliver a seamless customer journey.
- Use our offer, people and platforms to entice customers to attend and return.
- Live our brand and imbed 'Together Experiences' in all our customer touchpoints.

We **Enrich & Delight:** Making a profound and positive difference to the experiences of our customers with every interaction. As a team we:

- Are empathetic, responsive and empowered to act in the best interests of our customers.
- Anticipate our customers' needs and deliver service and products that exceed expectations.
- Work together to create memorable and enriching moments for our customers.

We **Support & Inspire:** Creating value for our customers by creating value for each other. As a team we:

- Take a proactive, positive and respectful approach to ideas and communication.
- Celebrate our successes and support one other to deliver on our vision.
- Understand and take responsibility for the impact of each of our roles.

The stage is set for us to now enhance customer experience and deliver even more value than before. We continue to be always curtain up – always performance ready. We look forward to welcoming customers soon.

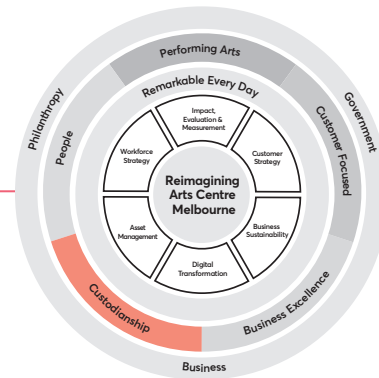


Arts Centre Melbourne welcome desk.  
Photo credit: Andy Drewitt.

# Our Strategic Priorities

## CUSTODIANSHIP

**Part of a connected precinct that treasures the past and creates news stories.**



### COLLECTIONS

Arts Centre Melbourne commemorates and preserves Australia's performing arts heritage through its highly acclaimed Australian Performing Arts Collection and Public Art Collection. We are honoured to be the home of the Australian Music Vault, which celebrates the story of our nation's contemporary music – past, present and future. This initiative was developed in partnership with the music industry and is an initiative of the Victorian Government's Music Works Strategy.

As the original home and proud custodian of the Australian Performing Arts Collection, Arts Centre Melbourne is dedicated to collecting, preserving and interpreting Australia's performing arts heritage across five key subject areas: circus, dance, music, opera and theatre. It also continues to care for, and make available through display in its public foyers, one of Australia's most significant public art collections outside of the state galleries. Many Australians will be familiar with the artists we are proud to exhibit: Sidney Nolan, Arthur Boyd, Inge King, John Olsen and Kaapa Tjampitjinpa. Work continued throughout F2020 to support the development, care and display of these collections.

In response to the pandemic, Arts Centre Melbourne has provided access to the Australian Performing Arts Collection and the Public Art Collection online, through its website and social media channels.



Original artwork by Pierre Baroni for Archie Roach's *Charcoal Lane*.

### COLLECTIONS HIGHLIGHTS

- Australian graphic designer and photographer Pierre Baroni donated his original artworks for Archie Roach's debut album *Charcoal Lane*, which was released in 1990. In 1990, Baroni was working at Mushroom Records designing album covers when he was introduced to Archie Roach. A proud Gunditjmara Bundjalung man born in Mooroopna, Victoria, Archie Roach is one of Australia's most loved and respected singer-songwriters. Baroni also donated his drawing for Roach's single *Took the Children Away*, which won him an ARIA and the Human Rights Achievement Award in 1991.
- Arts Centre Melbourne is proud to add another of Dame Joan Sutherland's costumes to its outstanding collection – the black and silver gown which she wore in the role of "Donna Anna" in the 1967 Metropolitan Opera production of *Don Giovanni*. Richard Bonyng AC, CBE, Dame Joan's husband, donated the ornate costume which consists of a full skirt, bodice and train.
- *Melbourne for Everyone – Laser Beak man* by Tim Sharp is the title of a new artwork, which Arts Centre Melbourne commissioned for the inaugural production of the stage play *Laser Beak Man*. Tim Sharp is a Brisbane-based artist with autism who created the super-hero 'laser beak man' in 1999 to help him communicate. Sharp is the first person in the world with autism to have his art made into an animated TV series, a best-selling book and a theatre production.
- Baillieu Myer AC donated four albums of photographs recording the construction of the Sidney Myer Music Bowl (which was named after his father) from 1957-1959. The albums form a comprehensive record of the construction and opening of the Sidney Myer Music Bowl, the first and largest example in Australia of a completely new kind of performing arts venue – the outdoor music bowl.

### COLLECTIONS LOANS

As the Australian Performing Arts Collection is recognised as the nation's preeminent collection of performing arts heritage, other cultural institutions regularly request loans from this collection and also from our Art Collection. 132 collection items were lent to local and international borrowers, including 128 items to The Royal Danish Library, Copenhagen as part of *Stranger Than Kindness: The Nick Cave Exhibition*.

Collection items are also currently being exhibited in two newly refurbished Melbourne institutions: the Australian Sports Museum, which is displaying the dress worn by Barry Humphries as Edna Everage at the 1984 Los Angeles Olympic Games, and The University of Melbourne's Old Quad Building is showing *Peter Sculthorpe*, by Louis Kahan in their *Multi-vocal* exhibition.

Loans of collection items also facilitated collaboration with the broader arts industry: Mornington Peninsula's Regional Art Gallery borrowed *Design for Battle of Trafalgar, 1879* by Alexander Habbe for their exhibition *Sublime Sea*. This loan saw collaboration with the Grimwade Centre for Cultural Materials Conservation who conserved and framed the work. In addition

super 8 film footage belonging to singer and song-writer Roger Knox was lent to ACMI for expert digitisation by their collections and conservation team.

Prior to the COVID-19 closure the team were working towards facilitating loans to the State Library Victoria, ABC, National Gallery of Victoria and Heide Museum of Modern Art, which will be revisited once we reopen.

## COLLECTIONS PRESERVATION

Aside from performing routine inspections and quarantine prior to items being accessioned into the collection, many objects require additional conservation treatment. For example, Joan Sutherland's costume, which she wore in her opera debut to perform the role of Donna Anna in the 1967 Metropolitan Opera production of *Don Giovanni*, required mould removal, and the "Gypsy" Cloak, used between 1993 - 2009 and donated by costume designer Kim Bishop, required stabilisation of the beading and lozenges and a custom underpinning for display.

Throughout the year condition assessments and reports were completed for all pending acquisitions and objects selected for display. Every object selected for *Stranger Than Kindness: The Nick Cave Exhibition* was assessed and digital reports were electronically shared with The Royal Danish Library.

A highlight was documenting the significant State Theatre curtain, in preparation for its movement to facilitate early works to the State Theatre flying system. This was the second time the curtain was moved from its permanent location in its 35-year history.

Significant progress has been made in meeting Asset Management Attestation Framework (AMAF) requirements including developing detailed Preservation plans for the Public Art Collection throughout the buildings and the outdoor public sculptures.

## COLLECTIONS RESEARCH

In F2020 the Research Centre provided 130 local, national and international researchers with access to 30,386 collection items from the Australian Performing Arts Collection. The inaugural Frank Van Straten Fellowship was launched, with the successful applicant Dr Kate Rice now in the research phase of her project to produce a series of podcast audio-plays inspired by the Collection. Other key research outcomes include Michelle Potter's new biography on designer Kristian Fredrickson and research by Dr Kate Fitch for her forthcoming biography on 1950's publicist (for The Beatles Australian tour) Betty Stewart.

The Research Service also gave tours for university students of specialist studies: Circus students from NICA, Theatre Design students at the Victorian College of the Arts and Musicology students from the Melbourne Conservatorium of Music. Following on from her paper at the "Theatre Internationalisation and Barrie Kosky Conference", the Research Service Coordinator has been invited to write an article for UK publication, *Plays International* and to contribute a book chapter to a publication on Barrie Kosky.



Detail of painted floral design on the State Theatre curtain. Photo credit: Carmela Lanetti.



Notebook compiled by Nick Cave, 1984-1985, Gift of Nick Cave, 2006, Australian Performing Arts Collection, Arts Centre Melbourne.



Gown worn by Dame Joan Sutherland in *Don Giovanni*, 1967, donated by Richard Bonyng to the Australian Performing Arts Collection, Arts Centre Melbourne. Photo credit: Tom Breckwell.

## SIGNIFICANT ACQUISITIONS

The Australian Performing Arts Collection continued to grow, with 40 new acquisitions added in F2020 representing a 5.8% increase. This included significant items that tell the history of circus, dance, music, opera and theatre in Australia. The additions took the total objects held in the collections to more than 730,000. Major acquisitions this year include:

- Victoria's flagship contemporary dance company, Chunky Move, donated a second instalment of material in 2019. Made up of posters, flyers, programmes, photographs and a selection of costumes, this acquisition represents the work of Gideon Obarzanek, who led the company from its formation in 1995 until 2011, and Anouk van Dijk, who was Artistic Director from 2012-19.
- The Gordon Frost Organisation donated costumes, programs and props from four of their hit musical theatre productions: *Anything Goes*, *Legally Blonde*, *Evita* and *A Funny Thing Happened on the Way to the Forum*. These donations augment the Australian Performing Arts Collection's in-depth collection of Australian musical theatre, which assists producers who are researching past productions.
- Thanks to the generosity of several private donors, Arts Centre Melbourne was able to purchase a number of items from the career of Olivia Newton-John at a public auction. The collection comprises costumes, costume designs, signed programs, photographs, sheet music and a gold record award. The two costumes, worn in performance and designed by Australian Fleur Thiemeyer, will be displayed in the Australian Music Vault.

## STORAGE AND COLLECTIONS MANAGEMENT

In F2020 we continued to document and preserve the Australian Performing Arts Collection and Public Art Collection to best practice industry standards.

The team created 10,154 new catalogue records, rehoused 3,463 objects into appropriate storage containers and digitised 4,586 objects. A big focus on sharing our content online saw 5,997 new records published on our website, of which 3,085 include digitised images.

This year, we commenced work on a stocktake of the Australian Performing Arts Collection. This important project has improved location tracking of objects, added data about material types into our database, and improved our understanding of the preservation needs of our collection objects. We designed the project to include hands-on training and mentorship for six student volunteers from the museum sector, who were recruited for the project.

The Legacy Data Project, funded by Creative Victoria, has exceeded its set goals by creating 5,905 new records in F2020. This work allows previously inaccessible material to be shared online.

Another major focus this year was to re-house and document material that had been part of the Kylie on Stage tour. This project provided us with another opportunity to invite student volunteers to practice hands-on collections management and conservation activities.

Storage of the more than 730,000 objects in the Australian Performing Arts Collection remains a major challenge. We have continued work on our Storage Master Plan, which includes a detailed road map to redevelop and optimise our Hamer Hall storage space over the coming years.

## COLLECTIONS TOURS

Arts Centre Melbourne continued to provide back-of-house tours of the Australian Performing Arts and Public Art Collections to special groups, educational institutions and as part of public events, such as Vogue Australia Melbourne Fashion Festival and Open House Melbourne. In F2020, 316 visitors took part in 47 tours, including staff from Creative Victoria, Development Victoria and Melbourne International Arts Festival as well as Trust members and Arts Centre Melbourne major donors.

## EXHIBITION PARTNERSHIP

The exhibition *Stranger Than Kindness: The Nick Cave Exhibition*, was developed and designed by Janine Barrand of Arts Centre Melbourne and Christina Back of The Royal Danish Library, in collaboration with Nick Cave, to be presented at The Royal Danish Library, Copenhagen.

The exhibition is a journey into the creative world of musician, storyteller and cultural icon Nick Cave and explores more than 50 years of his life, work and inspiration. It brings together large scale installations and original atmospheric soundscapes with more than 300 objects from the Nick Cave archive at Arts Centre Melbourne, Cave's own collection, the collections of The Royal Danish Library and a number of private lenders. Pieces include original artwork, handwritten lyrics, literature, photography, videos, set designs and personal artefacts.

Arts Centre Melbourne also collaborated on the accompanying book, *Stranger than Kindness*, which was published by Canongate and released in March 2020.

## FOYER DISPLAYS

In F2020, we continued to provide onsite public access to the Australian Performing Arts Collection and Public Art Collection through informative and engaging displays in our theatre foyers.

In Hamer Hall, *Musical Curiosities* celebrated rare musical objects and artwork from the two Collections. The display featured two viols (a baroque string instrument) made by Johnny Johnstone, two leatherwork imaginative instruments fashioned by Garry Greenwood and portraits of musicians by Louis Kahan.

Visitors to the President's Lounge were treated to two new displays from the Australian Performing Arts Collection: first, a display of costume designs and headdresses designed by the late Peter Corrigan and a tribute to ballet luminary Dame Margaret Scott OBE, followed by Loudon Sainthill's costume designs for the 1969 Australian production of *Canterbury Tales* and costumes from Gordon Frost's *Hello, Dolly!*

The Collections team mounted three displays in Smorgon Family Plaza. In July, coinciding with Arts Centre Melbourne hosting the Helpmann Awards for the first time and Open

House Melbourne, *Reimagining Arts Centre Melbourne* invited visitors to discover Sir Roy Grounds' and John Truscott's original vision for the Theatres Building, the project for its revitalisation, and plans for a permanent home for the Australian Performing Arts Collection.

In December, *Cloaked in Tradition* told the story of a vibrant patchwork cloak which travelled between musical theatre productions to be presented to the ensemble performer who had been in the most shows or in the business the longest.

In February a third display was installed in the Smorgan Family Plaza, to coincide with the second Asia TOPA festival. A multi-sensory, site specific installation by Thai-Australian artist Phaptawan Suwannakudt was presented. The work, *Knowledge in your hands, eyes and mind* explored the history and physicality of a temple that the artist had known since childhood, which was re-interpreted with inspiration from the history of Arts Centre Melbourne's site.



## AUSTRALIAN MUSIC VAULT

The Australian Music Vault continued to build on its successful partnership with the Australian music industry, creating a destination for audiences to explore their love of Australian contemporary music through a program of exhibitions, immersive experiences, education programming, and live performance events.

Collaboration was at the heart of our work this year with highlights including a public forum exploring Indigenous hip hop and its role in family, culture, healing and sovereignty, presented in association with the Ngarara Willim Centre, and panel discussions held during Melbourne Music Week and the Melbourne Writers Festival. With industry partners we celebrated the lifetime achievements of Tiddas and Wilma Reading (National Indigenous Music Awards (NIMA) Hall of Fame), and Human Nature (ARIA Hall of Fame), through the creation of responsive displays and exclusive online content. The 10th anniversary of the history-making SLAM (Save Live Australia's Music) Rally was marked by a new immersive visitor experience in AMV's Amplifier.

The story of Australian music continues to evolve within the exhibition through the inclusion of new stories focused on the contribution of artists ranging from Kate Ceberano and Courtney Barnett to The Triffids and the Masters Apprentices.

A refreshed website was launched to improve accessibility and provide more intuitive navigation to a growing library of original content including: the 'Long Play' series of in-depth video interviews; the 'Liner Notes' series of commissioned essays; and the 'Sound As Ever' podcasts developed in partnership with RMIT University.

## VOLUNTEERS

Our wonderful team of volunteers expanded dramatically this year with support provided to three special projects.

Five new volunteers assisted our Collections Management team to undertake a stocktake of the Australian Performing Arts Collection. Each volunteer teamed up with a staff member to audit the collection in storage – important work that helps enable location management by barcoding all boxes and ensuring database information is kept up-to-date.

Many of the volunteer conservators who contributed to last year's art preservation audit were keen to continue with us this year. Their expertise helped to condition report and photograph over 200 objects for shipping to *Stranger Than Kindness: The Nick Cave Exhibition*, at The Royal Danish Library, Copenhagen.

A third team of eight volunteers assisted with unpacking, condition reporting and rehousing Kylie Minogue costumes upon their return from the *Kylie on Stage* tour after four years on the road.

Our extraordinary group of five long-standing volunteers continue to commit their valuable time every week – devoting themselves to the important work of identification, documentation and sorting of the collection they are so passionate about.



Helmet worn by Jim Keays, Australian Music Vault.  
Photo credit: Jason Lau.

## BACKSTAGE TO THE FUTURE

**Arts Centre Melbourne teams up with Deakin University's Virtual Reality lab to expand the field of heritage conservation**

Of the many treasures in Arts Centre Melbourne's Australian Performing Arts Collection – containing over 730,000 objects from Australia's performing arts history – only a tiny percentage is ever on public view at any one time.

Although items from the Collection have travelled all over the world, limited gallery space at Arts Centre Melbourne and the fragile nature of some items means that objects have limited opportunities to be displayed. It also means that there are few points of access to the Collection for Victorians and tourists alike.

Head of Collections, Preservation and Access, Samantha Hamilton, has been working with her team to find innovative ways to expand how audiences can engage with the wider collection, as well as to preserve these items for future generations. Their work in this arena has led to an unlikely but exciting partnership between Arts Centre Melbourne and virtual reality researchers at Deakin University.

"I was interested in the 3D scanning of costumes because I saw this as an opportunity to profile the diverse range of interesting and gorgeous costumes within the Australian Performing Arts Collection," says Samantha.

"The 3D scanning of costume hasn't been widely undertaken by any collecting institution in the world so it was a great opportunity to explore the possibilities and challenges of this technology. I had heard about Deakin's work with the 3D scanning of dinosaur bones and knew they were interested in working within the cultural heritage sector. A great partnership flourished rather quickly."

Teaming up with Associate Professor Ben Horan and Dr Kaja Antlej from Deakin's CADET Virtual Reality Lab, the project team used equipment generally reserved for monitoring skin conditions to create 3D models of costumes worn by opera star Dame Joan Sutherland. A number of Sutherland's iconic costumes from productions like *La Traviata*, *Les Huguenots* and *Lucrezia Borgia* were donated to the Australian Performing Arts Collection by Opera Australia in 2018.

"When we think of a performing arts costume we rarely consider it as a highly-complex 3D object," says Kaja. "They're designed as an engineering structure with many layers, details and materials."

Scanning the costumes allows those details to be captured in high-definition and to create a permanent digital record of the costumes. It also means that physical replicas of the costumes could be made as a means of access and education for students, researchers, artists and designers, long after the costumes themselves are too fragile to display or access.

"First and foremost, it is essential to generate a digital copy as faithful as possible for future preservation and re-use," says Kaja. "Once a 3D model is created, it can be used as a basis for future interpretation and storytelling. Today we are talking about Virtual Reality [or VR] experiences, but a 3D model created today may also have other uses in the future – using

**"When we think of a performing arts costume we rarely consider it as a highly-complex 3D object. They're designed as an engineering structure with many layers, details and materials."**

**DR KAJA ANTLEJ,  
DEAKIN'S CADET VIRTUAL REALITY LAB**

technology that hasn't been yet developed. As in the case of the Notre Dame fire in Paris, 3D scanned files from the past may assist future reconstructions or digital interpretation."

As well as preservation, the team were excited by the opportunities the 3D scans presented for interpreting costumes that were originally created to move as part of a performance, but in the heritage context are often displayed on mannequins. In particular, the team wanted to explore how technologies like Virtual Reality, Augmented Reality and 3D printing can create new ways for audiences to interact with museum objects.

"Being able to 3D digitise, or scan, these artefacts means that they can be readily shared over the internet with museums, or even in people's homes, all over the world," says Ben. "Once within VR we can do things that wouldn't be possible with a typical display within a glass booth. For instance, with Joan's costumes they could zoom in with a virtual microscope to look at the fine workmanship or even try on the virtual dress!"

It's clear that 3D scanning has the potential to open up a whole new world for audience engagement, letting patrons get up close and personal with these historic items and understand their materiality in new ways.

For Samantha Hamilton, the partnership is also an important opportunity to develop sustainable and industry-leading practices for the Australian Performing Arts Collection. It has the potential to allow 3D scanning to become part of 'business as usual' within collections management and preservation for her team.

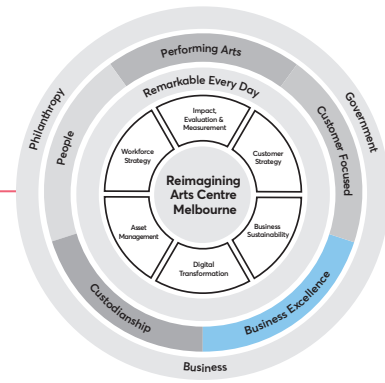
"To partner with a leading engineering team at Deakin enables us to test and explore new technologies and outcomes, and expand the field of heritage conservation," she says. "VR will enhance audience engagement through multi-sensory interaction with the Collections, but it can also provide opportunities to link with other Arts Centre Melbourne initiatives, like health and wellbeing in the performing arts sector, using the Collections as a connecting platform. The possibilities are endless."

**Footnote:** Arts Centre Melbourne's partnership with Opera Australia, Deakin University and Sinclair Dermatology culminated in the launch of a ground-breaking online exhibition *Grand*, showcasing the costumes of Dame Joan Sutherland, which was scheduled to be launched in August 2020.

# Our Strategic Priorities

## BUSINESS EXCELLENCE

**A value-for-money state asset that supports the Victorian Government to achieve its goals**



### RISK MANAGEMENT

Effective risk management is imperative in ensuring the delivery of Arts Centre Melbourne’s strategic, financial, operational and compliance objectives as its goal is to protect and create value by being an enabler to achieving our objectives, and assisting with risk intelligent decision making.

Risk management at Arts Centre Melbourne is performed in accordance with the AS/NZS 31000 – Risk Management standard, the Victorian Government’s Risk Management Framework and the Standing Directions 2018 under the *Financial Management Act 1994*.

Arts Centre Melbourne has implemented a “three lines of defence” risk management approach.

Following the appointment of a dedicated Director, Risk Management at the start of F2020 to lead our second-line activities and support further development in our risk management maturity, a comprehensive update of Arts Centre Melbourne’s approach to risk management has been conducted.

The diagram below depicts the key elements that drive risk management at Arts Centre Melbourne towards a risk intelligent culture.

A critical review of Arts Centre Melbourne’s Risk Appetite Statements has been undertaken during 2020. These statements cover key business areas including customer service, safety and health, service delivery, service disruption, governance and conduct, political and reputational, financial, human resources, information systems and technology, innovation and impact, and venue yield.

The statements guide strategic decision making across the organisation, and the Key Risk Indicators dashboard is used to monitor our risk appetite and provide early warning when business performance is at risk of moving outside agreed parameters.

To support this, the Strategic Risk Register has been updated to enable the Corporate Plan, with risks being managed for Reimagining, business transformation and remarkable everyday operational risks.



More broadly, Arts Centre Melbourne embeds risk management principles and practices into every aspect of our organisational culture and decision-making processes including governance and accountability arrangements, systems and processes, planning, reporting, performance review, change management, partnerships and event planning.

Quarterly risk reports are provided to the Trust’s Risk Management and Audit Committee and Creative Victoria.

Arts Centre Melbourne continues to conduct self-evaluations of its progress towards a mature risk management environment and risk intelligent culture, providing further opportunities to embed an effective risk culture across the whole organisation. This focus will continue into F2021.

### ENVIRONMENTAL SUSTAINABILITY

We have continued our focus on improving our long-term sustainability and efficiency, with a particular emphasis on reducing our consumption of electricity, gas and water. Our Environmental Performance results (page 147) demonstrate continued improvements in the light of increased visitor numbers and increased utilisation of our venues.

Key initiatives in F2020 included:

- improvements to our building automation system,
- a rolling program of energy-efficient LED lighting technology,
- a focus by our employee-led Green Team working with procurement and our Food & Beverage division in the reduction of all single use plastics in support of the aim to reduce the use of all single use plastics to zero.

The team’s efforts have now seen the ongoing implementation of sustainable practices across the following key initiatives;

- All Arts Centre Melbourne coffee cups are fully biodegradable,
- Plastic drinking cups are plant-based and break down in landfill
- Metal straws now used in The Barre, eliminating single use plastic straws
- BYO cup discount in our coffee outlets for all customers
- The supply and installation of refrigerated drinking water fountains at the Sidney Myer Music Bowl and throughout our venues, directly contributing to the reduction of purchased plastic water bottles.
- The installation of the mixed recycling and soft plastic collection stations thorough out the Theatres Building, Hamer Hall and Sidney Myer Music Bowl, allowing collection and recycling through the waste disposal and recycling contractor
- Procurement of Nallawilli 100% Recycled A4 Copy Paper for office printing. This is a 100% First Nations owned company and ethically sourced paper

## CAPITAL WORKS PROGRAM

Arts Centre Melbourne received a grant from Creative Victoria to replace more than 2000 sun-damaged and weakened seats and upgrade aisle lighting at the Sidney Myer Music Bowl. Although the venue had undergone a major upgrade in the early 2000s, as an outdoor facility the deterioration of both these items needed to be addressed to allow the venue to continue to be enjoyed by its diverse audiences. As well as providing improved safety and improved wayfinding these improvements will reinforce the reputation of the venue for both artists and audience. This work is scheduled to be completed in September 2020, before the start of the next summer season.

## HEALTH, SAFETY AND WELLBEING

F2020 started strongly with the safety team receiving the results of an external gap audit of the Safety Management System to Standard ISO 45001:2018, determining the management system was considered, well placed and developed. External reviews of hazardous substances and environmental hygiene within Arts Centre Melbourne has continued to inform the business and assist in ensuring a safe and healthy workplace.

Our OHS Committee continued to provide strong advocacy with proactive consultation throughout their designated work groups and support of the safety team. An updated online induction with multiple modules has enabled hirers and contractors to receive concise and specific safety information on an improved platform available through multiple digital platforms.

Completed safety projects have resulted in safer car park entry, improved traffic management at the theatres loading dock and additional anchor points for team members to reduce fall risks. A focus on patron safety and accessibility has seen further handrail installations and extensions, ramp improvements and additional stair nosing on foyer stairs. Proactive injury prevention and management has seen no Lost Time Injury recorded for the F2020 year.

Wellbeing promoted inclusive and team-led initiatives with the commencement of an Arts Centre Melbourne running group, *Crafternoon* and dance classes, in addition to the long-standing soccer-in-the-park group. Health-based initiatives include health checks and flu vaccinations. Social activities with a health focus like the Biggest Morning Tea and the Care More Expo further promoted a sense of belonging and wellbeing.



Seat replacement, Sidney Myer Music Bowl.  
Photo credit: Martin Pound.

## SECURITY AND EMERGENCY MANAGEMENT

In response to the evolving events landscape we have continued to work closely with our stakeholders to ensure that we are providing a safe and secure environment across all of our venues.

While reduced in length due to COVID-19, F2020 saw another successful season at the Sidney Myer Music Bowl. This is due in no small part to the high level of support provided by Victoria Police and Ambulance Victoria, and the event day efforts of St. John Ambulance Victoria, our crowd control providers and the Arts Centre Melbourne events team. While all the concerts were of equal importance, the festive nature of Vision Australia's *Carols by Candlelight* and the community spirit reflected in the *Down to Earth* concert for bushfire relief were highlights.

Collaboration with our Resident Companies continues to be a significant focus. This has been particularly important in the planning and delivery of emergency management exercises in our venues, and a review of our security overlay.

## ASSET MANAGEMENT AND CAPITAL WORKS PROGRAM

Further progress has been achieved through the year in maturity under the Asset Management Accountability Framework, with the highlight of the procurement of the new integrated asset information management system (AIMS) appointment, capable of managing all asset information and life cycle and maintenance planning.

Our dedicated maintenance team continues to deal with critical maintenance works attributable to the age of our assets. Over the course of the year these have included hydraulic lift repairs and valve replacements, addressing sound curtain winch failures, waterproofing works and emergency lighting battery bank replacements. In addition, the team:

- Managed on-going remediation of corroded areas on the iconic State Theatre spire, as part of an annual program of works, to ensure the structure's longevity.
- Participated in the Procurement Australia (PA) cooperative for the procurement of electricity and gas supply renewal, in order to leverage the substantial purchasing power afforded by the group. The process delivered an optimum pricing outcome under a new two-year term.

## DIGITAL AND TECHNOLOGY/DIGITAL TRANSFORMATION

Throughout the year we continued to deliver our digital strategy developed in partnership with PwC. The strategy supports our vision to engage, connect with and enrich all of our stakeholders through digital innovation. The focus was on continued system improvements (foundation) and operational transformation. A key driver was preparation for upcoming redevelopment changes being driven through the Reimagining

program. We looked at the team structure in the light of the need to transform and restructured to place additional focus on strategy and customer service. Key changes include the appointment of two senior roles relating to IT Service Delivery and IT Infrastructure.

In supporting operational improvements, we expanded our use of Microsoft Teams, integrating all Arts Centre Melbourne team members into one organisational-wide collaboration platform, facilitating advanced document sharing, video conferencing and instant messaging. Teams will be greatly utilised through the Reimagining project to support collaboration during venue disruption.

F2020 saw the deployment and utilisation of Importal, an innovative technology project which automates import and export of customer and ticket sales data between Arts Centre Melbourne and presenting partners, enabling enhanced customer relationship management (CRM) functionality for everyone. Developed by Arts Centre Melbourne in partnership with our CRM vendor and our presenting partners, Importal has already delivered enhanced data visibility and accuracy, which is then shared in a controlled and secure manner.

A major upgrade to Arts Centre Melbourne's key CRM and ticketing platform was completed. Crucially, the upgrade enables more advanced analytics in the platform. Upgrades were also made to the POS system, finance and event management.

The new ticketing provider has allowed exciting opportunities for our IT Services team to work with new technology to benefit the organisation. This has included improved connectivity between Arts Centre Melbourne and the ticketing provider and improved infrastructure at the Sidney Myer Music Bowl. Significant enhancements to ticketing services will be ready to deploy in the coming year.

In collaboration with our partners PwC and utilising surveys and subsequent workshops, we developed roadmap to frame the delivery of both the Information Management (IM) strategy and the Business Intelligence (BI) strategy. Delivery will leverage completed work with the CRM Analytics system and the Calumo platform, providing analytics and insight into our financial management and modelling. (See page 71)

IT Services manages and supports a large number of systems, ranging from ticketing and CRM to our car park. The team resolved over 7,700 jobs this year, implemented a series of major changes and installed thousands of patches on our infrastructure. This focus on system security also aligns with our risk-based approach to technology and resulted in record uptime across our systems.

A continued focus for the team was cyber security, managing and maintaining the security, safety and integrity of our information and supporting our reputation as a world-class performing arts centre. We prevented thousands of hacking attempts against our website this year.

## CALUMO FINANCE SOFTWARE

The business excellence strategic priority reflects the need for Arts Centre Melbourne to be a value-for-money, efficient and sustainable asset for Victoria. As such, optimising systems and processes, and strong fiscal management are vital to ensuring that this priority is fulfilled.

In an environment where almost 80% of the Trust's revenues are self-generated, it is essential to strike a careful balance between the many and varied activities which deliver upon Arts Centre Melbourne's purpose, facilities management, business support infrastructure and commercial activities, such as food & beverage, car park and the strong conference & meetings business. Arts Centre Melbourne has a highly inter-connected operating environment, with complex and equally inter-connected business drivers.

Business performance management can often be subjective in the absence of quality data, or time-consuming to analyse appropriate data to support conclusions and decisions. In order to increase responsiveness, there is a need to shift the balance from analysing and understanding the past, to a greater focus on insights into the future which allows informed and timely decision making that delivers optimal outcomes.

With a vast array of information and data sources - event management, transactional, financial, rostering and payroll systems, as well as external sources such as pedestrian activity and weather conditions - the opportunity existed to bring these data sources together into a business intelligence and planning environment.

A business intelligence solution leverages software and services to transform data into actionable insights that inform an organisation's strategic and tactical business decisions. By implementing a high quality solution in collaboration with our partner, Calumo, Arts Centre Melbourne has aggregated this data in a manner that means it's analysis-ready and is accompanied by powerful tools to analyse and present information and insights. This has vastly increased the speed with which reporting and insights can be produced. Using cloud-based dashboards and reporting portals, accessible across devices, insights have been placed at the fingertips of our business managers, and equip them to make informed, guided and nimble decisions. The configuration enables insights and metrics which draw on multiple data sets. For example, we are better able to report on past and upcoming venue utilisation and events profile, with metrics relating to attendance, labour-intensity, activity around the arts precinct and the ancillary spend of our visitors. It allows us to identify trends and lead-indicators which allow us to respond to changing circumstances.

One of the key drivers for the project was to transform our planning and forecasting capabilities. Connecting our data sources together through Calumo has enabled us to draw upon our events calendar and pipeline, as well as our resourcing models and audience attendance trends, to rapidly provide updated forecasts and undertake 'what-if' scenario analysis for comparison. This functionality has never been more useful, than during the incredible uncertainty resulting from COVID-19.

"It's fair to say that to secure a strong, vibrant and sustainable performing arts sector, behind-the-scenes needs to be as equally polished and professional as the on-stage performance" says Calumo Chief Executive Officer, Dominic Parsons. "James and his team have set a vision for their contribution to Arts Centre Melbourne that goes well beyond business-as-usual. While duly respecting the fundamentals, they have sought to make space for open and strategic thinking, engaging with great technology, to bring their vision to life and significantly contribute to a sustainable and industry leading future."

The project is a key foundation in paving the way for a future-ready finance function. In its report *'Finance Matters: Finance Functions of the Future'*, PwC identifies that the finance function of the future will be defined by flexible and adaptive processes, near real-time reporting, and predictive analytics. And for finance professionals this involves a transition from 'bean counters' to strategists and business partners.

Arts Centre Melbourne Finance Director, James Lockyer, recently presented a live-stream CPA Australia webinar that outlined the Arts Centre's finance transformation journey. As well as the obvious value to business management and the data-driven decision making culture that this project delivers, there is an equally crucial benefit. James remarks: "As we have delivered this technology transformation, and the broader change program for finance processes and systems, employee engagement has increased. Year-on-year improvements have been recorded, and notably, the team's assessment in relation to enablement through effective systems has more than doubled over the past year".

# The Victorian Arts Centre Trust

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The Victorian Arts Centre Trust's core purpose is to enrich the lives of Victorians – culturally, educationally, socially and economically (*Victorian Arts Centre Act 1979*, s.5(2)).

## STATUTORY FUNCTIONS

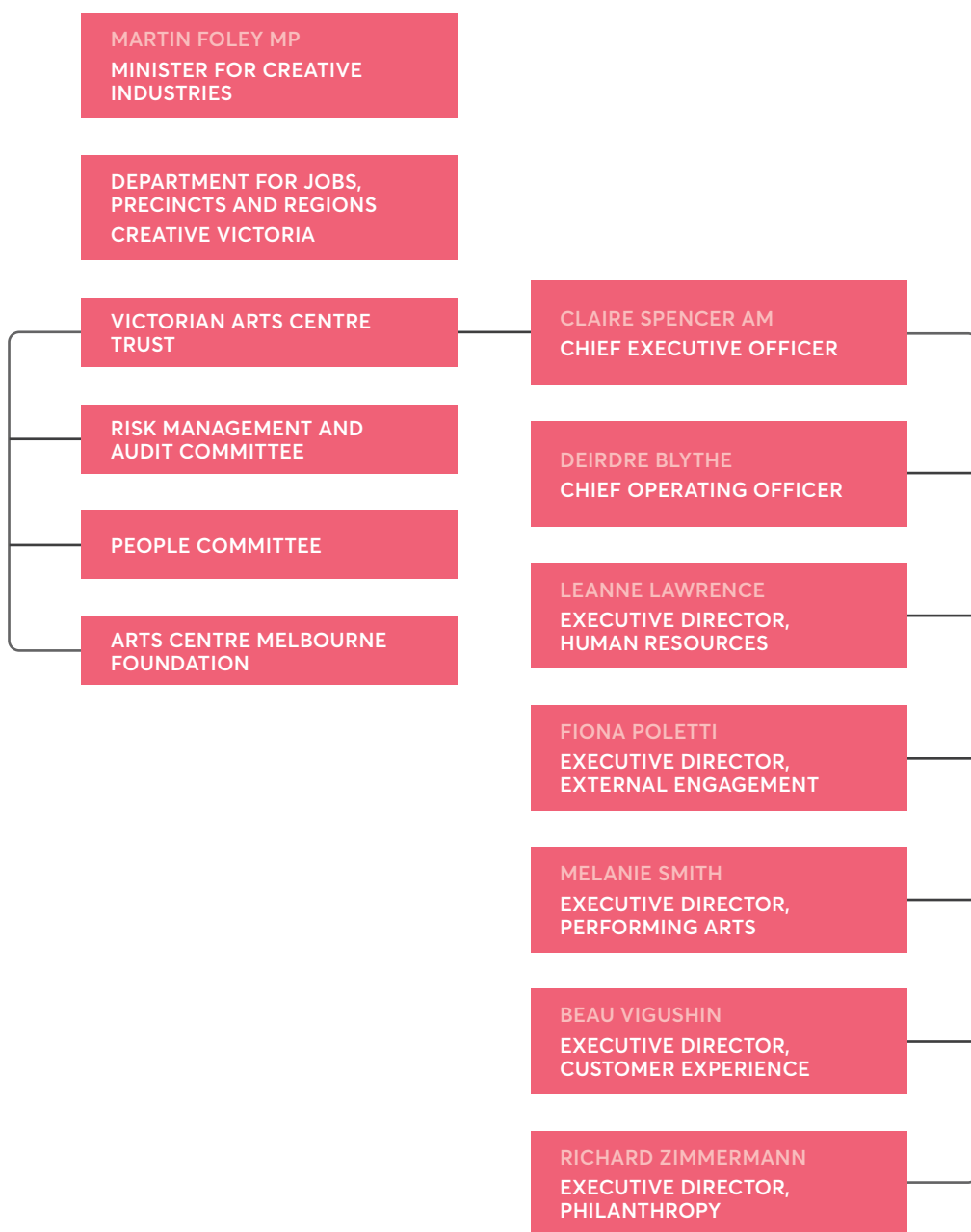
The Trust is a statutory entity subject to the general direction and control of the Minister for Creative Industries for the Victorian Government.

The functions of the Trust are described in section 5(1) of the Victorian Arts Centre Act 1979 (as amended), which are:

- a) to control, manage, operate, promote, develop and maintain the Centre; and
- b) to present and produce theatrical performances, operas, plays, dramas, ballets and musical and other performances and entertainment of any kind at any place; and
- c) to promote the use of the theatres, concert hall and other places of assembly by suitable persons and bodies; and
- d) to provide leadership in the promotion and development of the performing arts; and
- e) to ensure the maintenance, conservation, development and promotion of the State collection of performing arts material; and
- f) to oversee the exhibition of performing arts material from the State collection and make any performing arts material from the State collection available on loan to persons or institutions; and
- (fa) to establish, maintain, conserve, develop, promote and exhibit the public art collection; and
- (fb) to make any object from the public art collection available for study or loan to persons or institutions, subject to any conditions that the Trust determines; and
- g) to carry on, whether within or outside Victoria, whether alone or in association with any other person or persons and whether or not in relation to the Centre, a business of providing ticketing, inventory management of admissions, marketing and related services; and
- h) to perform any other functions appropriate to the Centre as the Minister may approve; and
- i) to carry out any other function conferred on the Trust under this Act.
- j) In carrying out its functions, the Trust must endeavour to contribute to the enrichment of the cultural, educational, social and economic life of the people of Victoria.

## ORGANISATIONAL CONTEXT

The Victorian Arts Centre Trust is a statutory authority of the Creative Industries portfolio. The Creative Industries portfolio is administered by Creative Victoria, a division of the Department of Jobs, Precincts and Regions. The Trustees are appointed by the Governor in Council on recommendation of the Minister for Creative Industries.



## TRUST AND COMMITTEE MEETING ATTENDANCE

	Ian Carson AM President	Frankie Airey	Paul Barker	Warwick Bray	Andrew Myer AM	Ian Roberts	Nora Scheinkestel	Helen Silver AO	Leigh Johns OAM <sup>2</sup>	Greta Bradman <sup>3</sup>
Figures below indicate the number of meetings attended / the total possible attendances for each Trustee										
<b>The Victorian Arts Centre Trust (the Trust)</b>	<b>16/16</b>	<b>15/16</b>	<b>14/16</b>	<b>1/1</b>	<b>14/16</b>	<b>12/16</b>	<b>14/16</b>	<b>13/16</b>	<b>13/14</b>	<b>12/14</b>
The Trust met 16 times in F2020.										
<b>Risk Management and Audit Committee</b>	<b>3/4</b>	<b>-</b>	<b>4/4</b>	<b>1/1</b>	<b>4/4</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>1/2</b>	<b>-</b>
Consistent with the requirements of the Standing Directions of the Minister for Finance, this Committee provides advice to the Trust on matters relating to financial management, security and emergency management, risk management and all aspects of internal and external audit and compliance matters. This Committee must exercise independent judgement and be objective in its deliberations, decisions and advice. All members are independent as defined by Financial Direction 2.3 of the <i>Financial Management Act 1994</i> .										
This Committee met four times in F2020.										
<b>People Committee</b>	<b>2/2</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>2/2</b>	<b>2/2</b>	<b>2/2</b>	<b>-</b>	<b>-</b>
This Committee provides advice to the Trust on Executive remuneration, Executive performance and general remuneration policy matters.										
This Committee met twice in F2020.										
<b>Arts Centre Melbourne Foundation</b>	<b>4/4</b>	<b>3/4</b>	<b>-</b>	<b>-</b>	<b>4/4</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>2/3</b>
The Arts Centre Melbourne Foundation provides practical support and active participation in identifying and cultivating prospective supporters and raising funds in order to realise the Trust's financial goals.										
The Arts Centre Melbourne Foundation met three times in F2020.										
<i>Non-Trustee Foundation Members:</i>										

<sup>1</sup> Term ended on 15 August 2019

<sup>2</sup> Term began on 16 August 2019

<sup>3</sup> Term began on 16 August 2019

<sup>4</sup> Includes 10 ad hoc meeting to respond to COVID-19

## TRUSTEES

### **Ian Carson AM (President)**

**Term began on 16 April 2019**

Ian Carson AM is the Chairman of Markets at PwC and the Co-founder of SecondBite. Mr Carson founded PPB Advisory; a consulting firm that merged with PwC in 2018. He was central in building this international firm with offices in Australia and Singapore and employing over 300 staff. It was engaged by Australia's leading corporations and both Federal and State Governments as Trusted Advisers on complex financial matters, governance reviews and transactions as well as implementation of strategy and process improvement.

Co-founding SecondBite, Mr Carson and his partner Simone revolutionised food rescue in Australia, creating a new sector involving the rescue of fresh food on a national scale. They were named Melburnians of the Year in 2018, and were awarded the Order of Australia in 2017 for 'significant service to the community through contributions and leadership in the food rescue sector, and to business.'

Mr Carson holds various board positions such as Chair of the Australian Reinsurance Pool Corporation and member of the Melbourne Cricket Ground Trust.

### **Frankie Airey**

Frankie Airey has a long and distinguished career in development and philanthropy in both the UK and Australia commencing with a hugely successful stint in the university sector including at Oxford University and the University of London. In the 1990s, she moved to Australia and was Director of Development at Arts Centre Melbourne from 1994-1997. Over the years Frankie has established an in-depth knowledge of the philanthropic sector and a track record of achievement in senior positions and consultancy. She founded boutique consulting firm Philanthropy Squared in 2003, and she and her team have worked with more than 140 non-profit organisations, including 60 art and cultural institutions. Frankie has served on the Boards of the Malthouse Theatre in Melbourne and Sadler's Wells in London, and is currently Chair of the Betty Amsden Foundation.

### **Paul Barker**

Paul Barker is a financial services professional with extensive experience at both board and executive level in Australia and overseas. He is the Chairman of Cricket Victoria, Melbourne Stars and Melbourne Renegades and a member of the Suburban Rail Loop Authority Advisory Board. He is the former Chairman of WorkSafe Victoria, the Transport Accident Commission, the Emergency Services Telecommunication Authority, VicForests, Mirvac Funds Management Ltd and Stadium Operations Ltd (Marvel Stadium).

### **Andrew Myer AM**

Andrew Myer pursues a variety of business interests through the A V Myer Group of Companies, including property development, investment, film and philanthropy. He has been a director of The Myer Family Investments since 2013, a Trustee of The Sidney Myer Fund, and was a Vice President of The Myer Foundation from 1999 to 2003. Andrew was appointed as Chair of Trustees of the Sidney Myer Fund in June 2020 and was appointed Chair of Think Tilt Pty Ltd, a tech start up, in August 2019.

Andrew's appointments in the arts include 16 years with the board of the Melbourne International Film Festival, including a term as Chair. In 2017 Andrew was appointed Chair of the Arts Centre Melbourne Foundation, and in the same year became a director of Documentary Australia Foundation. Andrew also joined the board of the Malthouse Theatre in February 2018. As a producer and executive producer, Andrew's cinema credits include the Australian feature films *Radiance*, *Balibo*, *Paper Planes*, *Last Cab to Darwin* and the telemovie *Dangerous Remedy* for the ABC.

### **Ian Roberts**

Ian Roberts is the Executive Chair of the Annamila Foundation. He is also a freelance writer specialising in speeches and editing for daily press. Previously Ian has served as the Chief Executive Officer of the Harold Mitchell Foundation, General Manager of the Melbourne Festival, and General Manager of the Geelong Performing Arts Centre. Ian also spent six months as the Interim CEO of Arts Centre Melbourne in 2014.

Ian's board appointments have included terms as Chair of the Victorian Australia Day Committee, as Deputy Chair of the Melbourne International Film Festival, and as Deputy Chair of the Australian Centre for Contemporary Art. Ian has also served as a member of the Major Performing Arts Board of the Australia Council for the Arts.

### **Dr Nora Scheinkestel**

Dr Nora Scheinkestel is an experienced company director, having served for more than 20 years as a non-executive chairman and director of companies in a wide range of industry sectors and in the public, government and private spheres. Nora is currently Chairperson of Atlas Arteria Ltd and a director of its stapled entity, Atlas Arteria International Ltd. She is also a director of Telstra Corporation Ltd, Ausnet Services Ltd and Brambles Ltd., an Associate Professor at the Melbourne Business School and a former member of the Takeovers Panel. Nora is a recipient of the Centenary Medal for service to Australian society in business leadership.

### **Helen Silver AO**

Helen Silver is Chief General Manager of Allianz Australia. She has held senior positions in both the Victorian and Commonwealth public services and the private sector. Helen served as Secretary of the Department of Premier and Cabinet in Victoria from 2008 to 2013. She is a National Fellow of the Institute of Public Administration Australia, a Director of the Melbourne Symphony Orchestra and a member of the Judicial Commission of Victoria.

## **Leigh Johns OAM**

### **Term began on 16 August 2019**

Commissioner Leigh Johns holds a Bachelor of Economics and Bachelor of Laws from Monash University and a Master of Laws from the University of Melbourne. Leigh is a Fair Work Commissioner. He has previously held senior roles in private legal practice and in government as the Chief Counsel of the Fair Work Ombudsman and then appointments as the Chief Executive Officer of two independent Commonwealth Government statutory agencies.

Leigh has a long history of governance experience in the arts sector. Prior to his appointment to the Trust Leigh had been a Director of The Australian Ballet School for 17 years and its Chairman for 8 years. He is also a former long serving Board Member and President of the Midsumma Festival, Victoria's premier LGBTQIA+ cultural festival. Between 2018-2020, Leigh was Deputy Chair of the Victorian College of the Arts Secondary School. In 2017 Leigh was awarded the Medal of the Order of Australia in the General Division for services to the performing arts, primary health care organisations and industrial relations.

## **Greta Bradman**

### **Term began on 16 August 2019**

Greta Bradman is an Australian soprano, a registered psychologist, researcher, writer, broadcaster for ABC Classic, and tech startup founder. She is a Senior Executive MBA candidate at Melbourne Business School. Greta has released four number 1 solo albums and has performed through Australia, UK, USA, Europe, and the Asia-Pacific. Named 2015 Australian Artist of the Year (Limelight Magazine), Greta is a passionate advocate for Australian classical music. Australian composers who have written for her include Peter Sculthorpe, Katy Abbott, Calvin Bowman, Ross Edwards, Anne Cawse, amongst others.

Greta advises on people and performance, mental health and wellbeing across tech, financial and creative industries. Her approach incorporates statistical modelling and data science with her background in both the behavioural sciences and performing arts with her clinical experience. Other NFP board positions: Arts Centre Melbourne Foundation, Arts Wellbeing Collective, Australian Mental Health Prize, The Alfred Foundation.

## **OUTGOING TRUSTEES**

### **Warwick Bray**

#### **Term ended on 15 August 2019**

Warwick Bray's career encompasses industry, investment banking and consulting in Australia and globally. Warwick's previous roles include Chief Financial Officer at Telstra, Group Managing Director responsible for the mobile business at Telstra, Managing Director and Head of Global Telecommunications Equity Research at JPMorgan (London) and Dresdner Kleinwort Wasserstein (London) and Partner at McKinsey and Co London. Warwick has served on the boards of CSL (Hong Kong mobile business), Foxtel (where he was Chairman of the Audit and Risk Committee) the Australian Mobile Telecommunications Association (as Chairman) and was a member of the Strategy Committee of the GSMA (the global association of mobile phone companies).

## **EXECUTIVE TEAM**

### **Claire Spencer AM**

#### **Chief Executive Officer**

Claire was appointed Chief Executive Officer of Arts Centre Melbourne in November 2014.

Since that time she has steered the organisation through a major restructure to better position the organisation for the future and to assist with its key role as a leader in the cultural precinct and a major contributor to Victoria's creative economy. Key projects have included: the launch of the ground-breaking Asia-Pacific Triennial of Performing Arts (Asia TOPA), delivered in collaboration with more than 30 Victorian organisations from across the cultural sector; the development of the Australian Music Vault; and the establishment of the Arts Wellbeing Collective, which promotes strong individual wellbeing for those who work in the arts sector.

Claire is leading a major redevelopment of Arts Centre Melbourne, including refurbishment of the Theatres Building and the addition of a new campus featuring workshop, studio and education spaces, an expanded Australian Music Vault gallery, and a major new gallery celebrating Australia's performing arts history. The project is a centrepiece of the Melbourne Arts Precinct Transformation announced by the Victorian Government in June 2018.

Claire is a Member of Chief Executive Women – the pre-eminent organisation representing Australia's most senior women leaders from the corporate, public service, academic and not-for-profit sectors; she is on the board of The Pinnacle Foundation, established to provide scholarships and mentoring support to lesbian, gay, bisexual, trans, queer and intersex students who are marginalised or disadvantaged; and is also a member of the Australian Government's Australia-Singapore Arts Group.

Claire is married with three children. Her outstanding contribution to the performing arts was recognised in the 2020 Australia Day honours list in which Claire was conferred a Member of the Order of Australia award.

### **Deirdre Blythe**

#### **Chief Operating Officer**

As Chief Operating Officer, Deirdre leads our Operations team, which includes Finance, Information Technology, Infrastructure Planning and Management, Legal and Governance, Risk Management and Compliance.

Deirdre is a Fellow of the Institute of Chartered Accountants with a background in commercial finance and also fulfils the role of Arts Centre Melbourne's Chief Financial Officer. She has held senior finance roles in Melbourne and overseas, including Executive Director Finance of Alfred Health and Chief Financial Officer of BUPA Australia and BUPA International.

Deirdre is also a Director of Peter MacCallum Cancer Centre and a Fellow of the Australian Institute of Company Directors.

**Leanne Lawrence****Executive Director, Human Resources**

Leanne leads our Human Resources team and supports the delivery of Arts Centre Melbourne's strategic goals through workforce planning, industrial and employee relations, change management, succession planning, professional development and talent management, wellbeing, diversity and HR operations.

Leanne has held senior roles in federal and state government agencies including the Fair Work Commission and the Department of Premier and Cabinet, Victoria. Leanne joined Arts Centre Melbourne after working at Benetas, one of Victoria's leading not-for-profit providers of aged care and retirement living. Leanne also has a broader interest in governance and community and is seeking to continue to support the not-for-profit sector after recently retiring from her volunteer role after 7 years as Committee Member and President of an education and support services organisation.

**Fiona Poletti****Executive Director, External Engagement**

Over the past five years, Fiona has been responsible for strategic partnerships, advocacy and evaluation at Arts Centre Melbourne. She has also held senior advisory positions to a Federal Minister for Communications, Media and the Arts, the Australia Council for the Arts and was Director of Development and Planning at Circus Oz. Fiona spent four years in Tokyo with her family and worked at the Australian Embassy in Tokyo.

Fiona is a passionate advocate for the creative industries sector and has been fortunate to have pursued this ambition through her career choices over the past 25 years.

**Melanie Smith****Executive Director, Performing Arts**

Melanie leads the Programming, Presenter Services, Production, Collections and Asian Arts teams to develop and deliver the Performing Arts Strategy and Business Plan. Melanie is dedicated to ensuring a breadth of events and programs: form part of our programming portfolio; support industry partnerships and the small to medium and independent sectors; engage with young people; offer creative learning experiences for students and families; inspire community participation; and develop Arts Centre Melbourne audiences into the future.

Melanie was previously the Deputy Director and Head of Programming for Auckland Live, New Zealand's largest performing arts centre. Melanie is also an Executive Councillor on the Live Performance Australia Executive Council, the national peak body formed to ensure the long term sustainability of the Australian live performance industry.

**Beau Vigushin****Executive Director, Customer Experience**

Beau leads the customer-focused areas, including Customer Service, Ticketing, Marketing, Car Park, Front-of-House, Food and Beverage, and Strategic Communications teams.

Beau started with Arts Centre Melbourne as a casual usher in early 2002 and through years of learning and leadership growth joined the Executive team in April 2018. Beau has previously been a Board Member with Arts Access Victoria and worked on customer transformation projects with Melbourne Recital Centre from 2010–14. Beau also worked with the Mushroom Group from 2008–18 leading event-day audience experience for A Day on the Green in Victoria and worked on the team that started the iconic Hanging Rock concert venue.

Beau is passionate about Arts Centre Melbourne being a place for everyone and creating unique experiences and memories for our community.

**Richard Zimmermann****Executive Director, Philanthropy**

Richard leads our Philanthropy team and is responsible for growing philanthropic support for Art Centre Melbourne's access, education, commissions, collections and wellbeing programs, all of which are enabled through the generosity of donors.

With a strong background in film and performing arts, Richard's first foray into not-for-profit fundraising occurred when, as Director of Management Enterprises Ltd, an entrepreneurial arts marketing company he co-founded in New Zealand, he mounted a successful fundraising charity rock concert called "Rain Aid", with all proceeds going to provide relief for flood victims.

Since moving to Melbourne in 1990 Richard has continued to work extensively in marketing and fundraising for the film, arts and health sectors. He has headed up successful philanthropy programs at The Australian Film Institute, The Australian Ballet School, Jewish Care, the Australian Centre for the Moving Image (ACMI), Bush Heritage Australia and the Royal Children's Hospital Foundation.

Richard is a longstanding member of the Fundraising Institute Australia and, outside of his professional work, is actively involved in supporting arts, philanthropy and education. Since 2006 he has been the Chairman of not-for-profit arts company Tashmadada, which aims to support, nurture and engage in contemporary performing arts practices.

# Financial overview

The five-year summary of results is presented on page 80. To improve transparency this summary differentiates between Arts Centre Melbourne's operating and non-operating activities, which are not readily distinguished in the comprehensive operating statement on page 88. This distinction is important as under accounting standards the comprehensive operating statement includes a number of income streams and expenditure which are either not available for operating purposes or are subject to differences in timing.

Non-operating items include:

- Philanthropic bequests and endowments
- Donations of items to the Australian Performing Arts Collection
- Timing differences in relation to Fundraising activities

## OPERATING ACTIVITIES

Arts Centre Melbourne was significantly impacted by COVID-19 with closure to the public commencing on 16 March. Ordinarily, up to 80% of revenues are self-generated and are reliant on an open and thriving arts centre. As a result of the loss of more than a quarter of the year's trading, trading revenues are 26.9% below F2019 levels, at \$51.3 million.

As a State Government entity, Arts Centre Melbourne is not eligible for Federal Government support packages such as the *Jobkeeper* scheme or the *COVID-19 Creative Economy Support Package*.

With the impact on activity and revenue being so significant, Arts Centre Melbourne has sought to reduce expenditure as far as possible, whilst adhering to the Victorian Government's Industrial Relations Framework, which seeks to protect employment, and other policy decisions implemented to support the Victorian economy, such as providing rent relief on Government buildings and early payment of suppliers.

In recognition of the impact of closure, Arts Centre Melbourne was provided with COVID-19 crisis funding support in addition to regular recurrent funding. Recurrent funding from the Victorian Government was \$20.9 million in F2020 (F2019 \$20.9 million). Total non-recurrent funding for the period was \$10.6 million. In addition to the COVID-19 crisis funding, non-recurrent funding was also received to support the Asia TOPA 2020 festival, to continue delivery of the Australian Music Vault, manage storage of the collection and to deliver programming initiatives such as the *Together With You* digital program that was launched following closure of the Arts Centre.

In-person, ticketed performance attendance was 30.8% below F2019 levels due to the venues being closed to the public from 16 March. *Chicago* featured as the summer musical, and attracted an audience of over 136,000 – equating to almost 14% of the full-year performance attendance.

Almost \$4.7 million of donated funds was distributed from the Arts Centre Melbourne Foundation to support programming and exhibitions. This is double typical levels, due to donor support for the Asia TOPA 2020 festival taking place in the year. A triennial festival, Asia TOPA was last held in 2017 and for this reason the distribution of Foundation funds peaks every three years.

Employee expenses in the year totalled \$51.9 million (F2019: \$51.9 million). The Victorian Government's Industrial Relations Framework serves to protect employment and the income of employees. With ineligibility for Federal support packages, the framework aims to avoid the stand down of public sector employees and is supported by funding from the Victorian Government. It not only protects ongoing employees but also provides limited support to casual employees, of whom Arts Centre Melbourne has more than 600.

Whilst employee expenses have remained at a level consistent with the prior year, more than \$8 million of other cost savings have been achieved since closure. Whilst the nature of some expenses are variable with activity, and naturally reduce upon closure, tight control of expenditure was immediately implemented in order to minimise costs incurred through this period.

## NON-OPERATING ACTIVITIES

Net income from non-operating activities falls into two categories. Philanthropic funds flow represents the timing difference between raising funds and undertaking the activity for which they are designated. There was a net inflow of \$0.1 million in the year, which is representative of the distributed Foundation funds broadly totaling philanthropic income recognised in the year. Philanthropic income for the year totalled \$3.3 million, an increase of 22.6% on the prior year, with significant additional philanthropic support from donors in response to the impact of COVID-19. Arts Centre Melbourne's digital program, and philanthropy campaigns, throughout this period have focused on raising funds to fulfil the growing demands of support services for artists and arts workers nationally.

The other category relates to income that is either capital in nature, for example non-cash donations to the Australian Performing Arts Collection, or are used to support Arts Centre Melbourne's capital investment, such as investment income. Investment income on Arts Centre Melbourne's funds fell by 56% compared to the prior year, due to a combination of the COVID-19 impact on investment markets but also a significant reduction in funds as reserves were used to fund ongoing operations.

## NET RESULT

The net operating result was a deficit of \$2.2 million, which reflects the impact of COVID-19. Non-operating activities were break even for the year, meaning that the net result from transactions before depreciation was also a deficit of \$2.2 million.

Depreciation and amortisation of \$11.8 million results in a net deficit from transactions of \$14.0 million. Arts Centre Melbourne implemented a managerial revaluation of its land and buildings as a result of the compound movement in the Valuer-General Victoria indices, and a favourable revaluation adjustment was recognised to the value of \$59.8 million, taking the comprehensive result to a surplus of \$45.0 million.

## BALANCE SHEET

Net assets of the Trust amount to \$659 million, of which \$638 million relates to property, plant and equipment (F2019: \$577 million). In addition to the revaluation adjustment and depreciation outlined above, there were \$12.9 million of additions, which includes:

- Manufacture of the State Theatre Fly System (\$8.6 million), for installation in F2021;
- Reimagining Arts Centre Melbourne (\$1.8 million);
- The Protagonist forecourt F&B venue (\$0.7 million); and
- Other facilities projects including safety and asset improvements.

Financial assets decreased by 14.9% to \$40.0 million (F2019: \$47 million). Of the \$37.4 million held in cash and investments, almost 90% is restricted funds that cannot be used to support operating activities – leaving \$4.0 million in general funds to cover working capital requirements.

Total liabilities decreased by 29.7% to \$23.3 million, which is driven mainly by the \$11 million reduction in box office creditors (funds held on behalf of presenters for future events).

# Summary of results

## F2016 – F2020

Financial performance	F2020 \$m	F2019 \$m	F2018 \$m	F2017 \$m	F2016 \$m
<b>OPERATING REVENUE</b>					
Victorian Government Grants - Recurrent	20.9	20.9	21.1	21.5	21.7
Victorian Government Grants - Non-Recurrent	10.6	3.6	3.3	0.9	0.1
Trading revenues	51.3	70.1	68.9	60.9	58.6
Distribution from Foundation Funds	4.7	3.0	3.2	6.2	2.2
<b>Total operating revenue</b>	<b>87.5</b>	<b>97.7</b>	<b>96.4</b>	<b>89.5</b>	<b>82.5</b>
<b>OPERATING EXPENSES</b>					
Employee expenses	(51.9)	(51.9)	(48.7)	(45.2)	(41.1)
Performance Generated Expenses	(11.5)	(12.9)	(14.4)	(15.1)	(13.6)
Other operating expenses	(14.9)	(19.0)	(18.7)	(15.1)	(15.1)
Facilities Expenses	(11.9)	(14.5)	(14.1)	(12.0)	(13.1)
<b>Total operating expenses</b>	<b>(90.2)</b>	<b>(98.4)</b>	<b>(95.9)</b>	<b>(87.3)</b>	<b>(82.9)</b>
<b>Net Income From Operating Activities</b>	<b>(2.7)</b>	<b>(0.7)</b>	<b>0.5</b>	<b>2.1</b>	<b>(0.4)</b>
<b>NET INCOME FROM NON-OPERATING ACTIVITIES</b>					
<b>Revenue for Capital Purposes</b>					
Investment Income	0.2	0.7	0.6	0.4	0.6
Bequests & Endowments	0.1	3.5	1.1	0.1	1.0
Donations to the Performing Arts Collection	0.1	1.1	0.3	0.3	0.1
<b>Revenue for Capital Purposes</b>	<b>0.4</b>	<b>5.2</b>	<b>1.9</b>	<b>0.8</b>	<b>1.7</b>
<b>Philanthropic Funds Flow</b>					
Philanthropy	3.3	2.7	2.9	3.9	2.8
Other Grants (Federal, International, Local)	0.6	0.1	0.1	0.7	0.2
Foundation Investment Income	0.9	1.1	0.5	0.3	0.4
Distribution to Operating Activities	(4.7)	(3.0)	(3.2)	(6.2)	(2.2)
<b>Philanthropic Funds Flow</b>	<b>0.1</b>	<b>0.9</b>	<b>0.2</b>	<b>(1.2)</b>	<b>1.2</b>
<b>Net Income From Non-Operating Activities</b>	<b>0.5</b>	<b>6.1</b>	<b>2.2</b>	<b>(0.4)</b>	<b>2.9</b>
<b>Net result from transactions before depreciation</b>	<b>(2.2)</b>	<b>5.5</b>	<b>2.6</b>	<b>1.8</b>	<b>2.5</b>
Depreciation and amortisation	(11.8)	(23.2)	(22.5)	(22.0)	(16.0)
<b>Net result from transactions</b>	<b>(14.0)</b>	<b>(17.8)</b>	<b>(19.9)</b>	<b>(20.2)</b>	<b>(13.5)</b>
Other Economic Flows Included in Net Result	(0.8)	(0.8)	0.0	(0.3)	(0.1)
<b>Net Result</b>	<b>(14.8)</b>	<b>(18.5)</b>	<b>(19.9)</b>	<b>(20.5)</b>	<b>(13.6)</b>
Other Economic Flows - other comprehensive income	59.8	0.0	31.4	0.4	103.6
<b>COMPREHENSIVE RESULT</b>	<b>45.0</b>	<b>(18.5)</b>	<b>11.5</b>	<b>(20.1)</b>	<b>90.0</b>

Patronage Profile	F2020 '000s	F2019 '000s	F2018 '000s	F2017 '000s	F2016 '000s
Attendances at Performances <sup>1</sup>	990	1,431	1,535	1,207	1,212
Attendances at Public Programs	21	111	497	137	251
Attendances at Exhibitions	440	708	406	494	416
Other Visitors & Facility Users <sup>3</sup>	782	1,105	1,324	1,205	1,010
<b>Total ACM Attendances</b>	<b>2,234</b>	<b>3,355</b>	<b>3,762</b>	<b>3,043</b>	<b>2,889</b>

Asia TOPA Consortium/Partner Attendances <sup>2</sup>	926	-	-	697	-
<b>Total Visitations</b>	<b>3,160</b>	<b>3,355</b>	<b>3,762</b>	<b>3,740</b>	<b>2,889</b>

Events Profile	F2020	F2019	F2018	F2017	F2016
Performance Events <sup>4</sup>	1,173	1,626	1,971	1,498	1,468
Public Program Events	264	834	1,384	1,920	1,397
Exhibitions & Displays	1	15	20	26	25
<b>Total ACM Events</b>	<b>1,438</b>	<b>2,475</b>	<b>3,375</b>	<b>3,444</b>	<b>2,890</b>

Asia TOPA Consortium/Partner Events	351	-	-	210	-
<b>Total Events</b>	<b>1,789</b>	<b>2,475</b>	<b>3,375</b>	<b>3,654</b>	<b>2,890</b>

Venue Utilisation	F2020 %	F2019 %	F2018 %	F2017 %	F2016 %
State Theatre	62	97	87	93	87
Playhouse	59	95	79	86	94
Fairfax Studio	65	97	92	94	95
Hamer Hall	59	73	84	90	84
<b>Average mainstage utilisation</b>	<b>61</b>	<b>91</b>	<b>86</b>	<b>91</b>	<b>90</b>
Sidney Myer Music Bowl	11	16	23	27	16
The Globe <sup>5</sup>	-	-	51	-	-
The Famous Spiegelent <sup>6</sup>	32	52	58	59	67

1 Attendances at Performances includes education and community engagement related performances.

2 Asia TOPA Consortium and Partner events & attendances relate to events held at our partner organisations.

3 Other Visitors & Facility Users include visitors to food & beverage outlets, Sunday market, the Hamer Hall visitor hub & car park.

4 Performance Events includes education and other community engagement related performances.

5 Whilst Pop-Up Globe was co-located at the SMMB, it is shown separately above, and utilisation relates to the period that it was in-situ.

6 The Famous Spiegelent utilisation relates to the period when Spiegelent is on ACM's premises.

# Victorian Arts Centre Trust

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for the financial year ended 30 June 2020

### How this report is structured

Arts Centre Melbourne has presented its audited general purpose financial statements for the financial year ended 30 June 2020 in the following structure to provide users with the information about the Victorian Arts Centre Trust's stewardship of resources entrusted to it.

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# Victorian Arts Centre Trust

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## ACCOUNTABLE OFFICERS' AND CHIEF FINANCIAL OFFICER'S DECLARATION

**for the financial year ended 30 June 2020**

### Accountable officers' and chief financial officer's declaration

We certify that the attached financial statements for the Victorian Arts Centre Trust have been prepared in accordance with Standing Direction 5.2 of the Financial Management Act 1994, the Australian Charities and Not-for-profit Commission Act 2012 and the Australian Charities and Not-for-profit Commission Regulations 2013, applicable Financial Reporting Directions, Australian Accounting Standards, including interpretations and other mandatory professional reporting requirements. We further state that, in our opinion, the information set out in the comprehensive operating statement, balance sheet, statement of changes in equity, cash flow statement and accompanying notes presents fairly the financial transactions during the year ended 30 June 2019 and the financial position of the Trust as at 30 June 2020. At the time of signing, we are not aware of any circumstance which would render any particulars included in the financial statements to be misleading or inaccurate.

We authorise the attached financial statements for issue on 25 August 2020.



**Ian Carson AM**  
President



**Claire Spencer AM**  
Chief Executive Officer



**Deirdre Blythe**  
Chief Operating Officer

# Victorian Arts Centre Trust

## INDEPENDENT AUDITOR'S REPORT

for the financial year ended 30 June 2020



### Auditor-General's Independence Declaration

#### To the Trustees, the Victorian Arts Centre Trust

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

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

#### *Independence Declaration*

As auditor for the Victorian Arts Centre Trust for the year ended 30 June 2020, I declare that, to the best of my knowledge and belief, there have been:

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

MELBOURNE  
2 September 2020

A handwritten signature in black ink, appearing to read "S Bohan".

Simone Bohan  
as delegate for the Auditor-General of Victoria

# Victorian Arts Centre Trust

## INDEPENDENT AUDITOR'S REPORT

for the financial year ended 30 June 2020

# VAGO

Victorian Auditor-General's Office

### Independent Auditor's Report

To the Trustees of the Victorian Arts Centre Trust

<b>Opinion</b>	<p>I have audited the financial report of the Victorian Arts Centre Trust (the trust) which comprises the:</p> <ul style="list-style-type: none"><li>• balance sheet as at 30 June 2020</li><li>• comprehensive operating statement for the year then ended</li><li>• statement of changes in equity for the year then ended</li><li>• cash flow statement for the year then ended</li><li>• notes to the financial statements, including significant accounting policies</li><li>• accountable officers' and chief financial officer's declaration.</li></ul> <p>In my opinion the financial report is in accordance with Part 7 of the <i>Financial Management Act 1994</i> and Division 60 of the <i>Australian Charities and Not-for-profits Commission Act 2012</i>, including:</p> <ul style="list-style-type: none"><li>• presenting fairly, in all material respects, the financial position of the trust as at 30 June 2020 and of its financial performance and its cash flows for the year then ended</li><li>• complying with Australian Accounting Standards and Division 60 of the <i>Australian Charities and Not-for-profits Commission Regulations 2013</i>.</li></ul>
<b>Basis for Opinion</b>	<p>I have conducted my audit in accordance with the <i>Audit Act 1994</i> which incorporates the Australian Auditing Standards. I further describe my responsibilities under that Act and those standards in the <i>Auditor's Responsibilities for the Audit of the Financial Report</i> section of my report.</p> <p>My independence is established by the <i>Constitution Act 1975</i>. My staff and I are independent of the trust in accordance with the auditor independence requirements of the <i>Australian Charities and Not-for-profits Commission Act 2012</i> and the ethical requirements of the Accounting Professional and Ethical Standards Board's APES 110 <i>Code of Ethics for Professional Accountants</i> (the Code) that are relevant to my audit of the financial report in Victoria. My staff and I have also fulfilled our other ethical responsibilities in accordance with the Code.</p> <p>I believe that the audit evidence I have obtained is sufficient and appropriate to provide a basis for my opinion.</p>
<b>Trustees's responsibilities for the financial report</b>	<p>The Trustees are responsible for the preparation and fair presentation of the financial report in accordance with Australian Accounting Standards and the <i>Financial Management Act 1994</i> and the <i>Australian Charities and Not-for-profits Commission Act 2012</i>, and for such internal control as the Trustees determines is necessary to enable the preparation and fair presentation of a financial report that is free from material misstatement, whether due to fraud or error.</p> <p>In preparing the financial report, the Trustees are responsible for assessing the trust's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless it is inappropriate to do so.</p>

# Victorian Arts Centre Trust

## INDEPENDENT AUDITOR'S REPORT

for the financial year ended 30 June 2020

**Auditor's responsibilities for the audit of the financial report**

As required by the *Audit Act 1994*, my responsibility is to express an opinion on the financial report based on the audit. My objectives for the audit are to obtain reasonable assurance about whether the financial report as a whole is free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes my opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with the Australian Auditing Standards will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of this financial report.

As part of an audit in accordance with the Australian Auditing Standards, I exercise professional judgement and maintain professional scepticism throughout the audit. I also:

- identify and assess the risks of material misstatement of the financial report, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for my opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the trust's internal control
- evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the Trustees
- conclude on the appropriateness of the Trustees' use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the trust's ability to continue as a going concern. If I conclude that a material uncertainty exists, I am required to draw attention in my auditor's report to the related disclosures in the financial report or, if such disclosures are inadequate, to modify my opinion. My conclusions are based on the audit evidence obtained up to the date of my auditor's report. However, future events or conditions may cause the trust to cease to continue as a going concern.
- evaluate the overall presentation, structure and content of the financial report, including the disclosures, and whether the financial report represents the underlying transactions and events in a manner that achieves fair presentation.

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

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

MELBOURNE  
27 August 2020



Simone Bohan  
as delegate for the Auditor-General of Victoria

# Victorian Arts Centre Trust

## COMPREHENSIVE OPERATING STATEMENT

for the financial year ended 30 June 2020

	Notes	2020 \$'000s	2019 \$'000s
<b>CONTINUING OPERATIONS</b>			
<b>REVENUE AND INCOME FROM TRANSACTIONS</b>			
Sales of goods and services	2.2.1	46,136	63,239
Income from fundraising activities	2.2.2	4,261	7,174
Grants	2.2.3	32,157	24,624
Income from financial assets	2.2.4	1,175	1,803
Fair value of assets and services received free of charge or for nominal consideration	2.2.5	854	1,678
Other income	2.2.6	3,556	5,288
<b>Total revenue and income from transactions</b>		<b>88,139</b>	<b>103,806</b>
<b>EXPENSES FROM TRANSACTIONS</b>			
Employee expenses	3.2	(51,883)	(51,900)
Performance generated expenses	3.3	(11,548)	(12,975)
Other commercial expenses	3.4	(6,645)	(8,205)
Facilities expenses	3.5	(11,948)	(14,544)
Other operating expenses	3.6	(8,274)	(10,727)
Depreciation and amortisation	4.1.1	(11,827)	(23,234)
<b>Total expenses from transactions</b>		<b>(102,125)</b>	<b>(121,585)</b>
<b>Net deficit from transactions</b>		<b>(13,986)</b>	<b>(17,779)</b>
<b>OTHER ECONOMIC FLOWS INCLUDED IN NET RESULT</b>			
Net gain/(loss) on non-financial assets <sup>(a)</sup>	8.1	(2)	2
Net gain/(loss) on financial assets <sup>(b)</sup>	8.1	(608)	(179)
Other gains/(losses) from other economic flows	8.1	(144)	(588)
<b>Total other economic flows included in net result</b>		<b>(754)</b>	<b>(765)</b>
<b>Net Result</b>		<b>(14,740)</b>	<b>(18,544)</b>
<b>OTHER ECONOMIC FLOWS – OTHER COMPREHENSIVE INCOME</b>			
<b>Items that will not be reclassified to net result</b>			
Changes in physical asset revaluation surplus	8.2	59,789	-
<b>Total other economic flows – other comprehensive income</b>		<b>59,789</b>	<b>-</b>
<b>Comprehensive result</b>		<b>45,049</b>	<b>(18,544)</b>

The comprehensive operating statement should be read in conjunction with the notes to the financial statements.

Notes:

- (a) 'Net gain/(loss) on non-financial assets' includes unrealised and realised gains/(losses) from revaluations, impairments, and disposals of all physical assets and intangible assets, except when these are taken through the asset revaluation surplus.
- (b) 'Net gain/(loss) on financial instruments' includes bad and doubtful debts from other economic flows, unrealised and realised gains/(losses) from revaluations, impairments and reversals of impairment, and gains/(losses) from disposals of financial instruments.

# Victorian Arts Centre Trust

## BALANCE SHEET

as at 30 June 2020

	Notes	2020 \$'000s	2019 \$'000s
<b>ASSETS</b>			
<b>Financial assets</b>			
Cash and deposits	6.2	20,572	10,063
Receivables	5.1.1	2,511	4,275
Contract assets	5.1.2	98	-
Investments and other financial assets	4.3	16,803	32,693
<b>Total financial assets</b>		<b>39,984</b>	<b>47,031</b>
<b>Non-financial assets</b>			
Inventories	5.3	570	475
Property, plant and equipment	4.1	637,627	576,621
Intangible assets	4.2	631	664
Other non-financial assets	5.4	3,898	7,599
<b>Total non-financial assets</b>		<b>642,726</b>	<b>585,359</b>
<b>Total assets</b>		<b>682,710</b>	<b>632,390</b>
<b>LIABILITIES</b>			
Payables	5.2.1	6,493	22,526
Contract liabilities	5.2.2	7,387	-
Provisions	3.2.2	9,254	8,074
Lease liabilities	6.1	187	-
Other liabilities	5.5	-	2,553
<b>Total liabilities</b>		<b>23,321</b>	<b>33,153</b>
<b>Net assets</b>		<b>659,389</b>	<b>599,237</b>
<b>EQUITY</b>			
Contributed capital	8.2.1	558,661	543,558
Donation and endowment reserve	8.2.2	18,185	18,587
Asset revaluation surplus	8.2.3	356,478	296,689
Accumulated deficit	8.2.4	(273,935)	(259,597)
<b>Total equity</b>		<b>659,389</b>	<b>599,237</b>

The balance sheet should be read in conjunction with the notes to the financial statements.

# Victorian Arts Centre Trust

## STATEMENT OF CHANGES IN EQUITY

for the financial year ended 30 June 2020

		Contributed capital \$'000s	Donation and endowment reserve \$'000s	Physical asset revaluation surplus \$'000s	Financial assets available-for-sale revaluation surplus \$'000s	Accumulated deficit \$'000s	Total \$'000s
<b>Balance at 30 June 2018</b>		<b>531,210</b>	<b>13,740</b>	<b>296,689</b>	<b>634</b>	<b>(236,840)</b>	<b>605,433</b>
Net result for the year		-	-	-	-	(18,544)	(18,544)
AASB 9 Adjustment	(iii)	-	-	-	(634)	634	-
Fair value adjustment to financial assets attributed to donation & endowment reserve	(iv)	-	464	-	-	(464)	-
Other comprehensive income for the year		-	-	-	-	-	-
Bequests and endowment funds received	(i)	-	3,465	-	-	(3,465)	-
Net donations and investment income received	(i)	-	3,945	-	-	(3,945)	-
Donations and endowment distributions	(i)	-	(3,027)	-	-	3,027	-
Capital appropriations	(ii)	12,348	-	-	-	-	12,348
<b>Balance at 30 June 2019</b>		<b>543,558</b>	<b>18,587</b>	<b>296,689</b>	<b>-</b>	<b>(259,597)</b>	<b>599,237</b>
Net result for the year		-	-	-	-	(14,740)	(14,740)
Fair value adjustment to financial assets attributed to donation & endowment reserve		-	(537)	-	-	537	-
Other comprehensive income for the year		-	-	59,789	-	-	59,789
Bequests and endowment funds received	(i)	-	88	-	-	(88)	-
Net donations and investment income received	(i)	-	4,771	-	-	(4,771)	-
Donations and endowment distributions	(i)	-	(4,724)	-	-	4,724	-
Capital appropriations	(ii)	15,103	-	-	-	-	15,103
<b>Balance at 30 June 2020</b>		<b>558,661</b>	<b>18,185</b>	<b>356,478</b>	<b>-</b>	<b>(273,935)</b>	<b>659,389</b>

The statement of changes in equity should be read in conjunction with the notes to the financial statements.

- (i) During the year \$0.4m was transferred from the donation and endowment reserve to the accumulated deficit. In FY2019 \$4.8m was transferred from the accumulated deficit to the donation and endowment reserve. This represents the net movement between philanthropic income and the income generated from endowed funds and the amounts contributed to the Trust's programming activity during the financial year.
- (ii) Creative Victoria provided capital funding of \$0.7m (FY2019: \$0.3m) in relation to the Cultural Facilities Maintenance fund, \$13.8m (FY2019: \$11.5m) for Reimagining and \$0.5m (FY2019: \$0.5m) for minor maintenance. These transfers are designated as a contribution from the owners (capital appropriations).
- (iii) Financial assets available-for sale reclassified as financial assets at fair value through net results, as required under AASB 9.
- (iv) The portion of the fair value adjustment under AASB 9 transition that is related to the Arts Centre Melbourne's Foundation is allocated to the donation & endowment reserve.
- (v) The fair value adjustment to the donation and endowment reserves has been updated for FY2019 to take account of the movement during the year.

# Victorian Arts Centre Trust

## CASH FLOW STATEMENT

for the financial year ended 30 June 2020

	Notes	2020 \$'000s	2019 \$'000s
<b>CASH FLOWS FROM OPERATING ACTIVITIES</b>			
<i>Receipts</i>			
Receipts from customers		49,479	71,927
Receipts from fundraising activities		4,190	3,607
Receipts from bequests and endowments		88	3,465
Government grants received		32,510	24,693
Interest and distributions received <sup>(a)</sup>		1,126	1,828
<b>Total receipts</b>		<b>87,393</b>	<b>105,520</b>
<i>Payments</i>			
Payments to suppliers		(43,245)	(48,696)
Payments to employees		(53,421)	(53,911)
GST paid to the Australian Taxation Office <sup>(b)</sup>		(1,440)	(1,557)
Interest and other costs of finance paid		(11)	-
<b>Total payments</b>		<b>(98,117)</b>	<b>(104,164)</b>
<b>Net cash from operating activities</b>	<b>6.2.1</b>	<b>(10,724)</b>	<b>1,356</b>
<b>CASH FLOWS FROM INVESTING ACTIVITIES</b>			
Payments for property, plant and equipment		(6,028)	(12,250)
Receipts from investments <sup>(c)</sup>		15,300	9,575
Payments for intangible assets		(140)	(27)
Prepayment for property, plant and equipment		(2,811)	(6,788)
<b>Net cash used in investing activities</b>		<b>6,321</b>	<b>(10,267)</b>
<b>CASH FLOWS FROM FINANCING ACTIVITIES</b>			
Owner contributions by State Government		15,071	12,291
Repayment of borrowings and principal portion of lease liabilities <sup>(d)</sup>		(159)	-
<b>Net cash provided by financing activities</b>		<b>14,912</b>	<b>12,291</b>
Net increase in cash and cash equivalents		10,509	4,157
Cash and cash equivalents at the beginning of the financial year		10,063	5,906
<b>Cash and cash equivalents at the end of the financial year</b>	<b>6.2</b>	<b>20,572</b>	<b>10,063</b>

The cash flow statement should be read in conjunction with the notes to the financial statements.

Notes:

(a) 'Dividends received' is recognised as cash flow from operating activities.

(b) GST paid to the Australian Taxation Office is presented on a net basis.

(c) Includes equity and debt instruments.

(d) The Trust has recognised cash payments for the principal portion of lease payments as financing activities; cash payments for the interest portion as operating activities consistent with the presentation of interest payments and short-term lease payments for leases and low-value assets as operating activities.

# Victorian Arts Centre Trust

## NOTES TO THE FINANCIAL STATEMENTS

for the financial year ended 30 June 2020

### 1. ABOUT THIS REPORT

The Victorian Arts Centre Trust (the "Trust"), trading as "Arts Centre Melbourne", is a Victorian Government statutory authority of Creative Victoria, a division of the Department of Economic Development, Jobs, Transport and Resources.

Its principal address is:

Victorian Arts Centre Trust  
100 St Kilda Rd  
Melbourne VIC 3004

A description of the nature of the Trust's operations and principal activities is included in the report of operations on pages 72 to 77, which does not form part of these financial statements.

#### Structure

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#### 1.1 BASIS OF ACCOUNTING PREPARATION AND MEASUREMENT

These financial statements are in Australian dollars, and the historical cost convention is used unless a different measurement basis is specifically disclosed in the note associated with the item measured on a different basis.

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

Consistent with the requirements of AASB 1004 *Contributions*, contributions by owners (that is, contributed capital and its repayment) are treated as equity transactions and, therefore, do not form part of the income and expenses of the Trust.

Additions to net assets which have been designated as contributions by owners are recognised as contributed capital. Other transfers that are in the nature of contributions to or distributions by owners have also been designated as contributions by owners.

Transfers of net assets arising from administrative restructurings are treated as distributions to or contributions by owners. Transfers of net liabilities arising from administrative restructurings are treated as distributions to owners.

Judgements, estimates and assumptions are required to be made about financial information being presented. The significant judgements made in the preparation of these financial statements are disclosed in the notes where amounts affected by those judgements are disclosed. Estimates and associated assumptions are based on professional judgements derived from historical experience and various other factors that are believed to be reasonable under the circumstances. Actual results may differ from these estimates.

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised and also in future periods that are affected by the revision. Judgements and assumptions made by management in applying AAS that have significant effects on the financial statements and estimates are disclosed in the notes under the heading: 'Significant judgement or estimates'.

All amounts in the financial statements have been rounded to the nearest \$1,000 unless otherwise stated.

#### 1.2 COMPLIANCE STATEMENT

These general purpose financial statements have been prepared in accordance with the *Financial Management Act 1994*, the *Australian Charities and Not-for-profit Commission Act 2012* and the *Australian Charities and Not-for-profit Commission Regulations 2013* and applicable Australian Accounting Standards "AAS" which include Interpretations, issued by the Australian Accounting Standards Board "AASB". In particular, they are presented in a manner consistent with the requirements of AASB 1049 *Whole of Government and General Government Sector Financial Reporting*.

Where appropriate, those AAS paragraphs applicable to not-for-profit entities have been applied.

Accounting policies are selected and applied in a manner which ensures that the resulting financial information satisfies the concepts of relevance and reliability, thereby ensuring that the substance of the underlying transactions or other events is reported.

#### 1.3 ECONOMIC DEPENDENCY

The spread of novel coronavirus (COVID-19) was declared a public health emergency by the World Health Organisation on 31 January 2020 and upgraded to a global pandemic on 11 March 2020. The rapid rise of the virus has seen an unprecedented global response by Governments, regulators and industry sectors. The Australian Federal Government enacted its emergency plan on 29 February 2020 which has seen the closure of Australian borders from 20 March, an increasing level of restrictions on corporate Australia's ability to operate, significant volatility and instability in financial markets and the release of a number of government stimulus packages to support individuals and businesses as the Australian and global economies face significant slowdowns and uncertainties.

# Victorian Arts Centre Trust

## NOTES TO THE FINANCIAL STATEMENTS

### *for the financial year ended 30 June 2020*

For the year ended 30 June 2020, COVID-19 has impacted Arts Centre Melbourne, specifically as follows:

- Arts Centre Melbourne has been closed since 16<sup>th</sup> March 2020 and will be unable to operate at regular levels until social distancing is no longer required. As a result COVID-19 has materially impacted Arts Centre Melbourne's revenue stream, with almost 80% of revenues being self-generated and reliant upon the organisation being open and operating at regular levels
- The Victorian Government has updated its Industrial Relations Framework, which aims to protect public sector employment during the period. Arts Centre Melbourne is complying with the additional requirements of the framework.
- As a result of the closure an additional \$8.5m of financial support has been provided by the Victorian Government in the form of additional grant funding during the financial year.

The Trustees have prepared projected cash flow information for the eighteen months from the date of approval of these financial statements taking into consideration the estimation of the continued business impacts of COVID-19. The projections include a funding shortfall in the region of \$30m over the period based on current industrial policy.

Arts Centre Melbourne is wholly dependent on the continued financial support of the State Government and in particular, the Department of Jobs, Precincts and Regions ("DJPR") during closure and recovery under social distancing. The Victorian Government has continued to provide crisis funding since the end of the financial year. Without the continuation of this support Arts Centre Melbourne could not continue as a going concern.

Arts Centre Melbourne has received written confirmation from the Victorian Government that "the Government has agreed policies to address the loss of own source revenue that some of the State's controlled entities have suffered. These policies will help to ensure entities' continued operation and ability to maintain employment throughout this crisis". The correspondence states that "DJPR will continue to work your agency and DTF to consider and assess any additional funding requirements in accordance with principles agreed to by the Crisis Council of Cabinet" and that "this letter is provided to the Victorian Arts Centre Trust to give it confidence that it can prepare its Annual Financial Report for FY2020 on a going concern basis to meet the requirements of Australian accounting standard AASB 101 Presentation of Financial Statements".

Support is conditional upon Arts Centre Melbourne minimising expenditure while maintaining core activities as required to ensure programs and services can rebound once restrictions are lifted and the consistent application of the Coronavirus (COVID-19) guidance note - Victorian Public Sector and any subsequent policies determined by the Victorian Government.

On this basis Trustees believe that it remains appropriate to prepare the financial statements on a going concern basis.

# Victorian Arts Centre Trust

## NOTES TO THE FINANCIAL STATEMENTS

for the financial year ended 30 June 2020

### 2. FUNDING DELIVERY OF OUR SERVICES

#### Introduction

The core objective of the Trust is to enrich the lives of Victorians – culturally, educationally, socially and economically – by enabling people to enjoy and value the performing arts.

The Trust is a public entity and as such derives its funding from both Victorian Government grants and commercial sources such as ticketing, retail, philanthropy, corporate sponsorship, venue-rental and food and beverage operations.

#### Structure

2.1 Summary of revenue and income that funds the delivery of our services	94
2.2 Revenue and income from Transactions	94

#### 2.1 SUMMARY OF REVENUE AND INCOME THAT FUNDS THE DELIVERY OF OUR SERVICES

	Notes	2020 \$'000s	2019 \$'000s
Sales of goods and services	2.2.1	46,136	63,239
Income from fundraising activities	2.2.2	4,132	7,174
Grants	2.2.3	32,157	24,624
Income from financial assets	2.2.4	1,175	1,803
Fair value of assets and services received free of charge or for nominal consideration	2.2.5	854	1,678
Other income	2.2.6	3,556	5,288
<b>Total revenue and income from transactions</b>		<b>88,010</b>	<b>103,806</b>

Revenue and income from transactions of the Trust are accounted for consistently with the requirements of the relevant accounting standards disclosed in the following notes. Where applicable, amounts disclosed as income are net of returns, allowances, duties and taxes.

#### 2.2 REVENUE AND INCOME FROM TRANSACTIONS

##### 2.2.1 SALES OF GOODS AND SERVICES

	2020 \$'000s	2019 \$'000s
Arts Centre Melbourne programming	6,420	7,998
Theatre services	13,838	21,474
Ticketing	6,563	8,366
Food and beverage	15,019	19,898
Car park	4,225	5,433
Other commercial	71	70
<b>Total Sales of goods and services</b>	<b>46,136</b>	<b>63,239</b>

The sale of goods and services included in the table above are transactions that the Trust has determined to be classified as revenue from contracts with customers in accordance with AASB 15. The impact of initially applying AASB 15 on the Trust's revenue from contracts with customers is described in Note 8.9.2. Due to the modified retrospective transition method chosen in applying AASB 15, comparative information has not been restated to reflect the new requirements.

Key income areas are as follows:

- Arts Centre Melbourne programming income comprises ticket sales from Arts Centre Melbourne presented and produced events. Revenue is recognised at a point in time when the performance obligation is satisfied; when the event or program is completed; and over time when the customer simultaneously receives and consumes the services as it is provided;

# Victorian Arts Centre Trust

## NOTES TO THE FINANCIAL STATEMENTS

for the financial year ended 30 June 2020

- Theatre services income consists of the recovery of event production costs and venue rental. Revenue is recognised at a point in time when the performance obligation is satisfied; when the event or program is completed; and over time when the customer simultaneously receives and consumes the services as it is provided;
- Ticketing income comprises commissions on the sale of tickets as well as merchant and transaction fees. Revenue is recognised at a point in time when the performance obligation is satisfied;
- The food and beverage revenue is earned from the various Arts Centre Melbourne bars and restaurants and from the Conference Meetings and Event business. Revenue is recognised at the point of time when a customer uses the bars and restaurants. For events, revenue is recognised when the event is completed; and
- The car park income is earned from the onsite car parking facilities. Revenue is recognised at the point in time when a customer uses the facility.

Consideration received in advance of recognising the associated revenue from the customer is recorded as a contract liability (Note 5.2.2). Where the performance obligations is satisfied but not yet billed, a contract asset is recorded (Note 5.1.2).

### Previous accounting policy for 30 June 2019

Income from the **sale of goods and services** was recognised when:

- the Trust no longer has any of the significant risks and rewards of ownership of the goods transferred to the buyer;
- the Trust no longer has continuing managerial involvement to the degree usually associated with ownership, nor effective control over the goods sold;
- the amount of income, stage of completion and associated costs incurred or to be incurred in respect of the transaction can be reliably measured; and
- it is probable that the economic benefits associated with the transaction will flow to the Trust.

### 2.2.2 INCOME FROM FUNDRAISING ACTIVITIES

	2020 \$'000s	2019 \$'000s
Philanthropy	3,306	2,696
Bequests and endowments	88	3,465
Membership	375	494
Sponsorships	492	519
<b>Total income from fundraising activities</b>	<b>4,261</b>	<b>7,174</b>

All donations, sponsorships and non-reciprocal contributions from the public are included in the Trust's revenue on receipt. Pledged donations are not recognised as income until received.

Bequests and endowment funds received are recognised as income in the year in which they are received. A portion of income generated by these funds is used to fund programming activities and the balance is retained by the Arts Centre Melbourne Foundation ("the Foundation") to generate income through investing activities.

Membership revenue is recognised on a basis that reflects the timing, nature and value of the benefits provided.

### 2.2.3 GRANTS

	2020 \$'000s	2019 \$'000s
Victorian Government appropriation – recurrent	20,937	20,937
Victorian Government grants - Australian Music Vault	876	1,393
Other Victorian Government grants – non-recurrent	9,757	2,174
Federal government grants	308	94
Other grants	279	26
<b>Total grants</b>	<b>32,157</b>	<b>24,624</b>

# Victorian Arts Centre Trust

## NOTES TO THE FINANCIAL STATEMENTS

for the financial year ended 30 June 2020

The Trust has determined that all grant income is recognised as income of not-for-profit entities in accordance with AASB 1058, except for grants that are enforceable and with sufficiently specific performance obligations and accounted for as revenue from contracts with customers in accordance with AASB 15.

The impact of initially applying AASB 1058 on the Trust's grant revenue is described in Note 8.9.3. Due to the modified retrospective transition method chosen in applying AASB 1058, comparative information has not been restated to reflect the new requirements. The adoption of AASB 1058 did not have an impact on other comprehensive income and the Statement of Cash flows for the financial year.

Income from grants that are enforceable and with sufficiently specific performance obligations and accounted for as revenue from contracts with customers. These grants relate to programming activity. Revenue is recognised when the Trust satisfies the performance obligation. This is recognised based on the consideration specified in the funding agreement and to the extent that it is highly probable a significant reversal of the revenue will not occur.

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

Related amounts may take the form of:

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

As a result of the transitional impacts of adopting AASB 15 and AASB 1058, a portion of the grant revenue has been deferred. If the grant income is accounted for in accordance with AASB 15, the deferred grant revenue has been recognised in contract liabilities. If the grant revenue was accounted for under the previous accounting standard AASB 1004 in 2019-20, the total grant revenue received would have been recognised in full.

### Previous accounting policy for 30 June 2019

Grant income arises from transactions in which a party provides goods or assets (or extinguishes a liability) to the Trust without receiving approximately equal value in return. While grants may result in the provision of some goods or services to the transferring party, they do not provide a claim to receive benefits directly of approximately equal value (and are termed 'non-reciprocal' transfers). Receipt and sacrifice of approximately equal value may occur, but only by coincidence.

Some grants are reciprocal in nature (i.e. equal value is given back by the recipient of the grant to the provider). The Trust recognises income when it has satisfied its performance obligations under the terms of the grant.

For non-reciprocal grants, the Trust recognises revenue when the grant is received.

Grants can be received as general purpose grants, which refers to grants which are not subject to conditions regarding their use. Alternatively, they may be received as specific purpose grants, which are paid for a particular purpose and/or have conditions attached regarding their use.

### 2.2.4 INCOME FROM FINANCIAL ASSETS

	2020 \$'000s	2019 \$'000s
Interest – bank deposits <sup>(a)</sup>	232	620
Dividends and interest – externally managed unitised trusts <sup>(b)</sup>	943	1,183
<b>Total income from financial assets classified as available for sale</b>	<b>1,175</b>	<b>1,803</b>

Note:

(a) Interest includes \$20k (FY2019: \$29k) relating to fundraising activities and \$212k (FY2019: \$591k) relating to operating activities.

(b) Included in dividends is \$858k (FY2019: \$1.1m) relating to fundraising activities and \$85k (FY2019: \$83k) relating to operating activities.

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

Dividend income is recognised when the right to receive payment is established. Dividends represent the income arising from the Trust's investments in financial assets.

# Victorian Arts Centre Trust

## NOTES TO THE FINANCIAL STATEMENTS

for the financial year ended 30 June 2020

Net unrealised gains and losses on the revaluation of investments do not form part of the income from transactions, but are reported as unrealised gains and losses from other economic flows included in the net result.

### 2.2.5 FAIR VALUE OF ASSETS AND SERVICES RECEIVED FREE OF CHARGE OR FOR NOMINAL CONSIDERATION

	2020 \$'000s	2019 \$'000s
Donations to the Performing Arts and visual art collections	132	1,093
Sponsorship Income	722	585
<b>Total fair value of assets and services received free of charge or for nominal consideration</b>	<b>854</b>	<b>1,678</b>

Contributions of resources provided free of charge or for nominal consideration are recognised at their fair value when the recipient obtains control over the resources, irrespective of whether restrictions or conditions are imposed over the use of the contributions. Donated works of art or Performing Arts Collection assets are recognised when the gift is accepted by the Trust and is recorded at fair value. Fair value is determined by either an average of independent valuations under the Cultural Gifts Program or curatorial assessment by the Trust.

The value of goods and services received by way of sponsorship are included in the Trust's revenue for the year in contra sponsorship. The respective goods and services relating to this income are reflected in the appropriate expense or asset accounts. The values of such sponsorship are brought to account on the proviso that a fair value of the sponsorship could be ascertained.

**Voluntary Services:** Contributions in the form of services are only recognised when a fair value can be reliably determined, and the services would have been purchased if not donated. The Trust did not receive material volunteer services which would otherwise have been purchased and does not depend on volunteers to deliver its services.

### 2.2.6 OTHER INCOME

	Notes	2020 \$'000s	2019 \$'000s
Facilities management <sup>(a)</sup>		272	300
Utilities cost recovery from third parties <sup>(b)</sup>	3.5	2,031	2,403
Rental Income - Properties		963	1,518
Sundry <sup>(c)</sup>		290	1,067
<b>Total other income</b>		<b>3,556</b>	<b>5,288</b>

Note:

(a) Facilities income comprises the recovery of facilities management services costs from presenters and hirers.

(b) Third parties include the National Gallery of Victoria and food and beverage tenancies. National Gallery of Victoria and Arts Centre Melbourne share infrastructure. All recoveries are made at cost.

(c) Sundry income includes recoveries of general expenses incurred on behalf of organisations hiring Arts Centre Melbourne's facilities.

Rental income from the leasing of investment properties which are operating leases is recognised on a straight-line basis over the lease term.

Operating leases relate to the investment property owned by the Trust with lease terms between 7 and 10 years, currently with no option to extend. All operating lease contracts contain market review clauses in the event that the lessee exercises its option to renew. The lessee does not have an option to purchase the property at the expiry of the lease period. The risks associated with rights that the Trust retains in underlying assets are not considered to be significant, the Trust employs strategies to minimise these risks further. For example, ensuring all contracts include clauses requiring the lessee to compensate the Trust when a property has been subject to excess wear and tear during the lease term.

# Victorian Arts Centre Trust

## NOTES TO THE FINANCIAL STATEMENTS

for the financial year ended 30 June 2020

### 3. THE COST OF DELIVERING SERVICES

#### Introduction

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

#### Structure

3.1 Summary of expenses incurred in delivery of services	98
3.2 Employee benefit expenses	98
3.3 Performance generated expenses	102
3.4 Other commercial expenses	102
3.5 Facilities expenses	102
3.6 Other operating expenses	103

#### 3.1 SUMMARY OF EXPENSES INCURRED IN DELIVERY OF SERVICES

	Notes	2020 \$'000s	2019 \$'000s
Employee benefit expenses	3.2	51,883	51,900
Performance generated expenses	3.3	11,548	12,975
Other commercial expenses	3.4	6,645	8,205
Facilities expenses	3.5	11,948	14,544
Other operating expenses	3.6	8,145	10,727
<b>Total expenses incurred in the delivery of services</b>		<b>90,169</b>	<b>98,351</b>

#### 3.2 EMPLOYEE BENEFIT EXPENSES

##### 3.2.1 EMPLOYEE BENEFITS IN THE COMPREHENSIVE OPERATING STATEMENT

	2020 \$'000s	2019 \$'000s
Salaries and wages	45,193	44,921
Superannuation	3,994	4,186
Taxes	2,305	2,452
Other employee expenses	391	341
<b>Total employee benefit expenses</b>	<b>51,883</b>	<b>51,900</b>

Employee expenses include all costs related to employment including wages and salaries, superannuation, fringe benefits tax, leave entitlements, termination payments and WorkCover premiums.

The superannuation amount charged to the Comprehensive Operating Statement in respect of superannuation represents contributions made or due by the Trust to the relevant superannuation plans in respect to the services of the Trust's staff (both past and present). Superannuation contributions are made to the plans based on the relevant rules of each plan and any relevant compulsory superannuation requirements that the Trust is required to comply with.

# Victorian Arts Centre Trust

## NOTES TO THE FINANCIAL STATEMENTS

for the financial year ended 30 June 2020

### 3.2.2 EMPLOYEE BENEFITS IN THE BALANCE SHEET

Provision is made for benefits accruing to employees in respect of wages and salaries, annual leave, long service leave (LSL) and other entitlements for services rendered to the reporting date and recorded as an expense during the period the services are delivered.

	2020 \$'000s	2019 \$'000s
<b>Current provisions:</b>		
<i>Annual leave</i>		
Unconditional and expected to settle within 12 months	2,355	1,981
Unconditional and expected to settle after 12 months	812	599
<i>Long service leave</i>		
Unconditional and expected to settle within 12 months	299	278
Unconditional and expected to settle after 12 months	3,328	3,045
<i>Provision of on-costs</i>		
Unconditional and expected to settle within 12 months	359	306
Unconditional and expected to settle after 12 months	633	554
<b>Total current provisions for employee benefits</b>	<b>7,786</b>	<b>6,763</b>
<b>Non-current provisions:</b>		
Employee benefits	1,268	1,134
On-costs	200	177
<b>Total non-current provisions for employee benefits</b>	<b>1,468</b>	<b>1,311</b>
<b>Total provisions for employee benefits</b>	<b>9,254</b>	<b>8,074</b>

### Reconciliation of movement in on-cost provisions

	2020 \$'000s
<b>Opening balance</b>	<b>1,037</b>
Additional provisions recognised	567
Reductions arising from payments	(431)
Unwind of discount and effect of changes in the discount rate	20
<b>Closing balance</b>	<b>1,193</b>
Current	993
Non-current	200
<b>Total</b>	<b>1,193</b>

**Wages and salaries, annual leave and other entitlements:** Liabilities for wages and salaries (including non-monetary benefits, annual leave and on-costs) are recognised as part of the employee benefit provision as current liabilities, because the Trust does not have an unconditional right to defer settlements of these liabilities.

The liability for salaries and wages and other entitlements are recognised in the balance sheet at remuneration rates which are current at the reporting date. As the Trust expects the liabilities to be wholly settled within 12 months of reporting date, they are measured at undiscounted amounts.

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

No provision has been made for sick leave as all sick leave is non-vesting and the expense is recognised in the Comprehensive Operating Statement as it is taken.

# Victorian Arts Centre Trust

## NOTES TO THE FINANCIAL STATEMENTS

for the financial year ended 30 June 2020

Employment on-costs such as payroll tax, workers compensation and superannuation are not employee benefits. They are disclosed separately as a component of the provision for employee benefits when the employment to which they relate has occurred.

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

The components of this current LSL liability are measured at:

- undiscounted value – if the Trust expects to wholly settle within 12 months; or
- present value – if the Trust does not expect to wholly settle within 12 months.

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

Any gain or loss following revaluation of the present value of non-current LSL liability is recognised as a transaction, except to the extent that a gain or loss arises due to changes in bond interest rates for which it is then recognised as an 'other economic flow' in the net result.

### 3.2.3 SUPERANNUATION CONTRIBUTIONS

Employees of the Trust are entitled to receive superannuation benefits and the Trust contributes to both defined benefit and defined contribution plans. The defined benefit plan provides benefits based on years of service and final average salary. Superannuation contributions paid or payable for the reporting period are recognised as an expense in the Comprehensive Operating Statement when they are made or fall due.

	Paid contribution for the year		Contribution outstanding at year end	
	2020 \$'000s	2019 \$'000s	2020 \$'000s	2019 \$'000s
Defined benefit plans	121	121	10	9
Defined contribution plans	4,717	4,169	23	393
<b>Total</b>	<b>4,838</b>	<b>4,290</b>	<b>33</b>	<b>384</b>

#### (a) Defined contribution superannuation funds

The majority of the superannuation funds are defined contribution funds. The Trust does not make contributions to these funds other than at the superannuation guarantee levy rate of 9.50% or as per enterprise agreements. The Superannuation Guarantee contribution rate is legislated to progressively increase to 12% by 2025. The Superannuation Guarantee rate will remain at 9.5% for the next year, increasing to 10% from 1 July 2021, and eventually to 12% from 1 July 2025.

#### (b) Defined benefit

The Trust makes all of its defined benefit employer superannuation contributions in respect of its employees to the Local Authorities Superannuation Fund "the Fund". This Fund has two categories of membership, accumulation and defined benefit, each of which is funded differently. Obligations for contributions to the Fund are recognised as an expense in the Comprehensive Operating Statement when they are made or due.

The Fund's accumulation categories, Vision MySuper/Vision Super Saver, received both employer and employee contributions on a progressive basis. Employer contributions are normally based on a fixed percentage of employee earnings (for the year ended 30 June 2020, this was 9.5% as required under Superannuation Guarantee (SG) legislation).

The Trust does not use defined benefit accounting for its defined benefit obligations under the Fund's Defined Benefit category. This is because the Fund's Defined Benefit category is a pooled multi-employer sponsored plan.

There is no proportional split of the defined benefit liabilities, assets or costs between the participating employers as the defined benefit obligation is a floating obligation between the participating employers and the only time that the aggregate obligation is allocated to specific employers is when a call is made. As a result, the level of participation of the Trust in the Fund cannot be measured as a percentage compared with other participating employers. Therefore, the Fund Actuary is unable to allocate benefit liabilities, assets and costs between employers for the purposes of AASB 119.

#### Funding arrangements

The Trust makes employer contributions to the Defined Benefit category of the Fund at rates determined by the Trustee on the advice of the Fund's Actuary.

# Victorian Arts Centre Trust

## NOTES TO THE FINANCIAL STATEMENTS

### for the financial year ended 30 June 2020

A triennial actuarial review is currently underway for the Defined Benefit category as at 30 June 2020 and is expected to be completed by 31 December 2020.

As at 30 June 2019, an interim actuarial investigation was held as the Fund provides lifetime pensions in the Defined Benefit category. The vested benefit index (VBI) of the Defined Benefit category of which the Trust is a contributing employer was 107.1%. The financial assumptions used to calculate the VBIs were:

Net investment returns	6.0% pa
Salary information	3.5% pa
Price inflation (CPI)	2.0% pa

Vision Super has advised that the estimated VBI at 30 June 2020 was 104.6%

The VBI is used as the primary funding indicator. Because the VBI was above 100%, the 30 June 2019 actuarial investigation determined the Defined Benefit category was in a satisfactory financial position and that no change was necessary to the Defined Benefit category's funding arrangements from prior years.

#### Employer contributions

##### Regular contributions

On the basis of the results of the 2017 full actuarial investigation conducted by the Fund's Actuary, the Trust makes employer contributions to the Fund's Defined Benefit category at rates determined by the Fund's Trustee. For the year ended 30 June 2020, this rate was 9.5% of members' salaries (9.5% in 2018/2019). This rate is expected to increase in line with any increases in the Superannuation Guarantee contribution rate and reviewed as part of the 30 June 2020 triennial valuation.

In addition, the Trust reimburses the Fund to cover the excess of the benefits paid as a consequence of retrenchment above the funded resignation or retirement benefit.

##### Funding calls

If the Defined Benefit category is in an unsatisfactory financial position at an actuarial investigation or the Defined Benefit category's VBI is below its shortfall limit at any time other than the date of the actuarial investigation, the Defined Benefit category has a shortfall for the purposes of SPS 160 and the Fund is required to put a plan in place so that the shortfall is fully funded within three years of the shortfall occurring. The Fund monitors its VBI on a quarterly basis and the Fund has set its shortfall limit at 97%.

In the event that the Fund Actuary determines that there is a shortfall based on the above requirement, the Fund's participating employers (including the Trust) are required to make an employer contribution to cover the shortfall.

Using the agreed methodology, the shortfall amount is apportioned between the participating employers based on the pre-1 July 1993 and post-30 June 1993 service liabilities of the Fund's Defined Benefit category, together with the employer's payroll at 30 June 1993 and at the date the shortfall has been calculated.

Due to the nature of the contractual obligations between the participating employers and the Fund, and that the Fund includes lifetime pensioners and their reversionary beneficiaries, it is unlikely that the Fund will be wound up.

If there is a surplus in the Fund, the surplus cannot be returned to the participating employers.

In the event that a participating employer is wound-up, the defined benefit obligations of that employer will be transferred to that employer's successor.

#### The 2019 interim actuarial investigation surplus amounts

An actuarial investigation is conducted annually for the Defined Benefit category of which The Trust is a contributing employer. Generally, a full actuarial investigation is conducted every three years and interim actuarial investigations are conducted for each intervening year. An interim investigation was conducted as at 30 June 2019 and the last full actuarial investigation was conducted as at 30 June 2017.

The Fund's actuarial investigations identified the following for the Defined Benefit category of which The Trust is a contributing employer:

- VBI surplus of \$151.3m in 2019 and \$69.8m in 2017;
- A total service liability surplus of \$233.4m in 2019 and \$193.5m in 2017; and
- A discounted accrued benefits surplus of \$256.7m in 2019 and \$228.8m in 2017.

The VBI surplus means that the market value of the fund's assets supporting the defined benefit obligations exceed the vested benefits that the defined benefit members would have been entitled to if they had all exited on 30 June 2019.

# Victorian Arts Centre Trust

## NOTES TO THE FINANCIAL STATEMENTS

for the financial year ended 30 June 2020

The total service liability surplus means that the current value of the assets in the Fund's Defined Benefit category plus expected future contributions exceeds the value of expected future benefits and expenses as at 30 June 2018.

The discounted accrued benefit surplus means that the current value of the assets in the Fund's Defined Benefit category exceeds the value of benefits payable in the future but accrued in respect of service to 30 June 2019.

The Trust was notified of the 30 June 2019 VBI during August 2019 (2018: August 2018).

### The 2020 triennial actuarial investigation

An triennial actuarial investigation is being conducted for the Fund's position as at 30 June 2020. It is anticipated that this actuarial investigation will be completed by 31 December 2020.

### 3.3 PERFORMANCE GENERATED EXPENSES

	2020 \$'000s	2019 \$'000s
Arts Centre Melbourne programming	6,810	7,324
Theatre services	2,042	2,573
Ticketing	788	1,113
Performance marketing	1,908	1,965
<b>Total performance generated expenses</b>	<b>11,548</b>	<b>12,975</b>

Performance generated expenses are recognised in the reporting period in which they are incurred. The carrying amounts of any inventories held for distribution are expensed when distributed.

### 3.4 OTHER COMMERCIAL EXPENSES

	2019 \$'000s	2018 \$'000s
Food and beverage	5,387	6,654
Car park	1,022	1,064
Commercial marketing	165	386
Other commercial	71	101
<b>Total other commercial expenses</b>	<b>6,645</b>	<b>8,205</b>

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

### 3.5 FACILITIES EXPENSES

	Notes	2020 \$'000s	2019 \$'000s
Maintenance and renewal		2,393	3,229
Maintenance contracts		2,571	2,690
Equipment		271	638
Cleaning, waste and security services		3,153	3,518
Utilities		1,529	2,066
Other utilities costs recovered from third parties <sup>(a)</sup>	2.2.6	2,031	2,403
<b>Total facilities expenses</b>		<b>11,948</b>	<b>14,544</b>

Note:  
(a) Utilities costs are recovered from National Gallery of Victoria and food and beverage tenancies as they share infrastructure with the Trust. All recoveries are made at cost.

Facilities expenses generally represent the cost of running and maintaining infrastructure.

# Victorian Arts Centre Trust

## NOTES TO THE FINANCIAL STATEMENTS

for the financial year ended 30 June 2020

### 3.6 OTHER OPERATING EXPENSES

	2020 \$'000s	2019 \$'000s
Other marketing	831	511
Information systems and technology	2,082	2,111
Operating leases – short term leases	684	589
Operating leases – variable leases	30	-
Insurance	594	565
Legal and professional	1,591	2,445
Finance costs	275	283
Travel, transportation and freight	412	1,241
Office expenses	486	782
Staff support	564	1,013
Bad debts	8	14
General	717	1,173
<b>Total other expenses</b>	<b>8,274</b>	<b>10,727</b>

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

Bad and doubtful debts are assessed on a regular basis and written off when appropriate. Refer note 7.1.3 for further details.

Services provided free of charge or for nominal consideration are only recognised when the value can be reliably determined and the services would have been purchased if not donated. Other marketing services provided free of charge in FY2020 were \$0.6m (FY2019: \$0.4m) and Travel, transportation and freight services provided free of charge in FY2020 were \$0.1m (FY2019: \$0.1m).

Operating lease payments (including contingent rentals) are recognised on a straight-line basis over the lease term, except where another systematic basis is more representative of the time pattern of the benefits derived from the use of the leased asset.

From 1 July 2019, the following lease payments are recognised on a straight-line basis:

- Short-term leases – leases with a term less than 12 months; and
- Low-value leases – leases with the underlying asset's fair value (when new, regardless of the age of the asset being leased) is no more than \$10,000.
- Variable lease payments not included in the measurement of the lease liability (i.e. variable lease payments that do not depend on an index or a rate, initially measured using the index or rate as at the commencement date). These payments are recognised in the period in which the event or condition that triggers those payments occur.

# Victorian Arts Centre Trust

## NOTES TO THE FINANCIAL STATEMENTS

for the financial year ended 30 June 2020

### 4. KEY ASSETS AVAILABLE TO SUPPORT OUTPUT DELIVERY

#### Introduction

The Trust controls infrastructure and other investments that are utilised in fulfilling its objectives and conducting its activities. They represent the resources that have been entrusted to the Trust to be utilised for delivery of those outputs.

#### Fair value measurement

Where the assets included in this section are carried at fair value, additional information is disclosed in Note 7.3 in connection with how those fair values were determined.

#### Structure

4.1 Total property, plant and equipment	104
4.2 Intangible assets	108
4.3 Investments and other financial assets	109

#### 4.1 TOTAL PROPERTY, PLANT AND EQUIPMENT <sup>(a)</sup>

	Gross carrying amount		Accumulated depreciation		Net carrying amount	
	2020 \$'000s	2019 \$'000s	2020 \$'000s	2019 \$'000s	2020 \$'000s	2019 \$'000s
Land at fair value	191,782	172,310	-	-	191,782	172,310
Buildings at fair value	194,427	172,693	(10,539)	(7,833)	183,888	164,860
Building fit outs at fair value	216,561	196,642	(52,073)	(45,993)	164,488	150,649
Work in progress at cost <sup>(b)</sup>	26,695	16,491	-	-	26,695	16,491
Furniture and equipment at cost	48,308	47,343	(40,892)	(38,142)	7,416	9,201
Motor vehicles at cost	137	111	(111)	(97)	26	14
Work of art at fair value	37,224	37,177	-	-	37,224	37,177
Performing art collection at fair value	26,108	25,919	-	-	26,108	25,919
<b>Net carrying amount</b>	<b>741,243</b>	<b>668,686</b>	<b>(103,615)</b>	<b>(92,065)</b>	<b>637,627</b>	<b>576,621</b>

Note:

(a) AASB 16 Leases has been applied for the first time from 1 July 2019.

(b) Work in progress contains \$26.5m (FY2019: \$15.6m) in relation to Critical Asset Renewal projects. These work in progress assets have been designated as contributions by owners and are recognised in contributed capital. A further \$0.2m (FY2019: \$0.9m) relates to miscellaneous work in progress capital projects.

#### 4.1(a) The following tables are subsets of buildings, plant, equipment and vehicles by right-of-use assets

	Gross carrying amount	Accumulated depreciation	Net carrying amount
	2020 \$'000s	2020 \$'000s	2020 \$'000s
Buildings at fair value	177	81	96
Motor Vehicles	26	12	14
Property, Plant and Equipment	129	54	75
<b>Net carrying amount</b>	<b>332</b>	<b>147</b>	<b>185</b>

**Initial recognition:** All non-financial physical assets are measured initially at cost. Where an asset is acquired for no or nominal cost, the cost is its fair value at the date of acquisition.

The cost of constructed non-financial physical assets includes the cost of all materials used in construction, direct labour on the project and an appropriate proportion of variable and fixed overheads.

# Victorian Arts Centre Trust

## NOTES TO THE FINANCIAL STATEMENTS

for the financial year ended 30 June 2020

### Right-of-use asset acquired by lessees (Under AASB 16 – Leases from 1 July 2019) – Initial measurement

The Trust recognises a right-of-use asset (a lessee's right to use an asset over the life of a lease) and a lease liability at the lease commencement date. The right-of-use asset is initially measured at cost which comprises the initial amount of the lease liability adjusted for:

- any lease payments made at or before the commencement date; plus
- any initial direct costs incurred; and
- an estimate of costs to dismantle and remove the underlying asset or to restore the underlying asset or the site on which it is located, less any lease incentive received.

**Subsequent measurement:** Property, plant and equipment (PPE) are subsequently measured at fair value less accumulated depreciation and impairment. Fair value is determined with regard to the asset's highest and best use (considering legal or physical restrictions imposed on the asset, public announcements or commitments made in relation to the intended use of the asset) and is summarised below by asset category.

In FY2016 an independent valuation of the Trust's land was performed by Valuer-General Victoria and an independent valuation of the building was performed by Napier & Blakeley Pty Ltd on behalf of the Valuer-General Victoria. An external revaluation process is required every five years, based upon the asset's Government Purpose Classification, but may occur more frequently if material movements in fair value are identified.

In FY2018, a managerial valuation was applied to land using the Valuer General Victoria indices resulting in a revaluation increment of \$30.9m. In FY2020, a further managerial valuation was applied to land using the Valuer General Victoria indices resulting in a revaluation increment of \$19.5m and also to buildings resulting in a revaluation increment of \$40.3m.

Given the impact of COVID-19 there is some uncertainty around the use of Valuer General Victoria indices in FY2020. The market that the asset is valued in is being impacted by the uncertainty that the COVID-19 outbreak has caused. Market conditions are changing daily at present. As at the date of valuation we consider that there is a market uncertainty resulting in significant valuation uncertainty. This uncertainty cannot be quantified.

### Right-of-use asset – Subsequent measurement

The Trust depreciates the right-of-use assets on a straight line basis from the lease commencement date to the earlier of the end of the useful life of the right-of-use asset or the end of the lease term. The estimated useful life of the right-of-use assets are determined on the same basis as property, plant and equipment. The right-of-use assets are also subject to revaluation however as at 30 June 2020 right-of-use assets have not been revalued.

In addition, the right-of-use asset is periodically reduced by impairment losses, if any and adjusted for certain remeasurements of the lease liability.

**Specialised land and specialised buildings:** The market approach is also used for specialised land, although is adjusted for the community service obligation (CSO) to reflect the specialised nature of the land being valued. The CSO adjustment is a reflection of the valuer's assessment of the impact of restrictions associated with an asset to the extent that the CSO adjustment is also equally applicable to market participants.

For the majority of the Trust's specialised buildings, the current replacement cost method is used, adjusting for the associated depreciation.

**Artworks** are valued using the market approach, whereby assets are compared to recent comparable sales or sales of comparable assets that are considered to have nominal value.

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

**Indefinite life assets:** Works of art and Performing arts collection assets, which are considered to have an indefinite life, are not depreciated. Depreciation is not recognised in respect of these assets because their service potential has not, in any material sense, been consumed during the reporting period.

**Impairment:** Non-financial assets, including items of property, plant and equipment, are tested for impairment whenever there is an indication that the asset may be impaired.

The assets concerned are tested as to whether their carrying value exceeds their recoverable amount. Where an asset's carrying value exceeds its recoverable amount, the difference is written off as an 'other economic flow', except to the extent that it can be debited to an asset revaluation surplus amount applicable to that class of asset.

If there is an indication that there has been a reversal in impairment, the carrying amount shall be increased to its recoverable amount. However, this reversal should not increase the asset's carrying amount above what would have been determined, net of depreciation or amortisation, if no impairment loss had been recognised in prior years.

The recoverable amount for most assets is measured at the higher of depreciated replacement cost and fair value less costs to sell. Recoverable amount for assets held primarily to generate net cash inflows is measured at the higher of the present value of future cash flows expected to be obtained from the asset and fair value less costs to sell.

# Victorian Arts Centre Trust

## NOTES TO THE FINANCIAL STATEMENTS

for the financial year ended 30 June 2020

### 4.1.1 DEPRECIATION AND AMORTISATION

#### Charge for the period <sup>(a)</sup>

	2020 \$'000s	2019 \$'000s
Buildings	2,706	2,612
Building fit-out	6,080	15,434
Furniture and equipment	2,855	5,004
Motor vehicles	14	1
Intangible assets	172	183
<b>Total depreciation and amortisation</b>	<b>11,827</b>	<b>23,234</b>

Note:

(a) The table incorporates depreciation of right-of-use assets as AASB 16 Leases.

Depreciation and amortisation is calculated on the straight-line method to write off the value of non-current physical assets (excluding land, Works of art and Performing Arts Collection assets) to its residual value over its expected useful life to the Trust.

Estimates of the remaining useful lives for all assets are reviewed at least annually. The maximum useful lives for buildings and building fit-outs is 50 years. This has been assessed as reasonable as there is a public expectation that iconic buildings are maintained to an acceptable level which is not reflective of their physical effective life. The expected useful lives, as assessed as reasonable by management in the current year, are as follows:

Asset	Useful life (years)
Buildings	50
Building fit-outs	3 to 50
Furniture and equipment	3 to 30
Motor vehicles	5 to 6
Software intangible assets	2.5 to 4.5
Works of art and Performing Arts Collection	Non-depreciable

The estimated useful lives, residual values and depreciation method are reviewed at the end of each annual reporting period, and adjustments made where appropriate. There have been no changes to the useful lives since the prior year.

Major spare parts purchased for plant are capitalised and depreciated on the same basis as the plant to which they relate.

# Victorian Arts Centre Trust

## NOTES TO THE FINANCIAL STATEMENTS

for the financial year ended 30 June 2020

### 4.1.2 RECONCILIATION OF MOVEMENTS IN CARRYING AMOUNT OF PROPERTY, PLANT AND EQUIPMENT

2020	Land \$'000s	Buildings \$'000s	Building Fit-out \$'000s	Furniture and Equipment \$'000s	Motor vehicles \$'000s	Work of Art \$'000s	Performing Arts Collection \$'000s	Work in Progress \$'000s	Total \$'000s
<b>Opening balance</b>	<b>172,310</b>	<b>164,860</b>	<b>150,649</b>	<b>9,201</b>	<b>14</b>	<b>37,177</b>	<b>25,919</b>	<b>16,491</b>	<b>576,621</b>
Recognition of right-of-use assets on initial application of AASB 16	-	177	-	129	26	-	-	-	332
<b>Adjusted balance at 1 July 2019</b>	<b>172,310</b>	<b>165,037</b>	<b>150,649</b>	<b>9,330</b>	<b>40</b>	<b>37,177</b>	<b>25,919</b>	<b>16,491</b>	<b>576,953</b>
Additions	-	281	731	498	-	47	189	11,182	12,928
Disposals	-	-	-	(105)	-	-	-	-	(105)
Transfers	-	-	147	443	-	-	-	(590)	-
Depreciation	-	(2,706)	(6,080)	(2,855)	(14)	-	-	-	(11,655)
Depreciation on disposal	-	-	-	105	-	-	-	-	105
Expensed	-	-	-	-	-	-	-	(388)	(388)
Revaluation of Land and Buildings and Collections	19,472	21,276	19,041	-	-	-	-	-	59,789
<b>Closing balance</b>	<b>191,782</b>	<b>183,888</b>	<b>164,488</b>	<b>7,416</b>	<b>26</b>	<b>37,224</b>	<b>26,108</b>	<b>26,695</b>	<b>637,627</b>

2019	Land \$'000s	Buildings \$'000s	Building Fit-out \$'000s	Furniture and Equipment \$'000s	Motor vehicles \$'000s	Work of Art \$'000s	Performing Arts Collection \$'000s	Work in Progress \$'000s	Total \$'000s
<b>Opening balance</b>	<b>172,310</b>	<b>167,458</b>	<b>165,762</b>	<b>12,289</b>	<b>15</b>	<b>37,175</b>	<b>24,804</b>	<b>6,371</b>	<b>586,183</b>
Additions	-	1	254	225	-	2	1,115	12,516	14,113
Transfers	-	13	67	1,691	-	-	-	(1,771)	-
Depreciation	-	(2,612)	(15,434)	(5,004)	(1)	-	-	-	(23,051)
Expensed	-	-	-	-	-	-	-	(625)	(625)
<b>Closing balance</b>	<b>172,310</b>	<b>164,860</b>	<b>150,649</b>	<b>9,201</b>	<b>14</b>	<b>37,177</b>	<b>25,919</b>	<b>16,491</b>	<b>576,621</b>

# Victorian Arts Centre Trust

## NOTES TO THE FINANCIAL STATEMENTS

for the financial year ended 30 June 2020

### 4.2 INTANGIBLE ASSETS

	2020 \$'000s	2019 \$'000s
<b>Gross carrying amount</b>		
Opening balance	6,344	6,344
<b>Closing balance</b>	<b>6,344</b>	<b>6,344</b>
<b>Work in Progress</b>	<b>166</b>	<b>27</b>
<b>Accumulated depreciation, amortisation and impairment</b>		
Opening balance	(5,707)	(5,524)
Amortisation of intangible non-produced assets	(172)	(183)
<b>Closing balance</b>	<b>(5,879)</b>	<b>(5,707)</b>
<b>Net book value at end of financial year</b>	<b>631</b>	<b>664</b>

#### Initial recognition

Purchased intangible assets are initially recognised at cost. When the recognition criteria in AASB 138 *Intangible Assets* is met, internally generated intangible assets are recognised at cost. Subsequently, intangible assets with finite useful lives are carried at cost less accumulated amortisation and accumulated impairment losses. Amortisation begins when the asset is available for use, that is, when it is in the location and condition necessary for it to be capable of operating in the manner intended by management.

An **internally generated intangible asset** arising from development (or from the development phase of an internal project) is recognised if, and only if, all of the following are demonstrated:

- the technical feasibility of completing the intangible asset so that it will be available for use or sale;
- an intention to complete the intangible asset and use or sell it;
- the ability to use or sell the intangible asset;
- the intangible asset will generate probable future economic benefits;
- the availability of adequate technical, financial and other resources to complete the development and to use or sell the intangible asset; and
- the ability to measure reliably the expenditure attributable to the intangible asset during its development.

#### Subsequent measurement

Intangible produced assets with finite useful lives, are amortised as an 'expense from transactions' on a straight-line basis over their useful lives. Produced intangible assets have useful lives of between 3 and 5 years.

Intangible non-produced assets with finite lives are amortised as an 'other economic flow' on a straight-line basis over their useful lives. The amortisation period is 3 to 5 years.

#### Impairment of intangible assets

Goodwill and intangible assets with indefinite useful lives (and intangible assets not yet available for use) are tested annually for impairment and whenever there is an indication that the asset may be impaired. Intangible assets with finite useful lives are tested for impairment whenever an indication of impairment is identified.

The policy in connection with testing for impairment is outlined in section 7.3.

#### Significant intangible assets

The Trust has not capitalised any expenditure as intangible assets FY2020 (FY2019: Nil).

# Victorian Arts Centre Trust

## NOTES TO THE FINANCIAL STATEMENTS

for the financial year ended 30 June 2020

### 4.3 INVESTMENTS AND OTHER FINANCIAL ASSETS

	2020 \$'000s	2019 \$'000s
<b>Current investments and other financial assets</b>		
<b>Term deposits:</b> <sup>(a)</sup>		
Australian dollar term deposits > three months – General Funds	-	8,800
Australian dollar term deposits > three months – Box Office Funds	-	6,500
<b>Total current investments and other financial assets</b>	<b>-</b>	<b>15,300</b>
<b>Non-current investments and other financial assets</b>		
<b>Managed investment schemes:</b> <sup>(b)</sup>		
Managed investment schemes – General Funds	1,476	1,529
Managed investment schemes – Foundation Funds <sup>(c)</sup>	15,327	15,864
<b>Total non-current investments and other financial assets</b>	<b>16,803</b>	<b>17,393</b>
<b>Total investments and other financial assets</b>	<b>16,803</b>	<b>32,693</b>

Note:

(a) Term deposits under 'investments and other financial assets' class include only term deposits with a maturity greater than 90 days.

(b) The Trust designates all its managed investment schemes at fair value through profit or loss. Unless such assets are part of a disposal group held for sale, all managed investment schemes are classified as non-current.

(c) Investments held relating to Foundation funds are donated for an agreed purpose and not available for general operations

#### Ageing analysis of investments and other financial assets

All investments and financial assets are not past due and not impaired for FY2020 (FY2019 not past due and not impaired).

# Victorian Arts Centre Trust

## NOTES TO THE FINANCIAL STATEMENTS

for the financial year ended 30 June 2020

### 5. OTHER ASSETS AND LIABILITIES

#### Introduction

This section sets out those assets and liabilities that arose from the Trust's controlled operations.

#### Structure

5.1 Receivables and contract assets	110
5.2 Payables and contract liabilities	111
5.3 Inventories	113
5.4 Other non-financial assets	113
5.5 Other current liabilities	113

#### 5.1 RECEIVABLES AND CONTRACT ASSETS

##### 5.1.1 Receivables

	2020 \$'000s	2019 \$'000s
<b>Contractual</b>		
Sale of goods and services	1,261	3,166
Allowance for impairment losses of contractual receivables	(64)	(46)
Accrued investment income	198	149
Other receivables	280	1,006
<b>Statutory</b>		
GST receivable	825	-
FBT receivable	11	-
<b>Total receivables</b>	<b>2,511</b>	<b>4,275</b>
<b>Represented by:</b>		
Current receivables	2,511	4,275

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

**Statutory receivables** do not arise from contracts and are recognised and measured similarly to contractual receivables (except for impairment) but are not classified as financial instruments for disclosure purposes. The Trust applies AASB 9 for initial measurement of the statutory receivables and as a result statutory receivable are initially recognised at fair value plus any directly attributable transaction cost.

Details about the Trust's impairment policies, the Trust's exposure to credit risk, and the calculation of the loss allowance are set out in note 7.

# Victorian Arts Centre Trust

## NOTES TO THE FINANCIAL STATEMENTS

for the financial year ended 30 June 2020

### 5.1.2 Contract assets

	2020 \$'000s
<b>Contract assets</b>	
Opening balance brought forward from 30 June 2019 adjusted for AASB 15	889
Add: Additional costs incurred that are recoverable from the customer	98
Less: Transfer to revenue recognition	(889)
Less: impairment allowance	-
<b>Total receivables</b>	<b>98</b>
<b>Represented by:</b>	
Current receivables	98
Non-current contract assets	-

### 5.2 PAYABLES AND CONTRACT LIABILITIES

#### 5.2.1 Payables

	2020 \$'000s	2019 \$'000s
<b>Contractual</b>		
Supplies and services	340	1,717
Sundry Creditors and accruals	3,208	5,788
Box Office Creditors	651	11,661
Defined pension superannuation call	2,151	2,537
<b>Statutory</b>		
FBT payable	-	1
GST payable	-	155
Other taxes payable	143	667
<b>Total payables</b>	<b>6,493</b>	<b>22,526</b>
<b>Represented by:</b>		
Current payables	4,633	20,149
Non-current payables	1,860	2,377

Payables consist of:

- **Contractual payables** classified as financial instruments and measured at amortised cost. Accounts payable represent liabilities for goods and services provided to the Trust prior to the end of the financial year that are unpaid; and
- **Statutory payables**, that are recognised and measured similarly to contractual payables, but are not classified as financial instruments and not included in the category of financial liabilities at amortised cost, because they do not arise from contracts.

Payables for supplies and services have an average credit period of 30 days. Box office creditors are held payables until the performance has occurred.

# Victorian Arts Centre Trust

## NOTES TO THE FINANCIAL STATEMENTS

for the financial year ended 30 June 2020

### 5.2.2 Contract liabilities

	2020 \$'000s
<b>Contract Liabilities</b>	
Opening balance brought forward from 30 June 2019 adjusted for AASB 15	13,802
Add: Payments received for performance obligations yet to be completed during the period	6,688
Add: Grant consideration for sufficiently specific performance obligations received during the year	2,206
Less: Revenue recognised in the reporting period for the completion of a performance obligation	(13,356)
Less: Grant revenue for sufficiently specific performance obligations works recognised consistent with the performance obligations met during the year	(1,953)
<b>Total contract Liabilities</b>	<b>7,387</b>
<b>Represented by:</b>	
Current contract liabilities	7,120
Non-current contract liabilities	267

Contract liabilities include consideration received in advance from customers in respect of performances. Income is recognised or funds are passed to the presenter after the relevant event has occurred. The balance of contract liabilities was significantly lower at 30 June 2020 due to the global pandemic and performances being cancelled.

In addition, grant consideration was also received from the State Government in support of programming activity. Grant income is recognised when the relevant services are provided each month. The remaining grant revenue is recognised when the services are rendered in the following year.

#### Maturity analysis of contractual payables <sup>(a)</sup>

2020	Carrying amount \$'000s	Maturity dates				
		Less than 1 month \$'000s	1 – 3 months \$'000s	3 months – 1 year \$'000s	1 – 5 years \$'000s	5+ years \$'000s
Supplies and services	340	340	-	-	-	-
Sundry Creditors and accruals	3,208	3,208	-	-	-	-
Box Office Creditors	651	572	21	58	-	-
Defined pension superannuation call	2,151	-	-	291	1,275	585
<b>Total</b>	<b>6,350</b>	<b>4,120</b>	<b>21</b>	<b>349</b>	<b>1,275</b>	<b>585</b>

2019	Carrying amount \$'000s	Maturity dates				
		Less than 1 month \$'000s	1 – 3 months \$'000s	3 months – 1 year \$'000s	1 – 5 years \$'000s	5+ years \$'000s
Supplies and services	1,717	1,717	-	-	-	-
Sundry Creditors and accruals	5,788	5,788	-	-	-	-
Box Office Creditors	11,661	2,477	3,548	5,393	243	-
Defined pension superannuation call	2,537	-	-	404	1,259	874
<b>Total</b>	<b>21,703</b>	<b>9,982</b>	<b>3,548</b>	<b>5,797</b>	<b>1,502</b>	<b>874</b>

Note:

(a) Maturity analysis is presented using the contractual undiscounted cash flows.

# Victorian Arts Centre Trust

## NOTES TO THE FINANCIAL STATEMENTS

for the financial year ended 30 June 2020

### 5.3 INVENTORIES

	2020 \$'000s	2019 \$'000s
<b>Current inventories</b>		
Theatre equipment	85	79
Central plant	55	44
Cleaning consumables	13	7
Food and beverage	417	345
<b>Total inventories</b>	<b>570</b>	<b>475</b>

Inventories held for distribution are measured at cost, adjusted for any loss of service potential. All other inventories are measured at the lower of cost and net realisable value.

Where inventories are acquired for no cost or nominal consideration, they are measured at current replacement cost at the date of acquisition.

Bases used in assessing loss of service potential for inventories held for distribution include current replacement cost and technical or functional obsolescence. Technical obsolescence occurs when an item still functions for some or all of the tasks it was originally acquired to do, but no longer matches existing technologies. Functional obsolescence occurs when an item no longer functions the way it did when it was first acquired.

### 5.4 OTHER NON-FINANCIAL ASSETS

	2020 \$'000s	2019 \$'000s
<b>Current other assets</b>		
Prepayments	3,898	7,599
<b>Total current other assets</b>	<b>3,898</b>	<b>7,599</b>

Other non-financial assets include prepayments, which represent payments in advance of receipt of goods or services or that part of expenditure made in one accounting period covering a term extending beyond that period. Other non-financial assets also include \$2.8m (FY2019: \$6.8m) paid to Development Victoria as a prepayment for property, plant and equipment.

### 5.5 OTHER CURRENT LIABILITIES

	2020 \$'000s	2019 \$'000s
Venue hire income received in advance	-	669
Other income received in advance <sup>(a)</sup>	-	1,884
<b>Total other current liabilities</b>	<b>-</b>	<b>2,553</b>

Note:

(a) Other current liabilities are disclosed under contract liabilities in Note 5.2.2.

# Victorian Arts Centre Trust

## NOTES TO THE FINANCIAL STATEMENTS

for the financial year ended 30 June 2020

### 6. HOW WE FINANCED OUR OPERATIONS

#### Introduction

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

This section includes disclosures of balances that are financial instruments (such as borrowings and cash balances). Notes 7.1 and 7.3 provide additional, specific financial instrument disclosures.

#### Structure

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### 6.1 LEASES

#### 6.1.1 Leases

Information about leases for which the Trust is a lessee is presented below.

##### The Trust's leasing activities

The Trust leases various properties, IT equipment and motor vehicles. The lease contracts are typically made for fixed periods of 1-3 years with an option to renew the lease after that date. Lease payments are renegotiated every five years to reflect market rentals.

The Trust leases IT equipment with contract terms of one to three years. These leases are short-term and or/leases of low value items. The Trust has elected not to recognise right-of-use assets and lease liabilities for these leases.

At 30 June 2020, the Trust was committed to short-term and low-value leases and the total commitment at that date was \$0.8m.

##### 6.1.1 (a) Right-of-use Assets

Right-of-use assets are presented in note 4.1(a).

##### 6.1.1 (b) Lease liabilities

	2020 \$'000s
Lease liabilities - current	148
Lease liabilities - non-current	39
<b>Total lease liabilities</b>	<b>187</b>

##### 6.1.1 (c) Amounts recognised in the Comprehensive Operating Statement

The following amounts are recognised in the Comprehensive Operating Statement relating to leases

	2020 \$'000s
Interest expense on lease liabilities	11
Expenses relating to short term leases	-
Expenses relating to leases of low-value assets	684
Variable lease payments, not included in the measurement of lease liabilities	30
<b>Total amount recognised in the comprehensive operating statement</b>	<b>725</b>

##### 6.1.1 (d) Amounts recognised in the Cash Flow Statement

The following amounts are recognised in the Cash Flow Statement for the year ending 30 June 2020 relating to

	2020 \$'000s
<b>Total cash outflow for leases</b>	<b>170</b>

# Victorian Arts Centre Trust

## NOTES TO THE FINANCIAL STATEMENTS

**for the financial year ended 30 June 2020**

For any new contracts entered into on or after 1 July 2019, the Trust considers whether a contract is, or contains a lease. A lease is defined as 'a contract, or part of a contract, that conveys the right to use an asset (the underlying asset) for a period of time in exchange for consideration'. To apply this definition the Trust assesses whether the contract meets three key evaluations which are whether:

- the contract contains an identified asset, which is either explicitly identified in the contract or implicitly specified by being identified at the time the asset is made available to the Trust and for which the supplier does not have substantive substitution rights;
- the Trust has the right to obtain substantially all of the economic benefits from use of the identified asset throughout the period of use, considering its rights within the defined scope of the contract and the Trust has the right to direct the use of the identified asset throughout the period of use; and
- the Trust has the right to take decisions in respect of 'how and for what purpose' the asset is used throughout the period of use.

This policy is applied to contracts entered into, or changed, on or after 1 July 2019.

### **Separation of lease and non-lease components**

At inception or on reassessment of a contract that contains a lease component, the lessee is required to separate out and account separately for non-lease components within a lease contract and exclude these amounts when determining the lease liability and right-of-use asset amount.

### **Recognition and measurement of leases as a lessee**

#### **Lease Liability – initial measurement**

The lease liability is initially measured at the present value of the lease payments unpaid at the commencement date, discounted using the interest rate implicit in the lease if that rate is readily determinable or the Trust's incremental borrowing rate.

Lease payments included in the measurement of the lease liability comprise the following:

- fixed payments (including in-substance fixed payments);
- variable payments based on an index or rate, initially measured using the index or rate as at the commencement date;
- amounts expected to be payable under a residual value guarantee; and
- payments arising from purchase and termination options reasonably certain to be exercised.

#### **Lease Liability – subsequent measurement**

Subsequent to initial measurement, the liability will be reduced for payments made and increased for interest. It is remeasured to reflect any reassessment or modification, or if there are changes in-substance fixed payments.

When the lease liability is remeasured, the corresponding adjustment is reflected in the right-of-use asset, or profit and loss if the right of use asset is already reduced to zero.

#### **Short-term leases and leases of low value assets**

The Trust has elected to account for short-term leases and leases of low value assets using the practical expedients. Instead of recognising a right of use asset and lease liability, the payments in relation to these are recognised as an expense in profit or loss on a straight line basis over the lease term.

#### **Below market/Peppercorn lease**

Right-of-use assets under leases at significantly below-market terms and conditions that are entered into principally to enable the Trust to further its objectives, are initially and subsequently measured at cost.

These right-of-use assets are depreciated on a straight-line basis over the shorter of the lease term and the estimated useful lives of the assets.

#### **Presentation of right-of-use assets and lease liabilities**

The Trust presents right-of-use assets as 'property plant equipment' unless they meet the definition of investment property, in which case they are disclosed as 'investment property' in the balance sheet. Lease liabilities are presented as 'borrowings' in the balance sheet.

#### **Recognition and measurement of leases (under AASB 117 until 30 June 2019)**

In the comparative period, leases of property, plant and equipment were classified as either finance lease or operating leases.

# Victorian Arts Centre Trust

## NOTES TO THE FINANCIAL STATEMENTS

for the financial year ended 30 June 2020

Leases of property, plant and equipment where the Trust as a lessee had substantially all of the risks and rewards of ownership were classified as finance leases. Finance leases were initially recognised as assets and liabilities at amounts equal to the fair value of the leased property or, if lower, the present value of the minimum lease payment, each determined at the inception of the lease. The leased asset is accounted for as a non-financial physical asset and depreciated over the shorter of the estimated useful life of the asset or the term of the lease. Minimum finance lease payments were apportioned between the reduction of the outstanding lease liability and the periodic finance expense, which is calculated using the interest rate implicit in the lease and charged directly to the consolidated comprehensive operating statement.

Contingent rentals associated with finance leases were recognised as an expense in the period in which they are incurred.

Assets held under other leases were classified as operating leases and were not recognised in the Trusts balance sheet. Operating lease payments were recognised as an operating expense in the Statement of Comprehensive Income on a straight-line basis over the lease term.

### 6.1.2 SHORT-TERM AND LOW-VALUE LEASE LIABILITIES

Short-term and low-value leases payments, including any contingent rentals, are recognised as an expense in the comprehensive operating statement on a straight-line basis over the lease term, except where another systematic basis is more representative of the time pattern of the benefits derived from the use of the leased asset. The leased asset is not recognised in the balance sheet.

All incentives for the agreement of a new or renewed short-term and low-value leases are recognised as an integral part of the net consideration agreed for the use of the leased asset, irrespective of the incentive's nature or form or the timing of payments.

In the event that lease incentives are received to enter into short-term and low-value leases, the aggregate cost of incentives is recognised as a reduction of rental expense over the lease term on a straight-line basis, unless another systematic basis is more representative of the time pattern in which economic benefits from the leased asset are consumed.

Note 6.3.1 has details of all the short-term and low-value lease commitments.

### 6.2 CASH FLOW INFORMATION AND BALANCES

Cash and deposits, including cash equivalents, comprise cash on hand and cash at bank, deposits at call and those highly liquid investments with an original maturity of three months or less, which are held for the purpose of meeting short-term cash commitments rather than for investment purposes, and which are readily convertible to known amounts of cash and are subject to an insignificant risk of changes in value.

For cash flow statement presentation purposes, cash and cash equivalents include the following.

	2020 \$'000s	2019 \$'000s
Cash on hand and in bank	2,580	672
Cash held in box office bank account <sup>(a)</sup>	5,608	4,643
Cash held in Foundation bank account <sup>(b)</sup>	2,930	1,825
Bank deposits (restricted use) <sup>(c)</sup>	9,454	2,923
<b>Balance as per cash flow statement</b>	<b>20,572</b>	<b>10,063</b>

Note:

- (a) Cash held in the box office bank account is held on behalf of the ticket purchaser and can only be made available to the Presenter (ticketing receipts) and the Trust (venue rental, ticketing commission and other recoveries) after the relevant event has occurred.
- (b) Cash held in the Foundation bank account represents accumulated revenue received from donations, bequests, investment income and similar sources which is dedicated to be spent for an agreed purpose, usually on ACM's own programming activities, and not available for general operations.
- (c) Restricted funds relate to capital funding and income received in advance held to a specific purpose and not available for general operations.

# Victorian Arts Centre Trust

## NOTES TO THE FINANCIAL STATEMENTS

for the financial year ended 30 June 2020

### 6.2.1 RECONCILIATION OF NET RESULT FOR THE PERIOD TO CASH FLOW FROM OPERATING ACTIVITIES

	2020 \$'000s	2019 \$'000s
<b>Net result for the period</b>	<b>(14,740)</b>	<b>(18,544)</b>
<b>Non-cash movements</b>		
(Gain)/loss on sale or disposal of non-current assets	2	(2)
(Gain)/loss on financial assets	608	179
Depreciation and amortisation of non-current assets	11,827	23,234
Donations of property, plant and equipment	(132)	(1,093)
<b>Movements in assets and liabilities</b>		
(Increase)/decrease in receivables	1,775	2,105
(Increase)/decrease in contract assets	(98)	-
(Increase)/decrease in inventories	(95)	76
(Increase)/decrease in other current assets	(23)	1,042
Increase/(decrease) in payables	(15,863)	(4,499)
Increase/(decrease) in contract liabilities	7,387	-
Increase/(decrease) in provisions including employee benefits	1,181	(1,194)
Increase/(decrease) in other liabilities	(2,553)	52
<b>Net cash flows from/(used in) operating activities</b>	<b>(10,724)</b>	<b>1,356</b>

### 6.3 COMMITMENTS FOR EXPENDITURE

Commitments for future expenditure include operating and capital commitments arising from contracts. These commitments are recorded below at their nominal value and inclusive of GST. Where it is considered appropriate and provides additional relevant information to users, the net present values of significant individual projects are stated. These future expenditures cease to be disclosed as commitments once the related liabilities are recognised in the balance sheet.

#### 6.3.1 TOTAL COMMITMENTS PAYABLE

Nominal amounts 2020	Less than 1 year \$'000s	1 – 5 years \$'000s	5+ years \$'000s	Total \$'000s
Operating commitments payable	2,618	33	-	2,651
Capital expenditure commitments payable <sup>(a)</sup>	17,885	-	-	17,885
Short-term and low-value lease commitments payable <sup>(b)</sup>	432	328	-	760
Programming commitments payable	202	-	-	202
<b>Total commitments (inclusive of GST)</b>	<b>21,137</b>	<b>361</b>	<b>-</b>	<b>21,498</b>
Less GST recoverable	(1,850)	(33)	-	(1,883)
<b>Total commitments (exclusive of GST)</b>	<b>19,287</b>	<b>328</b>	<b>-</b>	<b>19,615</b>

Note:

(a) Capital expenditure commitments of \$17.2m are funded by Development Victoria in relation to the Reimagining Arts Centre Melbourne.

(b) Short-term and low-value lease commitments relate to computer equipment with lease terms between one and four years. These contracts do not allow the Trust to purchase the equipment after the lease ends. No material amount of operating leases are expected to be capitalised in the future.

# Victorian Arts Centre Trust

## NOTES TO THE FINANCIAL STATEMENTS

for the financial year ended 30 June 2020

Nominal amounts 2019	Less than 1 year \$'000s	1 – 5 years \$'000s	5+ years \$'000s	Total \$'000s
Operating commitments payable	6,678	37	-	6,715
Capital expenditure commitments payable	1,170	-	-	1,170
Operating lease commitments payable <sup>(a)</sup> <sup>(b)</sup>	856	768	-	1,624
Programming commitments payable	772	-	-	772
<b>Total commitments (inclusive of GST)</b>	<b>9,476</b>	<b>805</b>	<b>-</b>	<b>10,281</b>
Less GST recoverable	(707)	(73)	-	(780)
<b>Total commitments (exclusive of GST)</b>	<b>8,769</b>	<b>732</b>	<b>-</b>	<b>9,501</b>

Note:  
 (a) Operating lease commitments relate to computer equipment with lease terms between one and four years. These contracts do not allow the Trust to purchase the equipment after the lease ends. No material amount of operating leases are expected to be capitalised in the future.  
 (b) During the review of operating lease commitments and reconciling lease commitments to lease liabilities recognised, management identified operating leases that have been omitted in FY2019 of \$1.3m. As a result operating lease commitments have been restated from \$0.3m to \$1.6m.

### 6.3.2 COMMITMENTS

	2020 Nominal value (incl. GST) \$'000s	2019 Nominal value (incl. GST) \$'000s
Operating expenditure commitments: Facilities and IT maintenance	2,651	6,715
Capital expenditure commitments: Capital maintenance works	17,885	1,170
Lease commitments: Computers and IT equipment	760	1,624
Other commitments: Programming	202	772
<b>Total commitments</b>	<b>21,498</b>	<b>10,281</b>

# Victorian Arts Centre Trust

## NOTES TO THE FINANCIAL STATEMENTS

for the financial year ended 30 June 2020

### 7. RISKS, CONTINGENCIES AND VALUATION JUDGEMENTS

#### Introduction

The Victorian Arts Centre Trust is exposed to risk from its activities and outside factors. In addition, it is often necessary to make judgements and estimates associated with recognition and measurement of items in the financial statements. This section sets out financial instrument specific information, (including exposures to financial risks) as well as those items that are contingent in nature or require a higher level of judgement to be applied, which for the Trust related mainly to fair value determination.

#### Structure

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#### 7.1 FINANCIAL INSTRUMENTS SPECIFIC DISCLOSURES

##### INTRODUCTION

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

From 1 July 2018, the Trust applied AASB 9 and classified all of its financial assets based on the business model for managing the assets and the asset's contractual terms.

##### CATEGORIES OF FINANCIAL ASSETS

**Financial assets at amortised cost** are measured at amortised costs if both of the following criteria are met and the assets are not designated as fair value through net result:

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

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

The Trust recognises the following assets in this category:

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

##### Financial assets at fair value through net result

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

However, as an exception to those rules above, the Trust may, at initial recognition, irrevocably designate financial assets as measured at fair value through net result if doing so eliminates or significantly reduces a measurement or recognition inconsistency ('accounting mismatch') that would otherwise arise from measuring assets or liabilities or recognising the gains and losses on them on different bases. The Trust has designated all of its managed investment schemes fair value through net result.

##### CATEGORIES OF FINANCIAL LIABILITIES

The Trust does not recognise any **liabilities at fair value through net result**.

**Financial liabilities at amortised cost** are initially recognised on the date they are originated. They are initially measured at fair value plus any directly attributable transaction costs. Subsequent to initial recognition, these financial instruments are measured at amortised cost with any difference between the initial recognised amount and the redemption value being recognised in profit and loss over the period of the interest bearing liability, using the effective interest rate method. The Trust recognises payables and lease liabilities (excluding statutory payables) in this category.

**Offsetting financial instruments:** Financial instrument assets and liabilities are offset, and the net amount presented in the consolidated balance sheet when, and only when, the Trust has a legal right to offset the amounts and intend either to settle on a net basis or to realise the asset and settle the liability simultaneously.

# Victorian Arts Centre Trust

## NOTES TO THE FINANCIAL STATEMENTS

for the financial year ended 30 June 2020

Some master netting arrangements do not result in an offset of balance sheet assets and liabilities. Where the Trust does not have a legally enforceable right to offset recognised amounts, because the right to offset is enforceable only on the occurrence of future events such as default, insolvency or bankruptcy, they are reported on a gross basis.

**De-recognition of financial assets:** A financial asset (or, where applicable, a part of a financial asset or part of a group of similar financial assets) is derecognised when:

- the rights to receive cash flows from the asset have expired; or
- the Trust retains the right to receive cash flows from the asset, but has assumed an obligation to pay them in full without material delay to a third party under a 'pass through' arrangement; or
- the Trust has transferred its rights to receive cash flows from the asset and either:
  - has transferred substantially all the risks and rewards of the asset; or
  - has neither transferred nor retained substantially all the risks and rewards of the asset but has transferred control of the asset.

Where the Trust has neither transferred nor retained substantially all the risks and rewards or transferred control, the asset is recognised to the extent of the Trust's continuing involvement in the asset.

**De-recognition of financial liabilities:** A financial liability is derecognised when the obligation under the liability is discharged, cancelled or expires.

When an existing financial liability is replaced by another from the same lender on substantially different terms, or the terms of an existing liability are substantially modified, such an exchange or modification is treated as a derecognition of the original liability and the recognition of a new liability. The difference in the respective carrying amounts is recognised as an 'other economic flow' in the comprehensive operating statement.

### 7.1.1 FINANCIAL INSTRUMENTS: CATEGORISATION

2020	Financial assets / liabilities designated at fair value through profit/loss (FVTPL) \$'000s	Financial assets at amortised cost (AC) \$'000s	Contractual financial liabilities at amortised cost \$'000s	Total \$'000s
<b>Contractual financial assets</b>				
Cash and deposits	-	20,572	-	20,572
<b>Receivables <sup>(a)</sup></b>				
Sale of goods and services	-	1,197	-	1,197
Accrued investment income	-	198	-	198
Other receivables	-	280	-	280
<b>Investments and other contractual financial assets</b>				
Managed investment schemes	16,803	-	-	16,803
<b>Total contractual financial assets</b>	<b>16,803</b>	<b>22,247</b>	<b>-</b>	<b>39,050</b>
<b>Contractual financial liabilities</b>				
<b>Payables <sup>(a)</sup></b>				
Supplies and services	-	-	340	340
Box Office Creditors	-	-	651	651
Defined Pension superannuation call	-	-	2,151	2,151
Other payables	-	-	3,208	3,208
<b>Borrowings</b>				
Lease liabilities	-	-	187	187
<b>Total contractual financial liabilities</b>	<b>-</b>	<b>-</b>	<b>6,537</b>	<b>6,537</b>

Note:  
(a) The total amounts disclosed here exclude statutory amounts (e.g. amounts owing from Victorian government and GST input tax credit recoverable and taxes payable).

# Victorian Arts Centre Trust

## NOTES TO THE FINANCIAL STATEMENTS

for the financial year ended 30 June 2020

2019	Financial assets / liabilities designated at fair value through profit/loss (FVTPL) \$'000s	Financial assets at amortised cost (AC) \$'000s	Contractual financial liabilities at amortised cost \$'000s	Total \$'000s
<b>Contractual financial assets</b>				
Cash and deposits	-	10,063	-	10,063
<b>Receivables <sup>(a)</sup></b>				
Sale of goods and services	-	3,120	-	3,120
Accrued investment income	-	149	-	149
Other receivables	-	1,006	-	1,006
<b>Investments and other contractual financial assets</b>				
Managed investment schemes	17,393	-	-	17,393
Term deposits	-	15,300	-	15,300
<b>Total contractual financial assets</b>	<b>17,393</b>	<b>29,638</b>	<b>-</b>	<b>47,031</b>
<b>Contractual financial liabilities</b>				
<b>Payables <sup>(a)</sup></b>				
Supplies and services	-	-	1,717	1,717
Box Office Creditors	-	-	11,661	11,661
Defined Pension superannuation call	-	-	2,537	2,537
Other payables	-	-	5,788	5,788
<b>Total contractual financial liabilities</b>	<b>-</b>	<b>-</b>	<b>21,703</b>	<b>21,703</b>

### 7.1.2 FINANCIAL INSTRUMENTS – NET HOLDING GAIN/(LOSS) ON FINANCIAL INSTRUMENTS BY CATEGORY

2020	Net holding gain/(loss) \$'000s	Total interest income/ (expense) \$'000s	Total \$'000s
<b>Contractual financial assets</b>			
Financial assets at amortised cost – loans and receivables	(18)	232	214
Financial assets designated at fair value through profit/loss	(590)	943	353
<b>Total contractual financial assets</b>	<b>(608)</b>	<b>1,175</b>	<b>567</b>
<b>Total contractual financial liabilities</b>	<b>-</b>	<b>-</b>	<b>-</b>

# Victorian Arts Centre Trust

## NOTES TO THE FINANCIAL STATEMENTS

for the financial year ended 30 June 2020

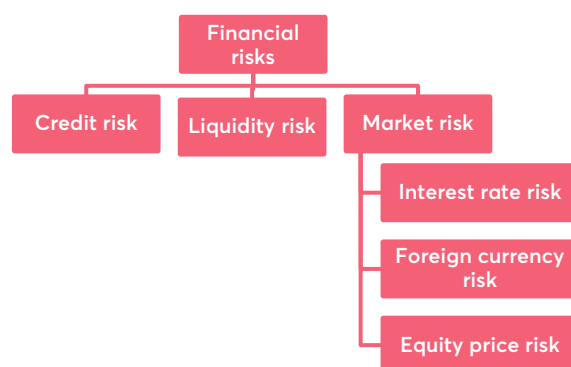
2019	Net holding gain/(loss) \$'000s	Total interest income/ (expense) \$'000s	Total \$'000s
<b>Contractual financial assets</b>			
Financial assets at amortised cost – loans and receivables	(38)	620	582
Financial assets designated at fair value through profit/loss	(141)	1,183	1,042
<b>Total contractual financial assets</b>	<b>(179)</b>	<b>1,803</b>	<b>1,624</b>
<b>Total contractual financial liabilities</b>	-	-	-

Note: Amounts disclosed in this table exclude holding gains and losses related to statutory financial assets and liabilities.

The net holding gains or losses disclosed above are determined as follows:

- for cash and cash equivalents, loans or receivables and available-for-sale financial assets, the net gain or loss is calculated by taking the movement in the fair value of the asset, the interest income, plus or minus foreign exchange gains or losses arising from revaluation of the financial assets, and minus any impairment recognised in the net result.

### 7.1.3 FINANCIAL RISK MANAGEMENT OBJECTIVES AND POLICIES



As a whole, the Trust's financial risk management program seeks to manage these risks and the associated volatility of its financial performance.

Details of the significant accounting policies and methods adopted, including the criteria for recognition, the basis of measurement, and the basis on which income and expenses are recognised, with respect to each class of financial asset, financial liability and equity instrument above are disclosed in Note 8.4 to the financial statements.

The main purpose in holding financial instruments is to prudentially manage the Trust's financial risks within the government policy parameters.

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

The Trust uses different methods to measure and manage the different risks to which it is exposed. Primary responsibility for the identification and management of financial risks rests with the Trust.

# Victorian Arts Centre Trust

## NOTES TO THE FINANCIAL STATEMENTS

for the financial year ended 30 June 2020

### Financial instruments: Credit risk

Credit risk refers to the possibility that a borrower will default on its financial obligations as and when they fall due. The Trust's exposure to credit risk arises from the potential default of a counter party on their contractual obligations resulting in financial loss to the Trust. Credit risk is measured at fair value and is monitored on a regular basis.

The Trust's policy is that credit sales are only made to customers that are creditworthy. Provision of impairment of contractual financial assets is recognised when there is objective evidence that the Trust is not able to collect a receivable. Objective evidence includes financial difficulties of the debtor, default payments, debts which are more than 60 days overdue and changes in debtor credit ratings.

Except as otherwise detailed in the following table, the carrying amount of contractual financial assets recorded in the financial statements, net of any allowances for losses, represents the Trust's maximum exposure to credit risk without taking account of the value of any collateral obtained.

There has been no material change to the Trust's credit risk profile in 2019-20.

### Credit quality of contractual financial assets that are neither past due nor impaired

2020	Financial institutions (AA credit rating) \$'000s	Government agencies (triple-A credit rating) \$'000s	Other \$'000s	Total \$'000s
Cash and deposits	20,564	-	8	20,572
Receivables <sup>(a)</sup>	-	620	363	983
Investments and other financial assets	-	16,803	-	16,803
<b>Total contractual financial assets</b>	<b>20,564</b>	<b>17,423</b>	<b>371</b>	<b>38,358</b>

Note:

(a) The total amounts disclosed here exclude statutory amounts (e.g. amounts owing from Victorian government and GST input tax credit recoverable).

2019	Financial institutions (AA credit rating) \$'000s	Government agencies (triple-A credit rating) \$'000s	Other \$'000s	Total \$'000s
Cash and deposits	3,678	6,300	85	10,063
Receivables <sup>(a)</sup>	29	640	2,804	3,473
Investments and other financial assets	-	32,693	-	32,693
<b>Total contractual financial assets</b>	<b>3,707</b>	<b>39,633</b>	<b>2,889</b>	<b>46,229</b>

Note:

(a) The total amounts disclosed here exclude statutory amounts (e.g. amounts owing from Victorian government and GST input tax credit recoverable).

### Impairment of financial assets under AASB 9

The Trust records the allowance for expected credit loss for the relevant financial instruments, applying AASB 9's Expected Credit Loss approach. Subject to AASB 9 impairment assessment include the Trust's contractual receivables, statutory receivables and its investment in debt instruments.

Equity instruments are not subject to impairment under AASB 9. Other financial assets mandatorily measured or designated at fair value through net result are not subject to impairment assessment under AASB 9. While cash and cash equivalents are also subject to the impairment requirements of AASB 9, the identified impairment loss was immaterial.

Although not a financial asset, contract assets recognised applying AASB 15 (Note 5.1.1) are also subject to impairment however it is immaterial.

### Contractual receivables at amortised cost

The Trust applies AASB 9's simplified approach for all contractual receivables to measure expected credit losses using a lifetime expected loss allowance based on the assumptions about risk of default and expected loss rates. The Trust has grouped contractual receivables on shared credit risk characteristics and days past due and selected the expected credit loss rate based on the Trust's past history, existing market conditions, as well as forward-looking estimates at the end of the financial year.

# Victorian Arts Centre Trust

## NOTES TO THE FINANCIAL STATEMENTS

for the financial year ended 30 June 2020

On this basis, the Trust determines the opening loss allowance on initial application date of AASB 9 and the closing loss allowance at end of the financial year as follows:

2020	Current	Less than 1 month	1-3 months	3 months – 1 year	1-5 years	Total
<b>Expected loss rate</b>	<b>0%</b>	<b>0%</b>	<b>19.3%</b>	<b>0%</b>	<b>0%</b>	<b>4%</b>
Gross carrying amount of contractual receivables	983	360	332	-	-	1,675
<b>Loss allowance</b>	-	-	<b>64</b>	-	-	<b>64</b>

2019	Current	Less than 1 month	1-3 months	3 months – 1 year	1-5 years	Total
<b>Expected loss rate</b>	<b>0%</b>	<b>0%</b>	<b>19.3%</b>	<b>0%</b>	<b>0%</b>	<b>1%</b>
Gross carrying amount of contractual receivables	3,472	307	542	-	-	4,321
<b>Loss allowance</b>	-	-	<b>46</b>	-	-	<b>46</b>

Reconciliation of the movement in the loss allowance for contractual receivables is shown as follows:

	2020 \$'000s	2019 \$'000s
<b>Balance at beginning of the year</b>	<b>(46)</b>	<b>(8)</b>
Opening retained earnings adjustment on adoption of AASB 9	-	-
<b>Opening Loss Allowance</b>	<b>(46)</b>	<b>(8)</b>
Increase in provision recognised in the net result	(64)	(46)
Reversal of provision of receivables written off during the year as uncollectible	-	-
Reversal of unused provision recognised in the net result	46	8
<b>Balance at end of the year</b>	<b>(64)</b>	<b>(46)</b>

Credit loss allowance is classified as other economic flows in the net result. Contractual receivables are written off when there is no reasonable expectation of recovery and impairment losses are classified as a transaction expense. Subsequent recoveries of amounts previously written off are credited against the same line item.

In prior years, a provision for doubtful debts is recognised when there is objective evidence that the debts may not be collected, and bad debts are written off when identified. A provision is made for estimated irrecoverable amounts from the sale of goods when there is objective evidence that an individual receivable is impaired. Bad debts considered as written off by mutual consent.

### Statutory receivables and debt investments at amortised cost

The Trust's non-contractual receivables arising from statutory requirements are not financial instruments. However, they are nevertheless recognised and measured in accordance with AASB 9 requirements as if those receivables are financial instruments.

Both the statutory receivables and investments in debt instruments are considered to have low credit risk, taking into account the counterparty's credit rating, risk of default and capacity to meet contractual cash flow obligations in the near term. As the result, the loss allowance recognised for these financial assets during the period was limited to 12 months expected losses. No loss allowance has been recognised.

### Financial instruments: Liquidity risk

Liquidity risk is the risk that the Trust would be unable to meet its financial obligations as and when they fall due. The Trust continuously manages risk through monitoring future cash flows to ensure adequate holding of high quality liquid assets.

The Trust's exposure to liquidity risk is deemed insignificant based on prior period's data and current assessment of risk. Cash for unexpected events is generally sourced from cash on hand. The maximum exposure to liquidity risk is the carrying amount of financial liabilities. The following table discloses the contractual maturity analysis for the Trust's financial liabilities.

# Victorian Arts Centre Trust

## NOTES TO THE FINANCIAL STATEMENTS

for the financial year ended 30 June 2020

### Maturity analysis of contractual financial liabilities

2020	Carrying amount \$'000s	Less than 1 month \$'000s	1 – 3 months \$'000s	3 months – 1 year \$'000s	Greater than 1 year \$'000s
<b>Payables:</b>					
Trade creditors	340	340	-	-	-
Box office creditors	651	572	21	58	-
Other payables	3,208	3,208	-	-	-
Defined pension superannuation call	2,151	-	-	291	1,860
<b>Borrowings:</b>					
Lease liabilities	187	12	25	111	39
<b>Total</b>	<b>6,537</b>	<b>4,132</b>	<b>46</b>	<b>460</b>	<b>1,899</b>

2019	Carrying amount \$'000s	Less than 1 month \$'000s	1 – 3 months \$'000s	3 months – 1 year \$'000s	Greater than 1 year \$'000s
<b>Payables:</b>					
Trade creditors	1,717	1,717	-	-	-
Box office creditors	11,661	2,477	3,548	5,393	243
Other payables	5,788	5,788	-	-	-
Defined pension superannuation call	2,537	-	-	404	2,133
<b>Total</b>	<b>21,703</b>	<b>9,982</b>	<b>3,548</b>	<b>5,797</b>	<b>2,376</b>

### Financial instruments: Market risk

The Trust's exposures to market risk are primarily through interest rate risk, foreign currency risk and equity price risk. Objectives, policies and processes used to manage each of these risks are disclosed below.

#### Sensitivity disclosure analysis and assumptions

The Trust's sensitivity to market risk is determined based on the observed range of actual historical data for the preceding five year period, with all variables other than the primary risk variable held constant. The Trust's fund managers cannot be expected to predict movements in market rates and prices. Sensitivity analyses shown are for illustrative purposes only. The following movements are 'reasonably possible' over the next 12 months:

- a movement of 100 basis points up and down (FY2019: 100 basis points up and down) in market interest rates (AUD);
- a movement of 15% up and down (FY2019: 15%) for the top ASX 200 index.

The tables that follow show the impact on the Trust's net result and equity for each category of financial instrument held by the Trust at the end of the reporting period, if the above movements were to occur.

#### a) Interest rate risk

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

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

The Trust manages this risk by mainly undertaking fixed rate or non-interest bearing financial instruments with relatively even maturity profiles, with only insignificant amounts of financial instruments at floating rate. Management has concluded, cash at bank as financial assets can be left at floating rate without necessarily exposing the Trust to significant risk. Management monitors movement in interest rates on a regular basis.

# Victorian Arts Centre Trust

## NOTES TO THE FINANCIAL STATEMENTS

for the financial year ended 30 June 2020

### Interest rate exposure of financial instruments

2020	Weighted average interest rate %	Carrying amount \$'000s	Interest rate exposure		
			Fixed interest rate \$'000s	Variable interest rate \$'000s	Non-interest bearing \$'000s
<b>Financial assets</b>					
Cash at bank and on hand	0.61	20,572	-	20,572	-
Receivables <sup>(a)</sup>					
Sale of goods and services		1,197	-	-	1,197
Accrued investment income		198	-	-	198
Other receivables		280	-	-	280
Investments and other contractual financial assets					
Managed investment schemes		16,803	-	-	16,803
<b>Total financial assets</b>		<b>39,050</b>	<b>-</b>	<b>20,572</b>	<b>18,478</b>
<b>Financial liabilities</b>					
Payables <sup>(a)</sup>					
Supplies and services		340	-	-	340
Box Office Creditors		651	-	-	651
Defined pension superannuation call	7.50	2,151	2,151	-	-
Other payables		3,208	-	-	3,208
<b>Borrowings</b>					
Lease liabilities	4.0	187	187	-	-
<b>Total financial liabilities</b>		<b>6,537</b>	<b>2,338</b>	<b>-</b>	<b>4,199</b>

Note:

(a) The carrying amounts disclosed here exclude statutory amounts (e.g. amounts owing from Victorian government and GST input tax credit recoverable).

# Victorian Arts Centre Trust

## NOTES TO THE FINANCIAL STATEMENTS

for the financial year ended 30 June 2020

2019	Weighted average interest rate %	Carrying amount \$'000s	Interest rate exposure		
			Fixed interest rate \$'000s	Variable interest rate \$'000s	Non-interest bearing \$'000s
<b>Financial assets</b>					
Cash at bank and on hand	1.24	10,063	-	10,063	-
Receivables <sup>(a)</sup>					
Sale of goods and services		3,120	-	-	3,120
Accrued investment income		149	-	-	149
Other receivables		1,006	-	-	1,006
Investments and other contractual financial assets					
Managed investment schemes		17,393	-	-	17,393
Term deposits	2.14	15,300	-	15,300	-
<b>Total financial assets</b>		<b>47,031</b>	<b>-</b>	<b>25,363</b>	<b>21,668</b>
<b>Financial liabilities</b>					
Payables <sup>(a)</sup>					
Supplies and services		1,717	-	-	1,717
Box Office Creditors		11,661	-	-	11,661
Defined pension superannuation call	7.5	2,537	2,537	-	-
Other payables		5,788	-	-	5,788
<b>Total financial liabilities</b>		<b>21,703</b>	<b>2,537</b>	<b>-</b>	<b>19,166</b>

Note:

(a) The carrying amounts disclosed here exclude statutory amounts (e.g. amounts owing from Victorian government and GST input tax credit recoverable).

### Interest rate risk sensitivity

2020	Carrying amount \$'000s	Net result \$'000s	
		-100 basis points	+100 basis points
Cash and deposits <sup>(a)</sup>	8,188	(206)	206
<b>Total impact</b>	<b>8,188</b>	<b>(206)</b>	<b>206</b>

2019	Carrying amount \$'000s	Net result \$'000s	
		-100 basis points	+100 basis points
Cash and deposits <sup>(a)</sup>	5,315	(101)	101
Term Deposits	15,300	(153)	153
<b>Total impact</b>	<b>20,615</b>	<b>(254)</b>	<b>254</b>

Note:

(a) Cash and deposits include a deposit of \$20.572m (FY2019: \$10.063m) that is exposed to floating rates movements. Sensitivities to these movements are calculated as follows:  
 - FY2020: \$20.572m x (0.01) = (\$206k); and \$20.572m x 0.01 = \$206k; and  
 - FY2019: \$10.063m x (0.01) = (\$101k); and \$10.063m x 0.01 = \$101k.

# Victorian Arts Centre Trust

## NOTES TO THE FINANCIAL STATEMENTS

for the financial year ended 30 June 2020

### b) Foreign currency risk

The Trust is exposed to limited foreign currency risk through payments to international artists and international software companies. The Trust's exposure is minimised through regular monitoring of movements in exchange rates against the principal currencies and hedging of foreign currency exposures.

### c) Equity price risk

The Trust is exposed to equity price risk through its investments in managed investment schemes. Such investments are allocated, traded and managed by VFMC to match the Trust's investment objectives appropriate for the Trust's liabilities.

The Trust has appointed a State organisation to manage its investment portfolio in accordance with the Investment Risk Management Plan approved by the Treasurer. The fund manager on behalf of the Trust closely monitors performance and manages the equity price risk through diversification of its investment portfolio.

The Trust's sensitivity to equity price risk is set out below.

### Other price risk sensitivity

2020	Carrying amount \$'000s	Net Result \$'000s	
		-5%	+5%
Managed investment schemes	16,803	(840)	840
<b>Total Impact</b>	<b>16,803</b>	<b>(840)</b>	<b>840</b>

2019	Carrying amount \$'000s	Net result \$'000s	
		-5%	+5%
Managed investment schemes	17,393	(870)	870
<b>Total Impact</b>	<b>17,393</b>	<b>(870)</b>	<b>870</b>

## 7.2 CONTINGENT ASSETS AND CONTINGENT LIABILITIES

Contingent assets and contingent liabilities are not recognised in the balance sheet but are disclosed and, if quantifiable, are measured at nominal value.

Contingent assets and liabilities are presented inclusive of GST receivable or payable respectively.

### Contingent assets

Contingent assets are possible assets that arise from past events, whose existence will be confirmed only by the occurrence or non-occurrence of one or more uncertain future events not wholly within the control of the entity.

These are classified as either quantifiable, where the potential economic benefit is known, or non-quantifiable.

The Trust is not aware of any quantifiable or non-quantifiable contingent assets.

### Contingent liabilities

Contingent liabilities are:

- possible obligations that arise from past events, whose existence will be confirmed only by the occurrence or non-occurrence of one or more uncertain future events not wholly within the control of the entity; or
- present obligations that arise from past events but are not recognised because:
  - it is not probable that an outflow of resources embodying economic benefits will be required to settle the obligations; or
  - the amount of the obligations cannot be measured with sufficient reliability.

Contingent liabilities are also classified as either quantifiable or non-quantifiable.

### Non-quantifiable contingent liabilities

A number of potential obligations are non-quantifiable at this time arising from:

- indemnities provided in relation to transactions, including financial arrangements and consultancy services, as well as for directors and administrators;

# Victorian Arts Centre Trust

## NOTES TO THE FINANCIAL STATEMENTS

**for the financial year ended 30 June 2020**

- performance guarantees, warranties, letters of comfort and the like;
- deeds in respect of certain obligations; and
- unclaimed monies, which may be subject to future claims by the general public against the Trust.

*The Trust is not aware of any quantifiable contingent liabilities*

### 7.3 FAIR VALUE DETERMINATION AND IMPAIRMENT

This section sets out information on how the Trust determined fair value for financial reporting purposes. Fair value is the price that would be received to sell an asset or paid to transfer a liability in an orderly transaction between market participants at the measurement date.

The following assets and liabilities are carried at fair value:

- financial assets and liabilities at fair value through operating result;
- available-for-sale financial assets;
- land, buildings, infrastructure, plant and equipment; and
- cultural assets.

In addition, the fair values of other assets and liabilities that are carried at amortised cost, also need to be determined for disclosure purposes.

The Trust determines the policies and procedures for determining fair values for both financial and non-financial assets and liabilities as required.

#### **Significant Judgement: Fair value measurement of assets and liabilities**

Fair value determination requires judgement and the use of assumptions. This section discloses the most significant assumptions used in determining fair values. Changes to assumptions could have a material impact on the results and financial position of the Victorian Arts Centre Trust.

#### **Fair value hierarchy**

In determining fair values a number of inputs are used. To increase consistency and comparability in the financial statements, these inputs are categorised into three levels, also known as the fair value hierarchy. The levels are as follows:

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

The Trust determines whether transfers have occurred between levels in the hierarchy by reassessing categorisation (based on the lowest level input that is significant to the fair value measurement as a whole) at the end of each reporting period.

The Trust, in conjunction with the Valuer-General Victoria "VGV" and other external valuers, monitors changes in the fair value of each asset and liability through relevant data sources to determine whether revaluation is required.

#### **How this section is structured**

For those assets and liabilities for which fair values are determined, the following disclosures are provided:

- carrying amount and the fair value (which would be the same for those assets measured at fair value);
- which level of the fair value hierarchy was used to determine the fair value; and
- in respect of those assets and liabilities subject to fair value determination using Level 3 inputs:
  - a reconciliation of the movements in fair values from the beginning of the year to the end; and
  - details of significant unobservable inputs used in the fair value determination.

This section is divided between disclosures in connection with fair value determination for financial instruments (refer to Note 7.3.1) and non-financial physical assets (refer to Note 7.3.2).

# Victorian Arts Centre Trust

## NOTES TO THE FINANCIAL STATEMENTS

for the financial year ended 30 June 2020

### 7.3.1 FAIR VALUE DETERMINATION OF FINANCIAL ASSETS AND LIABILITIES

The fair values and net fair values of financial assets and liabilities are determined as follows:

- Level 1 – the fair value of financial instrument with standard terms and conditions and traded in active liquid markets are determined with reference to quoted market prices;
- Level 2 – the fair value is determined using inputs other than quoted prices that are observable for the financial asset or liability, either directly or indirectly; and
- Level 3 – the fair value is determined in accordance with generally accepted pricing models based on discounted cash flow analysis using unobservable market inputs.

The Trust currently holds a range of financial instruments that are recorded in the financial statements where the carrying amounts are a reasonable approximation of fair value, either due to their short-term nature or with the expectation that they will be paid in full by the end of the 2019-20 reporting period.

These financial instruments include:

Financial assets	Financial liabilities
Cash and deposits	Payables:
Receivables:	<ul style="list-style-type: none"> <li>• For supplies and services</li> <li>• Box office creditors</li> <li>• Other payables</li> <li>• Defined benefit superannuation call</li> </ul>
<ul style="list-style-type: none"> <li>• Sale of goods and services</li> <li>• Accrued investment income</li> <li>• Other receivables</li> </ul>	
Investments and other contractual financial assets:	<ul style="list-style-type: none"> <li>• Lease liabilities</li> </ul>
<ul style="list-style-type: none"> <li>• Term deposits</li> <li>• Managed investment schemes</li> </ul>	

There are no financial instruments where the fair value is different from the carrying amount.

#### Financial assets measured at fair value

2020	Carrying amount as at 30 June \$'000s	Fair value measurement at end of reporting period using:		
		Level 1 \$'000s	Level 2 \$'000s	Level 3 \$'000s
Managed investment schemes	16,803	-	16,803	-
<b>Total</b>	<b>16,803</b>	<b>-</b>	<b>16,803</b>	<b>-</b>

2019	Carrying amount as at 30 June \$'000s	Fair value measurement at end of reporting period using:		
		Level 1 \$'000s	Level 2 \$'000s	Level 3 \$'000s
Managed investment schemes	17,393	-	17,393	-
<b>Total</b>	<b>17,393</b>	<b>-</b>	<b>17,393</b>	<b>-</b>

- Note:
- (a) The fair value hierarchy disclosures shall be disclosed by class of financial instrument where class is the lowest level disclosed in the financial statements or notes and is distinct from a category of financial instrument as specified in AASB 9.4.1 paragraph 9.
- (b) There is no significant transfer between Level 1 and Level 2.

There have been no transfers between levels during the period.

The fair value of the financial assets and liabilities is included at the amount at which the instrument could be exchanged in a current transaction between willing parties, other than in a forced or liquidation sale. The following methods and assumptions were used to estimate fair value.

**Managed investment schemes:** The Trust invests in managed funds, which are not quoted in an active market and which may be subject to restrictions on redemptions.

The investments are in funds managed by VFMC and are held in their Balanced Fund and Capital Stable Fund.

# Victorian Arts Centre Trust

## NOTES TO THE FINANCIAL STATEMENTS

for the financial year ended 30 June 2020

**Impairment of financial assets:** At the end of each reporting period, the Trust assesses whether there is objective evidence that a financial asset or group of financial assets is impaired. All financial instrument assets, except those measured at fair value through profit or loss, are subject to annual review for impairment.

The allowance is the difference between the financial asset's carrying amount and the present value of estimated future cash flows, discounted at the effective interest rate. In assessing impairment of statutory (non-contractual) financial assets, which are not financial instruments, professional judgement is applied in assessing materiality using estimates, averages and other computational methods in accordance with AASB 136 *Impairment of Assets*.

### 7.3.2 FAIR VALUE DETERMINATION: NON-FINANCIAL PHYSICAL ASSETS

#### Fair value measurement hierarchy

2020	Carrying amount as at 30 June 2020 \$'000s	Fair value measurement at end of reporting period using:		
		Level 1 <sup>(a), (c), (d)</sup> \$'000s	Level 2 <sup>(a), (c)</sup> \$'000s	Level 3 <sup>(a), (c)</sup> \$'000s
<b>Land at fair value</b>				
Specialised land	191,782	n.a.	-	191,782
<b>Total of land at fair value</b>	<b>191,782</b>	<b>n.a.</b>	<b>-</b>	<b>191,782</b>
<b>Buildings at fair value</b>				
Specialised buildings and building fit-out	348,376	n.a.	-	348,376
<b>Total of buildings at fair value</b>	<b>348,376</b>	<b>n.a.</b>	<b>-</b>	<b>348,376</b>
<b>Furniture, equipment and vehicles at fair value</b>				
Vehicles <sup>(b)</sup>	26	n.a.	26	-
Furniture and Equipment	7,416	n.a.	7,416	-
<b>Total of Furniture, equipment and vehicles at fair value</b>	<b>7,442</b>	<b>n.a.</b>	<b>7,442</b>	<b>-</b>
<b>Cultural assets at fair value</b>				
Works of art	37,224	n.a.	37,224	-
Performing Arts Collection	26,108	n.a.	26,108	-
<b>Total of cultural assets at fair value</b>	<b>63,332</b>	<b>n.a.</b>	<b>63,332</b>	<b>-</b>

Note:

- (a) Classified in accordance with the fair value hierarchy.
- (b) Vehicles are categorised to Level 2 assets as the depreciated replacement cost is used in estimating the fair value.
- (c) There have been no transfers between levels during the period.
- (d) Level 1 hierarchy applies only to the financial assets with readily observable prices and with a reliable fair market value, and therefore not applicable to physical assets.

# Victorian Arts Centre Trust

## NOTES TO THE FINANCIAL STATEMENTS

for the financial year ended 30 June 2020

2019	Carrying amount as at 30 June 2019 \$'000s	Fair value measurement at end of reporting period using:		
		Level 1 <sup>(a), (c), (d)</sup> \$'000s	Level 2 <sup>(a), (c)</sup> \$'000s	Level 3 <sup>(a), (c)</sup> \$'000s
<b>Land at fair value</b>				
Specialised land	172,310	n.a.	-	172,310
<b>Total of land at fair value</b>	<b>172,310</b>	<b>n.a.</b>	<b>-</b>	<b>172,310</b>
<b>Buildings at fair value</b>				
Specialised buildings and building fit-out	315,509	n.a.	-	315,509
<b>Total of buildings at fair value</b>	<b>315,509</b>	<b>n.a.</b>	<b>-</b>	<b>315,509</b>
<b>Furniture, equipment and vehicles at fair value</b>				
Vehicles <sup>(b)</sup>	14	n.a.	14	-
Furniture and Equipment	9,201	n.a.	9,201	-
<b>Total of Furniture, equipment and vehicles at fair value</b>	<b>9,215</b>	<b>n.a.</b>	<b>9,215</b>	<b>-</b>
<b>Cultural assets at fair value</b>				
Works of art	37,177	n.a.	37,177	-
Performing Arts Collection	25,919	n.a.	25,919	-
<b>Total of cultural assets at fair value</b>	<b>63,096</b>	<b>n.a.</b>	<b>63,096</b>	<b>-</b>

- Note:
- (a) Classified in accordance with the fair value hierarchy.
  - (b) Vehicles are categorised to Level 2 assets as the depreciated replacement cost is used in estimating the fair value.
  - (c) There have been no transfers between levels during the period
  - (d) Level 1 hierarchy applies only to the financial assets with readily observable prices and with a reliable fair market value, and therefore not applicable to physical assets.

**Specialised land and specialised buildings:** The market approach is also used for specialised land, although is adjusted for the community service obligation (CSO) to reflect the specialised nature of the land being valued.

The CSO adjustment is a reflection of the valuer's assessment of the impact of restrictions associated with an asset to the extent that is also equally applicable to market participants. This approach is in light of the highest and best use consideration required for fair value measurement, and takes into account the use of the asset that is physically possible, legally permissible, and financially feasible. As adjustments of CSO are considered as significant unobservable inputs, specialised land would be classified as Level 3 assets.

For the majority of the Trust's specialised buildings, the depreciated replacement cost method is used, adjusting for the associated depreciations. As depreciation adjustments are considered as significant, unobservable inputs in nature, specialised buildings are classified as Level 3 fair value measurements.

An independent valuation of the Trusts' specialised land and specialised buildings was performed by the Valuer-General Victoria. The valuation was performed using the market approach adjusted for CSO. The effective date of the valuation is 30 June 2016.

Under Financial Reporting Direction (FRD) 103H the Trust is required to perform a fair value assessment of specialised land and specialised buildings. A cumulative movement, since the last formal revaluation, of greater than 10% requires management to undertake a managerial valuation. The Trust uses Valuer-General Victoria land and building indices to determine the movement.

Indices issued by the Valuer-General Victoria indicate a change more than 10% this area, and as such, a managerial valuation was undertaken.

In FY2016 an independent valuation of the Trust's land was performed by Valuer-General Victoria and an independent valuation of the building was performed by Napier & Blakeley Pty Ltd on behalf of the Valuer-General Victoria. An external revaluation process is required every five years, based upon the asset's Government Purpose Classification, but may occur more frequently if material movements in fair value are identified.

In FY2018, a managerial valuation was applied to land using the Valuer General Victoria indices resulting in a revaluation increment of \$30.9m. In FY2020, a further managerial valuation was applied to land using the Valuer General Victoria indices resulting in a revaluation increment of \$19.5m and also to buildings resulting in a revaluation increment of \$40.3m.

Given the impact of COVID-19 there is some uncertainty around the use of Valuer General Victoria indices in FY2020. The market that the asset is valued in is being impacted by the uncertainty that the COVID-19 outbreak has caused. Market conditions are changing daily at present. As at the date of valuation we consider that there is a market uncertainty resulting in significant valuation uncertainty. This uncertainty cannot be quantified.

**Cultural assets** (Works of art and the Performing Arts Collection) are valued using the best estimate of the price reasonably obtainable in the market at reporting date

# Victorian Arts Centre Trust

## NOTES TO THE FINANCIAL STATEMENTS

for the financial year ended 30 June 2020

An independent valuation of the Works of art was performed by Charles Nodrum Gallery and the Performing Arts Collection valuation was performed by Ian Armstrong (OAM). The valuation method compared recent auction prices for similar items. Factors taken into account include age, condition, importance of item and relative importance of the performer with which each item was associated.

To the extent that cultural assets do not contain significant, unobservable adjustments, these assets are classified as Level 2 under the market approach. The effective date of the valuation for Works of art and the Performing Arts Collection is 30 June 2016.

**Vehicles** are valued using the depreciated replacement cost method. The Trust acquires new vehicles and at times disposes of them before the end of their economic life. The process of acquisition use and disposal in the market is managed by experienced fleet managers in the Trust who set relevant depreciation rates during use to reflect the utilisation of the vehicles.

**Furniture and equipment** is held at fair value. When plant and equipment is specialised in use, such that it is rarely sold other than as part of a going concern, fair value is determined using the depreciated replacement cost method.

There were no changes in valuation techniques throughout the period to 30 June 2020.

For all assets measured at fair value, the current use is considered the highest and best use.

### Reconciliation of Level 3 fair value movements

	Specialised land 2020 \$'000s	Specialised buildings and building fit outs 2020 \$'000s	Specialised land 2019 \$'000s	Specialised buildings and building fit outs 2019 \$'000s
<b>Opening balance</b>	<b>172,310</b>	<b>315,509</b>	<b>172,310</b>	<b>333,220</b>
Purchases (sales)	-	1,336	-	335
Transfers in (out) of Level 3	-	-	-	-
Gains or losses recognised in net result	-	-	-	-
Depreciation	-	(8,786)	-	(18,046)
Impairment loss	-	-	-	-
<b>Subtotal</b>	<b>-</b>	<b>(7,450)</b>	<b>-</b>	<b>(17,711)</b>
Gains or losses recognised in other economic flows – other comprehensive income				
Revaluation	19,472	40,317	-	-
<b>Subtotal</b>	<b>19,472</b>	<b>40,317</b>	<b>-</b>	<b>-</b>
<b>Closing balance</b>	<b>191,782</b>	<b>348,376</b>	<b>172,310</b>	<b>315,509</b>

# Victorian Arts Centre Trust

## NOTES TO THE FINANCIAL STATEMENTS

for the financial year ended 30 June 2020

### Description of significant unobservable inputs to Level 3 valuations

2020 and 2019	Valuation technique	Significant unobservable inputs	Range (weighted average)	Sensitivity of fair value measurement to changes in significant unobservable inputs
<b>Specialised land</b>	Market approach	Community service obligation (CSO) adjustment	18-43% (32%) <sup>(a)</sup>	A significant increase or decrease in the CSO adjustment would result in a significantly lower (higher) fair value.
<b>Specialised buildings</b>	Depreciated replacement cost <sup>(b)</sup>	Direct cost per square metre	\$491- \$7,233/m <sup>2</sup> (\$5,083)	A significant increase or decrease in direct cost per square metre adjustment would result in a significantly higher or lower fair value.
		Useful life of specialised buildings	30-60 years (45 years)	A significant increase or decrease in the estimated useful life of the asset would result in a significantly higher or lower valuation.

- Note:
- (a) CSO adjustments ranging from 18% to 43% were applied to reduce the market approach value for the Trust's specialised land, with the weighted average 32% reduction applied.
- (b) For some heritage and iconic assets, cost may be the reproduction cost of the asset rather than the replacement cost if their service potential could only be replaced by reproducing them with the same materials.

Significant unobservable inputs have remained unchanged since June 2018.

# Victorian Arts Centre Trust

## NOTES TO THE FINANCIAL STATEMENTS

for the financial year ended 30 June 2020

### 8. OTHER DISCLOSURES

#### Introduction

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

#### Structure

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#### 8.1 OTHER ECONOMIC FLOWS INCLUDED IN NET RESULT

Other economic flows are changes in the volume or value of an asset or liability that do not result from transactions. Other gains/(losses) from other economic flows include the gains or losses from:

	2020 \$'000s	2019 \$'000s
<b>Net gain/(loss) on non-financial assets</b>		
Net gain/(loss) on disposal of property plant and equipment	(2)	2
<b>Total net gain/(loss) on non-financial assets</b>	<b>(2)</b>	<b>2</b>
<b>Net gain/(loss) on financial instruments</b>		
Impairment of:		
Financial assets at amortised cost <sup>(a)</sup>	(18)	(38)
Net gain/loss arising from revaluation of financial assets at fair value through net result <sup>(b)</sup>	(590)	(141)
<b>Total net gain/(loss) on financial instruments</b>	<b>(608)</b>	<b>(179)</b>
<b>Other gains/(losses) from other economic flows</b>		
Net gain/(loss) arising from revaluation of long service liability <sup>(c)</sup>	(144)	(588)
<b>Total other gains/(losses) from other economic flows</b>	<b>(754)</b>	<b>(765)</b>

Note:

(a) Including increase/(decrease) in provision for doubtful debts and bad debts from other economic flows – refer to Note 7.1.3. Loans and receivables were reclassified as financial assets at amortised cost as per AASB 9.

(b) Revaluation of financial assets reclassified at fair value through net result as per AASB 9.

(c) Revaluation gain/(loss) due to changes in bond rates.

# Victorian Arts Centre Trust

## NOTES TO THE FINANCIAL STATEMENTS

for the financial year ended 30 June 2020

### 8.2 RESERVES

	Note	2020 \$'000s	2019 \$'000s
<b>Donation and endowment reserve</b>	8.2.2		
Balance at beginning of financial year		18,587	13,740
Fair value adjustment to financial assets transferred <sup>(a)</sup>		(537)	464
Bequests and endowment funds received		88	3,465
Net donations and investment income received		4,771	3,945
Donations and endowment distributions		(4,724)	(3,027)
Transfers to accumulated surplus		-	-
Disposal or transferred out		-	-
<b>Balance at end of financial year</b>		<b>18,185</b>	<b>18,587</b>
<b>Asset revaluation surplus <sup>(b)</sup></b>	8.2.3		
Balance at beginning of financial year		296,689	296,689
Revaluation increments/(decrements)		59,789	-
<b>Balance at end of financial year</b>		<b>356,478</b>	<b>296,689</b>
<b>Net changes in reserves</b>		<b>374,663</b>	<b>315,414</b>

Note:

(a) The fair value adjustment transferred to the donation and endowment reserve has been updated for FY2019 to take account of the movement during the year FY2019 also.

(b) The physical assets revaluation surplus arises on the revaluation of infrastructure, land and buildings.

#### 8.2.1 CONTRIBUTED CAPITAL

Additions to net assets which have been designated as contribution by owners (the State of Victoria) are recognised as contributed capital. Consistent with the requirements of AASB 1004 *Contributions*, other transfers that are in the nature of contributions to or distributions by owners have also been designated as contributions by owners.

#### 8.2.2 DONATION AND ENDOWMENT RESERVE

Represents accumulated revenue received from donations, bequests, investment income and similar sources which is dedicated to be spent on the Trust programming.

#### 8.2.3 ASSET REVALUATION SURPLUS

Represents increments arising from the periodic revaluation of land, building, plant and machinery and cultural assets.

#### 8.2.4 ACCUMULATED DEFICIT

Represents the cumulative net results from current year and all prior years.

# Victorian Arts Centre Trust

## NOTES TO THE FINANCIAL STATEMENTS

for the financial year ended 30 June 2020

### 8.3 RESPONSIBLE PERSONS

In accordance with the Ministerial Directions issued by the Minister for Finance under the *Financial Management Act 1994* the following disclosures are made regarding responsible persons for the reporting period.

#### Responsible Minister

Mr Martin Foley MP, Minister for Creative Industries

#### Responsible Persons

Ian Carson AM  
Andrew Myer AM  
Frankie Airey  
Greta Bradman (from 16 August 2019)  
Helen Silver AO  
Ian Roberts  
Leigh Johns AO (from 16 August 2019)  
Nora Scheinkestel  
Paul Barker  
Warwick Bray (until 15 August 2019)

All members of the Trust are appointed by the Governor in Council. They do not receive remuneration for services provided to the Trust in their role as Trustees, although they are eligible to be reimbursed for out of pocket expenses. See Note 8.6 for related party transactions.

#### Remuneration

The remuneration of the Accountable Officer was in the range of \$380,000 – \$400,000 (FY2019: \$360,000 – \$380,000).

### 8.4 REMUNERATION OF EXECUTIVES

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

Remuneration comprises employee benefits in all forms of consideration paid, payable or provided by the entity, or on behalf of the entity, in exchange for services rendered, and is disclosed in the following categories.

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

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

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

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

Remuneration of executive officers (including Key Management Personnel disclosed in Note 8.6)	Total remuneration	
	2020 \$'000s	2019 \$'000s
Short-term employee benefits	1,343	1,317
Post-employment benefits	115	110
Other long-term benefits	36	35
Termination benefits	-	-
<b>Total remuneration <sup>(a)</sup></b>	<b>1,494</b>	<b>1,462</b>
<b>Total number of executives</b>	<b>7</b>	<b>7</b>
<b>Total annualised employee equivalents <sup>(b)</sup></b>	<b>6.9</b>	<b>6.9</b>

Note:

(a) The total number of executive officers includes persons who meet the definition of Key Management Personnel (KMP) of the entity under AASB 124 *Related Party Disclosures* and are also reported within the related parties note disclosure (Note 8.5).

(b) Annualised employee equivalent is based on the time fraction worked over the reporting period.

# Victorian Arts Centre Trust

## NOTES TO THE FINANCIAL STATEMENTS

for the financial year ended 30 June 2020

### 8.5 RELATED PARTIES

The Victorian Arts Centre Trust (the "Trust"), is a Victorian Government statutory authority of Creative Victoria, a division of the Department of Jobs, Precincts & Regions.

Related parties of the Trust include:

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

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

**Key management personnel** of the Trust includes the Portfolio Minister, the Hon. Martin Foley MP, Minister for Creative Industries, all cabinet ministers and their close family members, members of the Trust and members of the Senior Executive Team.

Name of the KMP	Role
Ian Carson AM	President of the Trust
Andrew Myer AM	Trustee
Frankie Airey	Trustee
Greta Bradman (from 16 August 2019)	Trustee
Helen Silver AO	Trustee
Ian Roberts	Trustee
Leigh Johns OAM (from 16 August 2019)	Trustee
Nora Scheinkestel	Trustee
Paul Barker	Trustee
Warwick Bray (until 15 August 2019)	Trustee
Claire Spencer AM	CEO
Deirdre Blythe	Executive
Leanne Lawrence	Executive
Fiona Poletti	Executive
Melanie Smith	Executive
Beau Vigushin	Executive
Richard Zimmermann	Executive

Compensation of KMPs <sup>(a)</sup>	2020 \$'000s
Short-term employee benefits	1,736
Post-employment benefits	136
Other long-term benefits	46
Termination benefits	-
<b>Total</b>	<b>1,918</b>

Note:

(a) Note that KMPs are also reported in the disclosure of remuneration of executive officers (Note 8.4).

# Victorian Arts Centre Trust

## NOTES TO THE FINANCIAL STATEMENTS

for the financial year ended 30 June 2020

### Significant transactions with government-related entities

During the year, the Trust had the following significant transactions with government-related entities:

- The Trust received operating funding of \$31.3m (FY2019: \$24.5m) from the Department of Jobs, Precincts & Regions, formerly known as the Department of Economic Development, Job, Transport and Resources, and capital funding of \$15.1m (FY2019: \$12.3m).
- The Trust shares infrastructure with the National Gallery of Victoria and during the year recovered utilities at cost to the value of \$2m (FY2019: \$2.4m).

### Transactions and balances with key management personnel and other related parties

Melanie Smith has no related party transactions for FY2020, however her partner Mark Burlace is Head of Programming for Melbourne International Arts Festival (MIAF) with whom related party transactions totalled \$1,138,187 in venue rental and associated services provided by the Trust. \$7,551 was paid by the Trust to MIAF towards co-produced events.

Greta Bradman has no related party transactions for FY2020, however her partner Didier Elzinga is a Trustee for the National Gallery of Victoria (NGV) with whom related party transactions totalled \$1,817,129 in utilities and car parking provided by the Trust.

Claire Spencer has no related party transactions in FY2020, however her partner Andrew Spencer is an independent Executive Producer who has undertaken a number of engagements with Arts Centre Melbourne on a pro-bono basis, including the Ovation Gala fundraising event; and Arts Centre Melbourne's *Big Night In*.

All other transactions that have occurred with KMP and their related parties have not been considered material for disclosure. Also, all related party transactions have been entered into on an arm's length basis.

## 8.6 REMUNERATION OF AUDITORS

	2020 \$'000s	2019 \$'000s
<b>Victorian Auditor-General's Office</b>		
Audit or review of the financial statements	58	58
<b>Other non-audit services <sup>(a)</sup></b>	-	-
<b>Total remuneration of auditors</b>	<b>58</b>	<b>58</b>

Note:

(a) The Victorian Auditor-General's Office is not allowed to provide non-audit services.

## 8.7 SUBSEQUENT EVENTS

The Victorian Government announced a State of Disaster on the 2 August 2020 and "Stage 4" restrictions were applied to Metro Melbourne. This event does not affect amounts recognised in the FY2020 financial statements. It is not practicable to estimate the potential impact, positive or negative, after the reporting date. The situation is rapidly developing and is dependent on measures imposed by the Australian Government and other countries, such as maintaining social distancing requirements, quarantine, travel restrictions and any economic stimulus that may be provided. There were no further material events that occurred after balance date.

## 8.8 OTHER ACCOUNTING POLICIES

### Foreign currency balances / transactions

All foreign currency transactions during the financial year are brought to account using the exchange rate in effect at the date of the transaction or rate as per hedging contract in line with the Trust's policy. Foreign monetary items existing at the end of the reporting period are translated at the closing rate at the date of the end of the reporting period. Non-monetary assets carried at fair value that are denominated in foreign currencies are translated to the functional currency at the rates prevailing at the date when the fair value was determined.

Foreign currency translation differences are recognised in other economic flows in the comprehensive operating statement and accumulated in a separate component of equity, in the period in which they arise.

## 8.9 CHANGE IN ACCOUNTING POLICIES

### 8.9.1 LEASES

This note explains the impact of the adoption of AASB 16 Leases on the Trust's financial statements.

The Trust has applied AASB 16 with a date of initial application of 1 July 2019.

# Victorian Arts Centre Trust

## NOTES TO THE FINANCIAL STATEMENTS

for the financial year ended 30 June 2020

The Trust has elected to apply AASB 16 using the modified retrospective approach, as per the transitional provisions of AASB 16 for all leases for which it is a lessee. The cumulative effect of initial application is recognised in retained earnings as at 1 July 2019. Accordingly, the comparative information presented is not restated and is reported under AASB 117 and related interpretations.

Previously, the Trust determined at contract inception whether an arrangement is or contains a lease under AASB 117 and Interpretation 4 Determining whether an arrangement contains a Lease. Under AASB 16, the Trust assesses whether a contract is or contains a lease based on the definition of a lease as explained in note 6.1.

On transition to AASB 16, the Trust has elected to apply the practical expedient to grandfather the assessment of which transactions are leases. It applied AASB 16 only to contracts that were previously identified as leases. Contracts that were not identified as leases under AASB 117 and Interpretation 4 were not reassessed for whether there is a lease. Therefore, the definition of a lease under AASB 16 was applied to contracts entered into or changed on or after 1 July 2019.

### Leases classified as operating leases under AASB 117

As a lessee, the Trust previously classified leases as operating or finance leases based on its assessment of whether the lease transferred significantly all of the risks and rewards incidental to ownership of the underlying asset to the Trust. Under AASB 16, the Trust recognises right-of-use assets and lease liabilities for all leases except where exemption is availed in respect of short-term and low value leases.

On adoption of AASB 16, the Trust recognised lease liabilities in relation to leases which had previously been classified as operating leases under the principles of AASB 117. These liabilities were measured at the present value of the remaining lease payments, discounted using the Trust's incremental borrowing rate as of 1 July 2019. On transition, right-of-use assets are measured at the amount equal to the lease liability, adjusted by the amount of any prepaid or accrued lease payments relating to that lease recognised in the balance sheet as at 30 June 2019.

The Trust has elected to apply the following practical expedients when applying AASB 16 to leases previously classified as operating leases under AASB 117:

- Applied a single discount rate to a portfolio of leases with similar characteristics;
- Adjusted the right-of-use assets by the amount of AASB 137 onerous contracts provision immediately before the date of initial application, as an alternative to an impairment review;
- Applied the exemption not to recognise right-of-use assets and liabilities for leases with less than 12 months of lease term;
- Excluded initial direct costs from measuring the right-of-use asset at the date of initial application and
- Used hindsight when determining the lease term if the contract contains options to extend or terminate the lease.

### Leases as a Lessor

The Trust is not required to make any adjustments on transition to AASB 16 for leases in which it acts as a lessor. The Trust accounted for its leases in accordance with AASB 16 from the date of initial application.

### Impacts on financial statements

On transition to AASB 16, the Trust recognised \$0.3m of right-of-use assets and \$0.3m of lease liabilities.

When measuring lease liabilities, the Trust discounted lease payments using its incremental borrowing rate at 1 July 2019. The weighted average rate applied is 3%.

	2020 \$'000s
Total operating lease commitments disclosed at 30 June 2019 <sup>(a)</sup>	1,476
Discounted using the incremental borrowing rate at 1 July 2019	1,433
Finance lease liabilities as at 30 June 2019	-
Recognition exemption for:	
Short term leases	-
Leases of low-value assets	(999)
Variable lease payments	(102)
<b>Lease liabilities recognised at 1 July 2019</b>	<b>332</b>

Note:

(a) Operating lease commitments at 30 June 2019 as disclosed in note 6.3.1 total \$1.6m which includes GST of \$0.1m.

# Victorian Arts Centre Trust

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## NOTES TO THE FINANCIAL STATEMENTS

*for the financial year ended 30 June 2020*

### **8.9.2 REVENUE FROM CONTRACTS WITH CUSTOMERS**

In accordance with FRD 121 requirements, the Trust has applied the transitional provisions of AASB 15, retrospectively with the cumulative effect of initially applying this standard against the opening retained earnings at 1 July 2019. Under this transition method, the Trust applied this standard retrospectively only to contracts that are not 'completed contracts' at the date of initial application.

Comparative information has not been restated.

Note 2.2.1 Sales of goods and services includes details about the transitional application of AASB 15 and how the standard has been applied to revenue transactions.

### **8.9.3 INCOME OF NOT-FOR-PROFIT ENTITIES**

In accordance with FRD 122 requirements, the Trust has applied the transitional provision of AASB 1058, retrospectively with the cumulative effect of initially applying this standard against the opening retained earnings at 1 July 2019. Under this transition method, the Trust applied this standard retrospectively only to contracts and transactions that are not completed contracts at the date of initial application.

Comparative information has not been restated.

Note 2.2.3 Grants includes details about the transitional application of AASB 1058 and how the standard has been applied to revenue transactions.

The adoption of AASB 1058 did not have an impact on Other comprehensive income and the Statement of Cash flows for the financial year.

# Victorian Arts Centre Trust

## NOTES TO THE FINANCIAL STATEMENTS

for the financial year ended 30 June 2020

### 8.10 AUSTRALIAN ACCOUNTING STANDARDS ISSUED THAT ARE NOT YET EFFECTIVE

The following AASs become effective for reporting periods commencing after the operative dates stated:

Certain new Australian Accounting Standards (AAS) have been published which are not mandatory for the 30 June 2020 reporting period. DTF assesses the impact of all these new standards and advises the Trust of their applicability and early adoption where applicable. Please refer to the table below for the detailed list of the AASs issued but are not yet effective for the 2019-20 reporting period.

Standard/ Interpretation	Summary	Applicable for annual reporting periods beginning on	Impact on public sector entity financial statements
AASB 17 Insurance Contracts	The new Australian standard seeks to eliminate inconsistencies and weaknesses in existing practices by providing a single principle based framework to account for all types of insurance contracts, including reissuance contract that an insurer holds. It also provides requirements for presentation and disclosure to enhance comparability between entities.  This standard currently does not apply to the not-for-profit public sector entities.	1 January 2021	The assessment has indicated that there will be no significant impact for the public sector.
AASB 2018-7 Amendments to Australian Accounting Standards – Definition of Material	This Standard principally amends AASB 101 Presentation of Financial Statements and AASB 108 Accounting Policies, Changes in Accounting Estimates and Errors. The amendments refine and clarify the definition of material in AASB 101 and its application by improving the wording and aligning the definition across AASB Standards and other publications. The amendments also include some supporting requirements in AASB 101 in the definition to give it more prominence and clarify the explanation accompanying the definition of material.	1 January 2020	The standard is not expected to have a significant impact on the public sector.

# Victorian Arts Centre Trust

## NOTES TO THE FINANCIAL STATEMENTS

for the financial year ended 30 June 2020

Standard/ Interpretation	Summary	Applicable for annual reporting periods beginning on	Impact on public sector entity financial statements
AASB 2020-1 Amendments to Australian Accounting Standards – Classification of Liabilities as Current or Non-Current	This Standard amends AASB 101 to clarify requirements for the presentation of liabilities in the statement of financial position as current or non-current. A liability is classified as non-current if an entity has the right at the end of the reporting period to defer settlement of the liability for at least 12 months after the reporting period. The meaning of settlement of a liability is also clarified.	1 January 2022. However, ED 301 has been issued with the intention to defer application to 1 January 2023.	The standard is not expected to have a significant impact on the public sector.

In addition to the new standards and amendments above, the AASB has issued a list of other amending standards that are not effective for the 2019-20 reporting period (as listed below). In general, these amending standards include editorial and reference changes that are expected to have insignificant impacts on public sector reporting.

- AASB 2018-6 Amendments to Australian Accounting Standards – Definition of a Business.
- AASB 2019-1 Amendments to Australian Accounting Standards – References to the Conceptual Framework.
- AASB 2019-3 Amendments to Australian Accounting Standards – Interest Rate Benchmark Reform.
- AASB 2019-5 Amendments to Australian Accounting Standards – Disclosure of the Effect of New IFRS Standards Not Yet Issued in Australia.
- AASB 2019-4 Amendments to Australian Accounting Standards – Disclosure in Special Purpose Financial Statements of Not-for-Profit Private Sector Entities on Compliance with Recognition and Measurement Requirements.
- AASB 2020-2 Amendments to Australian Accounting Standards – Removal of Special Purpose Financial Statements for Certain For-Profit Private Sector Entities.
- AASB 1060 General Purpose Financial Statements – Simplified Disclosures for For-Profit and Not-for-Profit Tier 2 Entities (Appendix C).
- Conceptual Framework for Financial Reporting.

# Administrative reporting requirements

## WORKFORCE DATA

### DETAILS OF EMPLOYMENT LEVELS IN JUNE 2019 AND 2020

	June 2020								
	All employees		Ongoing			Variable		Fixed term and casual	
	Number (headcount)	FTE	Full-time (headcount)	Part-time (headcount)	FTE	Number (headcount)	FTE	Number (headcount)	FTE
<b>Demographic data</b>									
<b>Gender<sup>1</sup></b>									
Female	285	210.3	100	23	116.3	31	18.8	131	75.2
Male	255	184.4	108	0	108.0	54	34.1	93	42.3
Self-described <sup>2</sup>	0	0	0	0	0	0	0	0	0
<b>Age</b>									
15–24	46	14.3	3	0	3.0	7	3.4	36	7.9
25–34	185	136.6	54	6	58.2	28	17.7	97	60.7
35–44	141	115.7	67	10	73.9	21	13.7	43	28.1
45–54	102	81.5	50	5	54.2	17	10.5	30	16.8
55–64	54	41.1	32	1	32.4	9	5.7	12	3.0
65+	12	5.4	2	1	2.6	3	1.9	6	0.9
<b>Classification data</b>									
<b>Arts Centre Melbourne 1-5 grades</b>	<b>527</b>	<b>381.9</b>	<b>206</b>	<b>22</b>	<b>220.6</b>	<b>85</b>	<b>52.9</b>	<b>215</b>	<b>108.5</b>
Administrative, functional and technical support	237	111.3	36	1	36.6	62	38.1	138	36.6
Supervisory, base-level professional and senior administrative	148	131.9	64	14	73.9	22	14.0	48	44.0
Managerial, supervisory and professional	142	138.8	106	7	110.1	1	0.8	29	27.9
<b>Senior employees</b>	<b>13</b>	<b>12.7</b>	<b>2</b>	<b>2</b>	<b>3.7</b>	<b>0</b>	<b>0.0</b>	<b>9</b>	<b>9</b>
Strategic and professional leadership	6	5.8	2	1	2.8	0	0.0	3	3.0
Executives	7	6.9	0	1	0.9	0	0.0	6	6.0
<b>Total employees</b>	<b>540</b>	<b>394.6</b>	<b>208</b>	<b>24</b>	<b>224.3</b>	<b>85</b>	<b>52.9</b>	<b>224</b>	<b>117.5</b>

1. Arts Centre Melbourne is upgrading its workforce information collection systems to allow employees to specify their gender in their own terms.

2. There are no employees who have 'self-described' gender.

	June 2019									
	All employees		Ongoing			Variable		Fixed term and casual		
	Number (headcount)	FTE	Full-time (headcount)	Part-time (headcount)	FTE	Number (headcount)	FTE	Number (headcount)	FTE	
<b>Demographic data</b>	<b>Gender<sup>1</sup></b>									
	Female	419	282.1	108	20	121.7	42	25.1	249	135.3
	Male	353	248.4	102	3	104.2	56	36.2	192	108.1
	Self-described <sup>2</sup>	0	0	0	0	0	0	0	0	0
	<b>Age</b>									
	15–24	152	75.6	5	1	5.6	13	7.5	133	62.5
	25–34	253	175.0	61	2	62.2	37	23.3	153	89.5
	35–44	164	127.0	68	10	75.4	23	14.7	63	36.9
	45–54	127	97.3	48	5	51.4	13	8.2	61	37.7
	55–64	62	48.9	27	1	27.5	10	6.4	24	14.9
65+	14	6.8	1	4	3.8	2	1.2	7	1.8	
<b>Classification data</b>	<b>Arts Centre Melbourne 1-5 grades</b>									
	Administrative, functional and technical support	484	260.6	34	4	36.3	73	45.4	373	178.9
	Supervisory, base-level professional and senior administrative	144	130.3	74	12	81.8	21	13.8	37	34.6
	Managerial, supervisory and professional	130	125.9	97	5	101.1	4	2.0	24	22.8
	<b>Senior employees</b>	<b>14</b>	<b>13.7</b>	<b>5</b>	<b>2</b>	<b>6.7</b>	<b>0</b>	<b>0.0</b>	<b>7</b>	<b>7</b>
	Strategic and professional leadership	7	6.8	5	1	5.8	0	0.0	1	1.0
	Executives	7	6.9	0	1	0.9	0	0.0	6	6.0
	<b>Total employees</b>	<b>772</b>	<b>530.5</b>	<b>210</b>	<b>23</b>	<b>225.9</b>	<b>98</b>	<b>61.3</b>	<b>441</b>	<b>243.4</b>

1. Arts Centre Melbourne is upgrading its workforce information collection systems to allow employees to specify their gender in their own terms.
2. There are no employees who have 'self-described' gender.

## ANNUALISED TOTAL SALARY, BY \$20 000 BANDS, FOR EXECUTIVES AND OTHER SENIOR NON-EXECUTIVE STAFF

Income band (salary)	Executives	Senior Employees
< \$200 000	4	6
\$200 000 – \$219 999		
\$220 000 – \$239 999		
\$240 000 – \$259 999		
\$260 000 – \$279 999	2	
\$280 000 – \$299 999		
\$300 000 – \$319 999		
\$320 000 – \$339 999		
\$340 000 – \$359 999		
\$360 000 – \$379 999		
\$380 000 – \$399 999	1	
<b>Total</b>	<b>7</b>	<b>6</b>

Notes: The salaries reported above are for the full financial year, at a 1-FTE rate, and exclude superannuation.

## EMPLOYMENT AND CONDUCT PRINCIPLES

The Trust is committed to a merit-based recruitment and selection process that ensures all positions are remunerated at salaries that are appropriate to their level of responsibilities and is compliant with the *Equal Opportunity Act 2010*. All employees have been correctly classified in workforce data collections as outlined in the above table.

## OCCUPATIONAL HEALTH AND SAFETY (OH&S)

A number of KPIs have been identified to enable the measurement of OH&S effectiveness at Arts Centre Melbourne and provide a valuable tool in the strategic management of these issues. Results for the year are outlined in the following table.

Category	KPI	F2020	F2019	F2018
Management Commitment	Evidence of OHS Policy statement, OHS objectives, regular reporting to senior management of OHS and OHS plans	Yes	Yes	Yes
Consultation and Participation	Evidence of agreed structure of designated workgroups (DWG), health and safety representatives (HSRs) and Issue Resolution Procedures	Yes	Yes	Yes
Incident Reporting	Number of staff member incidents per 100 full-time equivalent staff members	31.9	27.3	29.2
	Number of visitor incidents per 100 visitors	0.015	0.016	0.014
Workers Compensation	Number of hazards per 100 full-time equivalent staff members	45.9	47.6	40.5
	No. of standard claims <sup>1</sup>	1.05	1.60	2.27
	No. of lost time standard claims <sup>2</sup>	0.26	0.37	0.62
	Average cost per standard claim <sup>3</sup>	\$6,924	\$10,269	\$10,950
	Number of claims exceeding 13 weeks	1	1	2
	Return to work <sup>4</sup>	100%	87.5%	88%

<sup>1</sup> Rate of standard claims for the year per 100 full-time equivalent staff members.

<sup>2</sup> Rate of 'lost time' standard claims for the year per 100 full-time equivalent staff members.

<sup>3</sup> Average cost per standard claim for the year (including payments to date and an estimate of outstanding claim costs as advised by WorkSafe).

<sup>4</sup> Percentage of injured staff members that returned to work in less than 10 days.

## ENVIRONMENTAL PERFORMANCE

Key Measures		F2020	F2019	F2018
Electricity Total Consumption	kWh	8,807,984	10,985,324	11,330,391
Electricity Consumption per Visitor	kWh / V	3.22	3.3	3.2
Natural Gas Total Consumption	Gj	18,888	19,787	18,625
Natural Gas Consumption Per Visitor	Gj / V	6.90	5.9	5.3
Water Total Consumption	K/L	49,795	68,756	57,052
Water Consumption per Visitor	L / V	18.19	20.5	16.4
Waste to Land Fill	Tonne	206	172	220
Greenhouse Gas Emissions	KG/CO2-e /V	12,117.56	15,931	16,261
Greenhouse Gas Emissions per Visitor	KG/CO2-e /V	4.43	4.7	4.7

**Notes:**

The above figures include services supplied to Arts Centre Melbourne only and exclude any National Gallery of Victoria and Tenant usage data.

Total visitation figures used to derive per-visitor consumption exclude off-site activities such as Betty Amsden Participation Program attendance and all online activity.

Prior year water and gas figures have been updated in accordance with final accounts where required.

## BUDGET PAPER 3 OUTPUT REPORTING

	F2020	F2019	F2018	F2017	F2016
Access – visitors/users <sup>1</sup>	2,048,065	3,115,240	3,489,047	2,691,062	2,637,075
Access – online visitors to website	3,966,919	3,948,728	4,035,418	4,398,875	3,414,510
Number of members and friends	1,413	1,422	1,442	1,546	1,379
Number of volunteer hours	2,043	1,754	1,528	1,313	1,007
Number of students participating in education programs	32,796	54,949	49,231	56,677	50,977
% of collections stored to industry standard	73	73	73	71	68
% of visitors satisfied with visit overall	94	96	96	98	97

<sup>1</sup> Access – visitors/users represents the number of attendances as well as visitors to Food and Beverage and Sunday Market (this excludes Carpark).

## FREEDOM OF INFORMATION

From time to time, Arts Centre Melbourne receives requests for information from members of the public. These requests are typically in accordance with the law, under the *Freedom of Information Act 1982 (Vic)* ("FOI Act").

The FOI Act gives any person the right, subject to certain exemptions, to access documents relating to the activities of state government agencies. This includes the activities of Arts Centre Melbourne. In accordance with Part II of the FOI Act, certain information must be published about Arts Centre Melbourne.

Section 11 of the FOI Act states that a statement of certain documents in possession of agencies must be published in the following prescribed form:

- Statement 1: Organisation and functions
- Statement 2: Categories of documents
- Statement 3: Freedom of information arrangements
- Statement 4: Publications
- Statement 5: Rules, policies and procedures
- Statement 6: Report literature

The statement of documents is often referred to as a "Part II Statement". In accordance with our requirements under the FOI Act, the Arts Centre Melbourne has drafted a Part II Statement and template application form which are now available on our website at: <https://www.artscentremelbourne.com.au/freedom-of-information>

As set out in the Part II Statement, interested parties are encouraged to contact Arts Centre Melbourne's Freedom of Information Officer before submitting a formal FOI Request. In many cases, Arts Centre Melbourne will be able to provide the requested information more efficiently without the need for an FOI Request.

In the 12 months ending 30 June 2020 Arts Centre Melbourne received one formal FOI application from an organisation. The request was withdrawn by the organisation prior to internal processing.

## FINANCIAL AND OTHER INFORMATION RETAINED BY THE ACCOUNTABLE OFFICER

The following additional information is retained by the Trust for the period covered by the Annual Report and can be accessed subject to a request in accordance with the provisions of the FOI Act, to Arts Centre Melbourne's Freedom of Information Officer as detailed above.

- A statement that Declarations of pecuniary interests have been duly completed by all relevant officers of the Trust.
- Details of shares held by a senior officer as nominee or held beneficially in a statutory authority.
- Details of publications produced by Arts Centre Melbourne about Arts Centre Melbourne and how these can be obtained.
- Details of any major external reviews carried out on Arts Centre Melbourne.
- Details of major research and development activities undertaken by Arts Centre Melbourne.
- Details of changes in prices, fees, charges, rates and levies charged by Arts Centre Melbourne.
- Details of overseas visits undertaken, including a summary of objectives and outcomes of each visit.
- Details of major promotional, public relations and marketing activities undertaken by Arts Centre Melbourne to develop community awareness of Arts Centre Melbourne and its services.
- Details of assessments and measures undertaken to improve the occupational health and safety of employees.
- A general statement of industrial relations within Arts Centre Melbourne and details of lost time lost through industrial accidents and disputes.
- Details of Trust committees, the purposes of each committee and the extent to which the purposes have been achieved.
- Details of all consultancies and contractors including:
  - consultants/contractors engaged
  - services provided
  - expenditure committed to for each engagement.

## COMPETITIVE NEUTRALITY POLICY

Competitive Neutrality requires Government businesses to ensure where services compete or potentially compete with the private sector, that any advantages arising from their Government ownership are removed if they are not in the public interest.

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

## SOCIAL PROCUREMENT FRAMEWORK

The Social Procurement Framework (SPF) works to leverage the Victorian Government's buying power to create jobs and skills-based training in areas of disadvantage. It seeks to address systematic inequalities and improve environmental outcomes in local communities. Arts Centre Melbourne is committed to advancing social and sustainable objectives in accordance with the SPF.

During F2020 the following objectives of the Art Centre Melbourne's Social Procurement Strategy were achieved:

- An encouraged approach applied to public tender activity by updating all market documentation for Social Procurement Objectives and including weighted evaluation criterion when assessing supplier responses.
- Engaging suppliers who highly prioritise environmental and sustainable business practices or outputs. For example, contracting food and beverage suppliers that are committed to helping Arts Centre Melbourne become single use plastic free.
- Engaging suppliers who support sustainable safe and fair workplaces. All tender documentation must include the relevant ISO, safety and other industry recognised standards.

In addition, capability to adopt and drive social and sustainable procurement initiatives has been enhanced by updating the requirements in the Arts Centre Melbourne Procurement Policy, supplier questionnaires and internal training sessions.

## STATEMENT OF COMPLIANCE WITH THE BUILDING ACT 1993

The Trust continues to comply with the relevant guidelines, pursuant to Section 220 of the *Building Act 1993*. To ensure compliance, third party surveyors are engaged prior to commencement of works where building permits are required and also following construction on works, to certify compliance with building regulations.

During F2020 the following building type activities were undertaken:

- Five Building Permits issued
- Four Final Inspections and Occupancy Certificates issued
- Three Building Related Projects valued more than \$50,000

In addition there were zero emergency orders / building orders issued and all buildings of the Trust were compliant with the *Building Act 1993*. The Trust had mechanisms in place to ensure inspection, reporting, scheduling and carrying out of maintenance occurred and that the buildings comply with building standards.

## PUBLIC INTEREST DISCLOSURES ACT 2012

The *Public Interest Disclosures Act 2012* (the Act) establishes a framework for protecting people who make disclosures about improper conduct in the public sector.

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

The Trust is not a public body to which disclosures may be made. Disclosures of improper conduct or detrimental action relating to the Trust 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](http://www.ibac.vic.gov.au)

As required by s.58(5) of the Act, procedures of the Trust for protecting people who make protected disclosures from detrimental action by the Trust or its staff are available on its website: [www.artscentremelbourne.com.au/about-us/how-we-work/our-policies](http://www.artscentremelbourne.com.au/about-us/how-we-work/our-policies)

## COMPLIANCE WITH THE CARERS RECOGNITION ACT 2012

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

We are an affiliate of the Companion Card scheme which provides a companion carer with a ticket free of charge.

We ensure our staff have an awareness and understanding of the role of the Companion Card in supporting carer relationships.

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

## COMPLIANCE WITH THE DISABILITY ACT 2006

The *Disability Act 2006* reaffirms and strengthens the rights of people with a disability and recognises that this requires support across the government sector and within the community.

The *Disability Act 2006* requires that public sector bodies (including government departments) prepare a disability action plan and report on its implementation in their annual report. Absolutely everyone: State disability plan for 2017–2020 is the Victorian Government's framework for enabling people with a disability to participate and contribute to the social, economic and civic life of their community.

Arts Centre Melbourne is working towards a new Disability Inclusion Action Plan that aligns with the state plan and its four pillars: Inclusive Communities, including changing attitudes, promoting positive community attitudes and inclusion; Health Housing and Wellbeing, including vulnerable children and families; Fairness and Safety, including advocacy and access services; and Contributing Lives, ensuring people with disability can participate easily in education, training, community participation and decision making.

Arts Centre Melbourne is proud of its activity in support of universal inclusion, community representation and industry leadership in the arts.

## LOCAL JOBS FIRST ACT 2003

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

Public sector agencies are required to apply the Local Jobs First policy in all projects valued at \$3 million or more in Metropolitan Melbourne or for state-wide projects, or \$1 million or more for projects in regional Victoria.

The MPSG policy applies to all construction projects valued at \$20 million or more.

Arts Centre Melbourne did not commence or complete any applicable projects during F2020.

## SUBSEQUENT EVENTS

There were no subsequent events for the financial year ended 30 June 2020. (See page 139 - 8.7 SUBSEQUENT EVENTS)

## ARTS CENTRE MELBOURNE FINANCIAL MANAGEMENT COMPLIANCE ATTESTATION STATEMENT

I, Ian Cason, on behalf of the Responsible Body, certify that Arts Centre Melbourne has complied with the applicable Standing Directions of the Minister for Finance under the *Financial Management Act 1994* and Instructions.

## ASSET MANAGEMENT ACCOUNTABILITY FRAMEWORK

I further certify that Arts Centre Melbourne has materially complied with the Ministerial Standing Direction 4.2.3 – Asset Management Accountability Framework system and processes. The Risk Management and Audit Committee has reviewed the Attestation and is satisfied with the process.

This Attestation relates specifically to the Asset Management Accountability Framework mandatory requirements and does not in any way represent that the current condition of the Victorian Arts Centre Trust's assets is adequate to meet the service delivery objectives of Arts Centre Melbourne.



**Ian Carson AM**  
President  
Victorian Arts Centre Trust  
25 August 2020

## CONSULTANCIES

In F2020 there were three consultancies where the total fees payable to the consultants were \$10,000 or greater. The total expenditure incurred during F2020 in relation to these consultancies is \$91,429 (excluding GST). Details of individual consultancies can be viewed at [www.artscentremelbourne.com.au/annualreport](http://www.artscentremelbourne.com.au/annualreport). There were three consultancy engagements during the year where the total fees payable to the individual consultants was less than \$10,000. The total expenditure incurred during F2020 in relation to these consultancies was \$12,848 (excluding GST).

## DETAILS OF GOVERNMENT ADVERTISING EXPENDITURE (CAMPAIGNS WITH A MEDIA SPEND OF \$100,000 OR GREATER)

There were no campaigns with a media spend above \$100k during F2020.

## DETAILS OF INFORMATION AND COMMUNICATION TECHNOLOGY (ICT) EXPENDITURE

For the F2020 reporting period, the Trust had a total ICT expenditure of \$5.6m, with the details shown below.

All operational ICT expenditure	ICT expenditure related to projects to create or enhance ICT capabilities		
BAU ICT expenditure \$'000s	Non-BAU ICT expenditure \$'000s	Operational expenditure \$'000s	Capital expenditure \$'000s
3,872	1,808	1,678	130
<b>3,872</b>	<b>1,808</b>	<b>1,678</b>	<b>130</b>

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

# Disclosure index

The Annual Report of the Victorian Arts Centre Trust is prepared in accordance with all relevant Victorian legislation and pronouncements. This index has been prepared to facilitate identification of the organisation's compliance with statutory disclosure requirements.

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\*FRD is a Financial Reporting Direction issued by the Minister for Finance pursuant to s8 of the *Financial Management Act 1994*. Compliance with FRDs is mandatory.

\*\*SD is a Standing Direction under the *Financial Management Act 1994*. Compliance with SDs is mandatory.

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1. Joe Hisaishi in Concert. MSO and Arts Centre Melbourne.
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  3. Kate Ceberano viewing Peter Allen's maracas at the Australian Performing Arts Collection archives. Photo credit: Ari Hunter.
  4. *The Rite of Spring*. Melbourne Symphony Orchestra.
  5. *Tell It Like It Is* hip hop forum. Arts Centre Melbourne. Photo credit: Ari Hunter.
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  12. 10-Minute Dance Party. Arts Centre Melbourne. Photo credit: Jason Lau.
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  40. Hip Hop forum, Neil Morris, Soju Gang and Munkimuk. Australian Music Vault. Photo credit: Ari Hunter.
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  54. Jennifer Prescott. Arts Centre Melbourne supporter. Photo credit: Mark Gambino.
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  90. *À Ó Lâng Phó*. Arts Centre Melbourne.
  91. *Robert Wilson performs John Cage's Lecture on Nothing*. Arts Centre Melbourne in association with Curator Sophia Brous.
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  93. *Dig Deep*. Arts Centre Melbourne.
  94. *Abida Parveen*. Arts Centre Melbourne and SalamFest. Photo credit: Mobeen Ansari.
  95. *Dame Edna. My Gorgeous Life*. TEG Dainty.
  96. Ian Carson AM, President, Victorian Arts Centre Trust. Photo credit: Mark Gambino.

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4. Bryn Terfel. Opera Australia.
5. *Flat-Earthers: The Musical*. Arts Centre Melbourne. Photo credit: Mark Gambino.
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7. Ian Roberts, Victorian Arts Centre Trustee.
8. *Music Journey. Lisa Ono Live in Melbourne*. Castiglione Arts and Culture.

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10. Randy Newman. Frontier Touring and Chugg Entertainment.
11. Ovation Gala. Arts Centre Melbourne. Photo credit: Fiona Hamilton Photography.
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13. Magic Workshop. The Channel, Arts Centre Melbourne.
14. *Supersense Maximal*. Arts Centre Melbourne.
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18. *Up Next*. Arts Centre Melbourne and Melbourne International Arts Festival.
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21. *Guy Sebastian. Ridin' With You Tour*. Harbour Agency.
22. Michael Mosley. Live Nation.
23. Ronny Chang. Century.
24. *The Red Tree*, based on the book by Shaun Tan. Arts Centre Melbourne and National Theatre of Parramatta.

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27. *Maksim Mruica*. Duet Productions and Chinatown Cinema Corp.
28. *Songs of Cilla Black*. Danielle O'Malley, Morning Melodies. Arts Centre Melbourne.
29. *John Waters, Make Trouble*. Arts Centre Melbourne and Maggie Gerrand.
30. Ovation Gala. Arts Centre Melbourne. Photo credit: Fiona Hamilton Photography.
31. *Invisible Orchestra*. Arts Centre Melbourne. Photo credit: Jason Lau.
32. *The State of Deaf Arts*, The Kiln. Arts Centre Melbourne.

### Row 5

33. *Two Weddings, One Funeral*. Opera Australia.
34. *High Tea Live*. Kane Alexander. Arts Centre Melbourne.
35. *Songs and Times of Sam Cooke*. Melbourne Creative Music Company.
36. *Kasmasi Washington*. Melbourne International Arts Festival.
37. *Echo Collective Something Else*. The Kiln. Arts Centre Melbourne. Photo credit: Pippa Samaya.
38. Paul Barker, Victorian Arts Centre Trustee.
39. *Ziggy Alberts*. Commonfolk Records.
40. *Songs for Nobodies*. Duet Productions Pty Ltd.

### Row 6

41. *David Suchet. Poirot and more: a retrospective*. Liza McLean and Andrew Kay.
42. *Stick By Me*, by Andy Manley and Ian Cameron. Arts Centre Melbourne, Andy Manley and Red Bridge Arts (UK).
43. *Iliza. The Forever Tour*. Adrian Bohm.
44. *Christmas with the National Boys Choir of Australia*. National Boys Choir of Australia.
45. Leigh Johns OAM, Victorian Arts Centre Trustee. Photo credit: Mark Gambino.
46. *Scheherazade*. Melbourne Symphony Orchestra.
47. *Exposing Edith*. Morning Melodies. Arts Centre Melbourne.
48. *Philip Quast*. Morning Melodies. Arts Centre Melbourne.

### Row 7

49. Ovation Gala. Arts Centre Melbourne. Photo credit: Fiona Hamilton Photography.
50. Bruce Milne, Australian Music Vault Advisory Group. Arts Centre Melbourne.
51. Wilma Reading display, Australian Music Vault. Arts Centre Melbourne. Photo credit: Tom Breakwell.
52. *Hip Hop Forum, Tell It Like It Is*. Arts Centre Melbourne. Photo credit: Jason Lau.
53. *Together With You. Exposing Edith* broadcast, Arts Centre Melbourne. Photo credit: Mark Gambino.
54. Ian "Molly" Meldrum, Founding Patron Australian Music Vault.
55. *Turandot*. Opera Australia. Photo credit: Branco Gaica.
56. LAC. The Australian Ballet.

### Row 8

57. *Knowledge in your hands, eyes and mind*, Asia TOPA. Arts Centre Melbourne.
58. Kylie Minogue, Founding Patron, Australian Music Vault. Photo credit: Jim Lee.
59. Frankie Airey, Victorian Arts Centre Trustee.
60. Backstage, State Theatre Flying System project. Photo credit: Mark Gambino.
61. Ovation Gala. Arts Centre Melbourne. Photo credit: Fiona Hamilton Photography.
62. *Submarine Sandwich*. Arts Centre Melbourne. Photo credit: Jason Lau.
63. Customer Experience. Photo credit: Mark Gambino.
64. Audience, Helpmann Awards.

### Row 9

65. *Invisible Orchestra*. Arts Centre Melbourne. Photo credit: Jason Lau.
66. Helen Silver AO, Victorian Arts Centre Trustee.
67. *History Salon*, Caroline Martin. Photo credit: Steven Rhall.
68. Performers, Helpmann Awards.
69. State Theatre Flying System project, removal of the State Theatre curtain. Photo credit: Mark Gambino.
70. *Grand exhibition, Australian Performing Arts Collection*. Arts Centre Melbourne.
71. *John Maus, Supersense Maximal*. Arts Centre Melbourne. Photo credit: Mark Gambino.
72. *Anthem*. Arts Centre Melbourne. Photo credit: Pia Johnson.

### Row 10

73. Backstage, State Theatre Flying System project. Photo credit: Mark Gambino.
74. Jane Gallo, Australian Music Vault Advisory Group. Photo credit: Jim Lee.
75. Ovation Gala. Arts Centre Melbourne. Photo credit: Fiona Hamilton Photography.
76. *Future Echoes*. Arts Centre Melbourne. Photo credit: Pier Carthew.
77. *The Ladies and Gentlemen of Big Band Swing*. Morning Melodies. Arts Centre Melbourne.
78. *Jeykel and Hyde*. Melbourne Symphony Orchestra and Concertworks.
79. *Amanda Palmer. There Will Be No Intermission*. Arts Centre Melbourne. Photo credit: Khan and Selesnick.
80. Ovation Gala. Arts Centre Melbourne. Photo credit: Fiona Hamilton Photography.

### Row 11

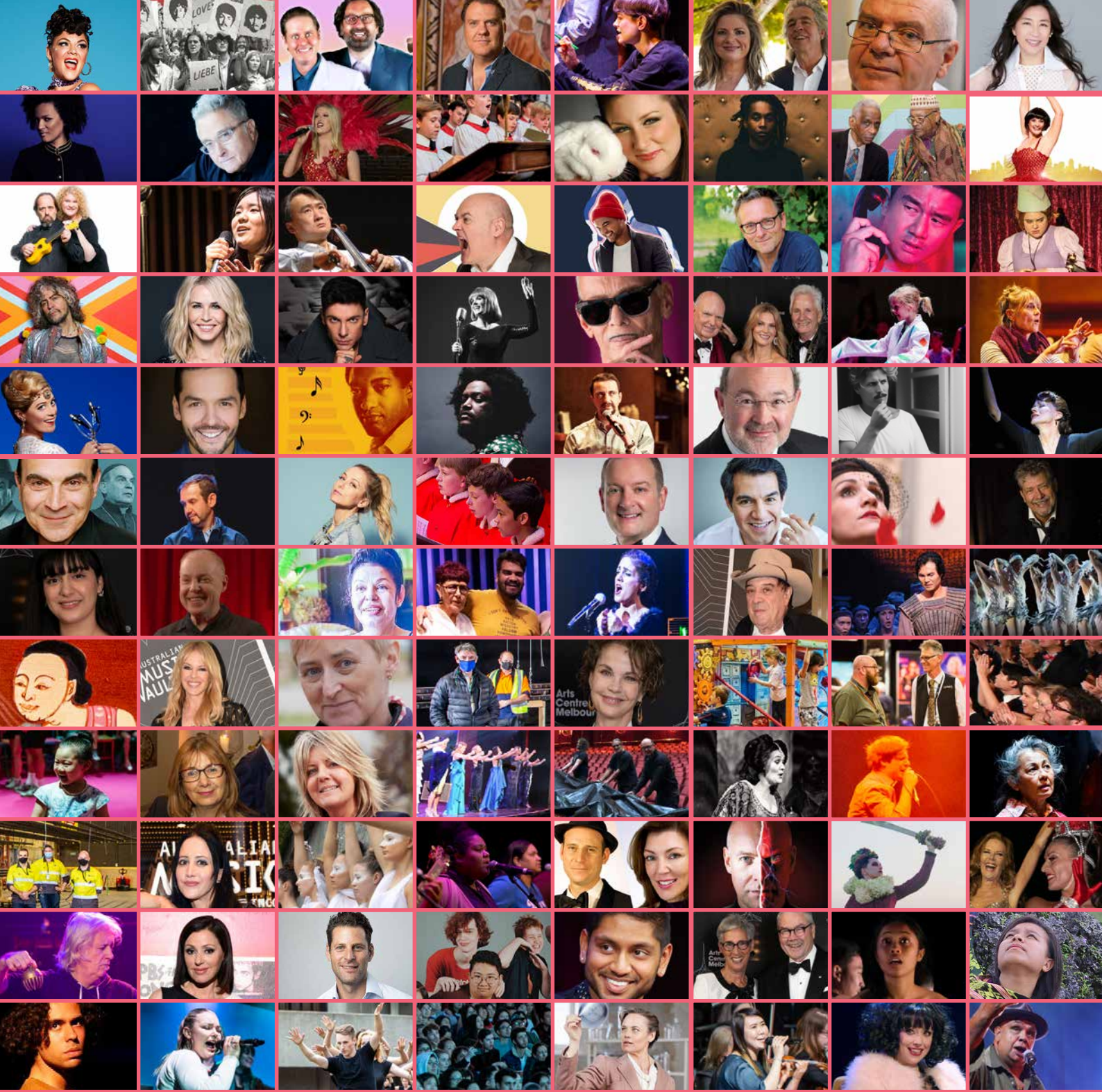
81. *Supersense Superdrone*. Arts Centre Melbourne. Photo credit: Mark Gambino.
82. Tina Arena, Founding Patron, Australian Music Vault. Photo credit: Jim Lee.
83. Dan Rosen, Australian Music Vault Advisory Group.
84. *Escape Velocity: We Are Who We Are*, By St Martin's in collaboration with Minus18, Arts Centre Melbourne and Midsumma Festival.
85. *Dawn Raga*, Hari Sivanesan – Arts Centre Melbourne.
86. Ovation Gala. Her Excellency the Governor of Victoria Linda Dessau AC and Tony Howard AM QC. Arts Centre Melbourne. Photo credit: Fiona Hamilton Photography.
87. *The Seen and Unseen*, Asia TOPA Connected. Arts Centre Melbourne. Photo credit: Faz Fakhayardi 354 Studio.
88. *Ibu Ibu Belu*, Asia TOPA. Arts Centre Melbourne.

### Row 12

89. *Future Echoes*. Arts Centre Melbourne. Photo credit: Jeff Busby.
90. *Dig Deep*. Arts Centre Melbourne. Photo credit: Jayden Pitts.
91. *Kekak Flash Mob*, Asia TOPA. Arts Centre Melbourne. Photo credit: Mark Gambino.
92. Audience, *Music from the Studio Ghibli Films of Hayao Miyazaki*, Asia TOPA. Melbourne Symphony Orchestra in collaboration Arts Centre Melbourne. Photo credit: Mark Gambino.
93. *Photograph 51*. Melbourne Theatre Company.
94. Music from the Studio Ghibli Films of Hayao Miyazaki, Asia TOPA. Melbourne Symphony Orchestra in collaboration with Arts Centre Melbourne. Photo credit: Mark Gambino.
95. *Big Night In*. Arts Centre Melbourne.
96. Kutch Edwards. Photo credit: Kathy Chambers.







Victorian Arts Centre Trust  
Arts Centre Melbourne  
ABN 83 295 983 059

100 St Kilda Road  
Melbourne VIC 3004  
Australia  
1300 182 183  
artscentremelbourne.com.au  
ISSN: 0810-0632



CREATIVE VICTORIA