

**Contemporary Arts Precincts Ltd  
Collingwood Yards  
Annual report 2020/21**

A note for the reader: throughout this report you will see references to both Collingwood Yards and Contemporary Arts Precincts Ltd (CAP). CAP refers to the organisation, people and legal entity that operates the site at 35 Johnston Street, Collingwood. Collingwood Yards refers to the site itself and the community of tenants, neighbours and stakeholders connected to the space.

## Contents

|                                    |    |
|------------------------------------|----|
| Report from the Chair.....         | 2  |
| Report from the Director.....      | 4  |
| Our vision and purpose.....        | 6  |
| <b>2020/21</b>                     |    |
| Highlights.....                    | 10 |
| Place.....                         | 17 |
| Tenant cohort.....                 | 18 |
| Partners.....                      | 32 |
| Organisation.....                  | 34 |
| Operations.....                    | 33 |
| Communications.....                | 33 |
| People.....                        | 34 |
| First Peoples Reference Group..... | 38 |
| Board.....                         | 42 |
| Staff.....                         | 46 |
| Financial reports.....             | 51 |
| Thank you.....                     | 56 |

**We acknowledge the traditional owners and sovereign custodians of the land on which Collingwood Yards is situated, the Wurundjeri People. We extend our respects to their Ancestors and all First Peoples and Elders past, present, and future.**

**We celebrate that Collingwood has always been a place of great cultural significance to First Peoples, particularly artists and musicians, and acknowledge the vital role that these communities continue to play in the cultural life of Collingwood.**

## Report from the Chair

### **Stephen Carpenter, Acting Chair and Treasurer**

Any overview of this period cannot fail to comment upon the need for hope and inspiration. It therefore gives me great pleasure to start this review of a disruptive year with several indications of positivity and change shared by the Collingwood Yards communities.

Our opening events in March 2021 were as long awaited as they were joyful. Thousands of people defied the elements to gather in our delightful courtyard and studios over several days and nights, to meet the artists and neighbours, the partners and supporters that had brought our vision to life. Performances, talks,

tours, studio visits and celebration were the order of the day and I have to thank all those involved for making these memorable highlights together, notably Traditional Owners, the Hon Danny Pearson, Minister for Creative Industries, the Hon Richard Wynne, Member for Richmond and Cr Gabrielle De Vietri, Mayor of the City of Yarra. Our Founding Partners, the supportive philanthropic network who have enabled this project, were joyfully welcomed by the community of artists who so appreciate the significance of their contribution, as do we all.

As tenants continued to move into the precinct and bring to life the shared spaces day and night,

I have to thank the philanthropic and government partners who support this community of artists and creatives through the impacts of COVID-19. We were lucky to continue to populate Collingwood Yards with new arrivals up to and beyond our opening and to start to develop the tenant family and foster their connections with each other and their Collingwood neighbours.

Our key consultant team of Fieldwork, McCorkell Constructions and Reshape Development deftly managed the final built additions to our site and our major government partner, Creative Victoria continued to invest in the landscaping of the precinct, making it an attractive destination for our first visitors.

Whilst some of our team have moved on, new members have arrived. Thank you to Jacquelin Low, General Manager and Marcus

Westbury OAM, CEO who left in early 2021, and welcome to our new Director, Sophie Travers. Thank you to Tegan Jones, CAP Project Manager whose contract reached a successful conclusion marked by the opening of the precinct.

I cannot conclude without thanking my fellow Board Directors, including outgoing Chair and Founding Partner, Daniel Besen, whose indefatigable work on behalf of Collingwood Yards has made it the vibrant destination for so many. Thank you to all of the Board for their work on sub-committees, advocacy and leadership in a complex and challenging year. It has been an enormous group effort to bring us to this point, where so much is still to come. We stand on solid ground in a very beautiful place together, and I look forward to sharing it with the people of Melbourne.

## Report from the Director

### **Sophie Travers, Director**

I arrived in the newly created role of Director at Collingwood Yards in May 2021 to initiate the consolidation phase, following the enormous success of the establishment of the precinct led by Marcus Westbury OAM, Jacquelin Low and an energetic team and Board of Directors. I remain full of excitement and energy about this beautiful place and the promise it holds.

Like everyone, restrictions have had an impact upon our work this year but excellent supporters have stood by the community and offered new resources to sustain them. The founding partners and State government in particular have

provided emergency relief that has enabled the community to remain coherent despite dramatic impacts.

I thank the tenants for their generosity and warm support for the CAP team and each other. It has been humbling to observe the leadership taken by the tenants in animating the precinct, working cooperatively in forums such as the Yards Collaboration Group, to share connections and resources and ideas. Several of our tenants have initiated collaborations that are attracting significant support and we celebrate their success. The disorganising project created by West Space, Bus Projects and Liquid Architecture with support

from City of Yarra and VicHealth, threw open the doors of the precinct to a wide range of community participants and oxygenated every aspect of our work. We welcomed new tenants, including the restaurant and radio station Hope Street Radio, who have spilled out into the courtyard whenever restrictions have made gatherings possible. The City of Yarra's Room to Create Project added six new artists to our dynamic studio community and the Bank of Melbourne's inaugural studio sponsorship saw Danielle Brustman achieve great outcomes for her practice in occupying a large, light-filled space at the heart of our artist community.

The First People's Reference Group has been an example of the values of Collingwood Yards in action. Led by Board member,

Eugenia Flynn, this autonomous group of tenants and community members has established strong governance principles for our several First Peoples tenants and initiated projects, such as the free First Nations studio.

Since arriving, I have been delighted by the interest from artists and organisations to join our community and also the interest from other bodies to learn from the experience of our project which we willingly share. We take an advocacy position in support of the benefits of co-locating a diversity of creative people and supporting their initiatives. We may be slightly delayed in starting our work of support for the tenants and their communities, but we are inspired every day and confident that great things will come.

## About Collingwood Yards

Collingwood Yards is a sustainable initiative that provides affordable workspace for hundreds of creative industry workers in film and media, fashion, architecture, music, design, visual and performing arts and craft. Tenants have been chosen to represent excellence in their field and robust connections to their diverse communities.

The relationships between the subsidised and non-subsidised cultural and creative industries are part of a twenty first century approach that indicates that public and private subsidy of arts, culture and creativity has a positive impact on the success of commercial creative businesses and other businesses.

## Our vision and mission

We empower the collaborative development of a sustainable, ambitious, challenging and inspiring arts ecology.

We catalyse a creative context that builds the capacity for artists, creative practitioners and cultural organisations to grow and develop by offering spaces and resources that allow artists to engage with each other and with the wider community.

Collingwood Yards tenant Kayla Moon  
in the courtyard, by Natalie Jurrjens



2020/21 in review



Rohan Ribeiro performs on opening night, by Natalie Jurrjens

## Highlights

In a well-timed window in mid March 2021 a cross-section of Collingwood Yards tenants, neighbours and supporters were warmly welcomed to a series of celebrations in the courtyard.

A Welcome to Country and smoking ceremony from Traditional Owners set the scene, with tenants' creative DNA woven throughout each element of entertainment, hospitality and design. Honoured guests including Elders and members of the Wurundjeri Woi Wurrung and Boon Wurrung Peoples, the Minister for Creative Industries, the Hon. Danny Pearson, Member for Richmond and Minister for Planning the Hon. Richard Wynne, Mayor

Gabrielle de Vietri, C.E.O of the Bank of Melbourne Mark Melvin, senior representatives of Creative Victoria, the City of Yarra and philanthropic supporters reacquainted themselves with the buildings and open spaces of Collingwood Yards.

This celebration was succeeded the next night by an exuberant celebration of community, as more than 500 tenants, friends and contributors gathered in the courtyard to generate new ideas, relationships and potential on the eve of our public unveiling.

On Saturday 13th March more than 1500 curious locals and enthusiastic supporters shared in community



Marcus Westbury OAM and Jacquelin Low during opening celebrations, by Natalie Jurrjens



A young musician (from tenant organisation The Push) performs for the crowd on Open Day, by Natalie Jurrjens

New tenants took up their places throughout the last months of 2020 and early 2021- many of them key to our public facing offer. In December 2020 The Social Studio opened their retail space on Perry Street, stocking a curated range of ethical labels alongside garments made on site by The Social Studio's in-house label.

Another arrival in Perry Street, Arts Project Australia, brought huge energy to a series of openings, events and collaborations across tenancies. In April 2021 the first of the hospitality operators arrived. Hope St Radio burst onto Melbourne's food and beverage scene with a laid-back sophistication and welcoming atmosphere that has already attracted a devoted following.

In the lead up to opening our tenants adapted their businesses and practices to the open courtyard and finished spaces, compensating for the limitations introduced by public health restrictions.

Open air presentations included large-scale contemporary music performance from Stay Soft Studio, a series of small experimental shows from organisations including Liquid Architecture, APHIDS, Play On

and West Space and a spectacular outdoor runway of Indigenous fashion design produced by the Darwin Aboriginal Art Fair and tenant organisation, agency.

As each tenant settled into a way of operating that suited the times, audiences found their ways into the site - arriving via invitation, accident or on the advice of a friend in-the-know. The slow accumulation of exciting experiences has served Collingwood Yards well through the summer and spring of 2021, ensuring media attention, visitation and attendance at events.





Sewing School students from Fitzroy Learning Network and The Social Studio set up shop at the courtyard markets, by Natalie Jurrjens



Conservator Dr Caroline Kyi explains her process, by Andrew Cullimore

## Place

Throughout the summer months, and during the city's emergence from lockdown, the courtyard came into focus as a place for our communities to meet, make and rest.

While fundraising to fill out the design ambitions for the courtyard continues the Collingwood Yards Operations team have found ways to create value for tenants and visitors. Additional bike parking, self-wicking garden beds, braziers and native plantings have laid the foundation for a sustainable and welcoming space.

A dedicated team has completed a major project to conserve and protect the Keith Haring Mural with support from Heritage Victoria through a Living Heritage grant.

Mural consultant Dr Caroline Kyi and project manager Robyn Ho investigated a range of threats confronting the mural in the short and mid term. They proposed an innovative approach to graffiti remediation, easing the financial burden and ensuring that the mural is able to remain enjoyable to tenants and community.

## Tenant cohort

The community of artists, art workers, creative entrepreneurs and supporters at Collingwood Yards are the core of our work, and the rich interdependence of our network continues to evolve.

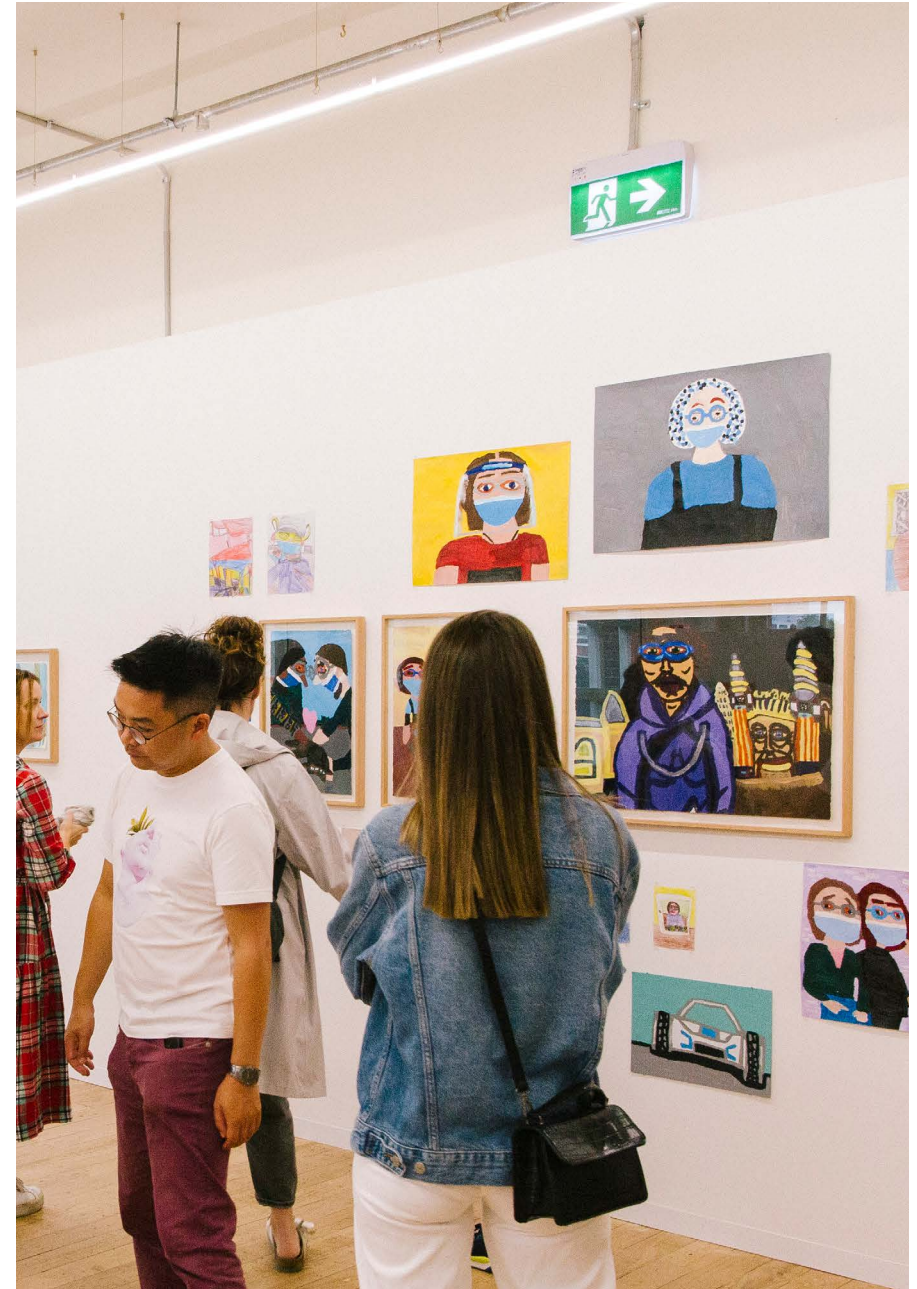
The turmoils of Covid-19 have tested the resilience of our diverse community. We offered rent relief throughout 2020/21, resourced by the Victorian government and philanthropic partners. The solidarity of our community through these hard times metamorphosed into shared ambition as new tenants began their Collingwood Yards journey, working toward fit outs and opening in late 2021.

PBS106.7FM, Music Market, a new rooftop bar, Padre Coffee and Ilbjerri Theatre are poised to take their places. A VicHealth funded program of micro-grants supported

tenant initiatives through the early months of 2021, enabling tenants to experiment with Covid-safe events in their new surrounds.

The Collingwood Yards tenant community welcomed several new arrivals in 2020/21. Arts Project Australia expanded their studio operations with a gallery in our Perry Street Building, while Emily Floyd Studio established an open and airy working space in the Johnston Street Building.

Though not yet fully operational the Victorian government's Music Market was completed in June 2021 and stands ready to welcome the music industry into its state-of-the-art space.



Visitors to Arts Project Australia gallery on Open Day, by Natalie Jurrjens

## Tenant list 2020/21

### **Victorian Music Development Office**

The Victorian Music Development Office (VMDO) provides support directly to the Victorian music industry's many businesses.

The VMDO assists Victoria's small and micro music businesses in reaching their full potential through research, professional development, and more, ensuring a vibrant, thriving music industry for all to enjoy.

### **Music Victoria**

Music Victoria is an independent, not-for-profit organisation and the state peak body for contemporary music. Music Victoria provides advocacy on behalf of the music sector, actively supports the development of the Victorian music community, and celebrates and promotes Victorian music.

### **The Push**

The Push is an Australian youth music organisation based in Melbourne. At the forefront of

emerging trends, The Push delivers a range of programs that are responsive to Australia's future music industry leaders, artists and audiences. For over three decades, The Push has engaged more than 700,000 young people.

### **Bus Projects**

Bus Projects is an artist-run organisation dedicated to supporting the practices of Australian artists. In addition to its core gallery based program of exhibitions, events and residencies, Bus Projects collaborates with a range of artists and organisations to produce projects off-site and within the public realm.

### **Composite: Moving Image Agency & Media Bank**

Composite: Moving Image Agency & Media Bank is an Artist-Run agency dedicated to supporting artists' moving image practices in Australia through exhibition, research, and education. Composite works in concert with other organisations, initiatives and

festivals to champion artists moving image practice to a wide audience.

### **Reverb Prints**

Established in 2018, Reverb Prints is a contemporary gallery and print publisher with a musical bent. Reverb Prints presents curated collections of visual artwork inspired by music. The works on display and for sale include limited-edition gig posters, photography and art prints.

### **Bad Apples Music**

Founded in 2015, Adam Briggs' record label is proudly Aboriginal-owned, existing to nurture, develop and provide structure and opportunity for emerging and established Aboriginal and Torres Strait Islander artists.

### **Barpirdhila Foundation**

The Barpirdhila Foundation is a newly established Aboriginal-led charity which aims to support Aboriginal and Torres Strait Islander excellence in the creative industries. It provides platforms, performance opportunities and

artist development programs that support Aboriginal excellence within the creative industries.

### **Emily Floyd Studio**

Emily Floyd works in sculpture and public installation. She explores the history of play, employing it as a frame for investigations into public philosophy, socially engaged design, typography and the legacies of modernism. Emily is a lecturer at Monash University Art, Design and Architecture and is represented by Anna Schwartz Gallery.

### **Baracco + Wright**

Baracco + Wright Architects is a small experimental architectural practice established in 2004. They make buildings, theatre sets, gardens, books, curate and design exhibitions, and teach. Baracco + Wright do this to explore architecture and also advocate a role for architecture. Their work sits between academia, practice and multiple creative fields such as art and landscape.

### **Liquid Architecture**

For the past 20 years, Liquid Architecture has been Australia's leading organisation for artists working with sound and listening. LA investigates the sounds themselves, but also the ideas communicated about, and the meaning of, sound and listening.

### **Auspicious Arts Projects**

Auspicious Arts Projects Inc. is a not-for-profit organisation that provides artists with a secure and accessible management framework to assist them with creative developments and producing new work. Working with Auspicious means that artists have all the benefits and financial protection of working with a larger organisation, whilst remaining independent and in creative control. With an open door policy and over 25 years of industry experience, they have worked with projects across the complete independent arts spectrum.

### **agency**

agency celebrates and promotes Indigenous art, culture and people on a local, national and international scale through the initiation and facilitation of ethical and sound investments into Indigenous-led projects and partnerships.

### **Danielle Brustman Studio**

(Bank of Melbourne Resident)  
The residency program is a partnership between Collingwood Yards and the Bank of Melbourne.

### **Centre for Projection Art**

The Centre for Projection Art develops the medium and practice of projection art, providing support and mentoring for artists, along with consultancy services. The Centre is behind the Gertrude

Street Projection Festival—Australia's longest running festival of its type, with a reputation for discovering new artists and places, exploring ideas and bringing people together by night to experience playful, thoughtful and inspiring new media work.

### **Bookshop by Uro**

Founded in 2009, Uro Publications is a vendor and publisher of architecture and design books, focusing on Australian titles. In a world awash in ephemeral media, Uro believes the unique rigours of book publishing remains a critical means of refining, testing, expressing and disseminating ideas.

### **Tantri Mustika Ceramics**

Tantri Mustika is a Melbourne-based ceramicist who makes a range of light-hearted and colourful hand-built ceramics. Her current collection of work incorporates a modern spin on traditional terrazzo tiling, applying it to bespoke functional forms making terrazzo adaptable to everyday life.

### **Licorice Pie**

Licorice Pie is a records store with a focus on second-hand vinyls from all corners of the globe. From the avant-garde through to Zydeco, most genres reside within the racks and shelves. Established

in the South Eastern suburbs of Melbourne in 2002, and now within the walls of the Collingwood Yards, Licorice Pie has become a magnet for collectors, music producers and fans alike searching for that perfect beat.

### **Hope St Radio**

After three years of broadcasting from the city's favourite bars, restaurants and zoos, Hope St Radio is laying roots and setting up (permanent) shop in Collingwood Yards. Melbourne's finest artists, musicians and tastemakers will be live broadcasting behind the bar, soundtracking your breakfast, lunch, post work drinks dinner.

### **The Social Studio school and production**

The Social Studio is a not-for-profit social enterprise working with refugee and new migrant communities. A fashion school, ethical manufacturing studio and socially-conscious retailer, The Social Studio uses fashion and the creative industries to provide education and work pathways for their participants

### **The Social Studio shop**

A new bricks-and-mortar store celebrating the culture of Bla(c)k, Indigenous, people of colour (BIPOC), and culturally and linguistically diverse creatives (CALD). The store houses The Social Studio's in-house label, which is created from upcycled materials salvaged

from landfill, as well as items from REMUSE, Badaam, North, Gammin Threads, and Bananalands.

### **Stay Soft Studio**

A collaborative community arts and events space, Stay Soft Studio is home to a multi-disciplinary group of creatives who work flexibly in and for the space. These creatives include individuals from XXFLos, Confetti Studio, Colour Club, Terrain, Bandcamp and Monde, as well as solo artists Mikaela Stafford, Natalie Jurrjens, Ansam Farag, Gita Zimmerman, Athina Wilson, Lauren McCurry, Sam 'Sprinkles' Donaldson and Henry King.

### **Arts Project Australia**

Arts Project Australia is a creative social enterprise that supports artists with intellectual disabilities, promotes their work and advocates for their inclusion in contemporary art practice. Arts Project has aimed high since 1974 and has since been an award-winning leader in the arts and disability sectors.

### **West Space**

West Space was founded by artists in 1993. Almost three decades on, West Space operate as a contemporary art gallery, a commissioning organisation, and as a space for critical reflection and curatorial vision. Through on-site exhibitions and off-site programs, the organisation builds local and global communities around contemporary art.



**Audiences at West Space exhibition 13 YEARS**  
curated by Samira Farah, by Adella Muorwel

## Studio artists 2020/21

### **this mob**

this mob is a blak arts collective, creating spaces and producing projects that bring emerging First Nations artists together; including running workshops, curating exhibitions, hosting events, discussions and more. this mob provides opportunities for collaborating, cross-pollination, cultural support, and mentoring, so that young artists can freely create. In 2020/21 the artists working from the this mob studio were: Maddee Clark, Maya Hodge, Jenna Lee, Kalyani Mumtaz, Arkie Barton, Moorina Bonini and Kate ten Buuren.

### **Yarra's Room to Create Studio**

The Room to Create (RTC) Studios at Collingwood Yards is a Yarra City Council initiative in partnership with the Lord Mayor's Charitable Foundation, which provides subsidised studio spaces for artists in the community. The RTC program was set up by Yarra City Council as a direct response to the constant challenge of securing affordable spaces to work and live for creative

people, typical of gentrifying cities across the world. The RTC Studios at Collingwood Yards is one way the program is working to support artists and creative organisations across our community. The six inaugural RTC artists are **Scotty So, Hayley Van Ree, Josephine Mead, Ayman Kaake, Michelle Mantsio** and **Guy Grabowsky**.

### **Typecast and Birrarangga Film Festival**

A collaborative film, television and events production house. Typecast produces Birrarangga Film Festival, a biannual Festival celebrating Indigenous films from across the globe made by Indigenous people and facilitates Blak Masterclasses in film and television for Indigenous creatives.

### **APHIDS**

APHIDS is a 25-year-old artist-led experimental art organisation. Collaborative and future-focused, APHIDS is led by Co-Directors Eugenia Lim,

Lara Thoms and Mish Grigor. The work of APHIDS is feminist, intersectional, angry and funny; bringing artists into meaningful exchange with audiences through performance, critical dialogues and unpredictable encounters in the public realm. APHIDS' projects promote open, accessible yet complex and rigorous encounters between artists and the public.

### **Susan Reddrop**

Susan is a sculptor and installation artist who works with a range of materials and has a strong background in community arts based practise. She exhibits regularly, teaches, collaborates and generate new opportunities to engage and inspire others in creative projects.

### **Creatives of Colour**

Creatives of Colour is a shared space and online platform for creative people of colour, by creative people of colour, based on Kulin Country (Melbourne).

Creatives of Colour's vision is for supportive, well-resourced, joyous and thriving creative communities of colour. Creatives of Colour prioritises First Nations, Black-identifying people and people of colour in the work that they do.

#### **Polly Stanton and Byron Dean**

Byron Dean and Polly Stanton are artists and collaborators. Byron is a sound artist who works across the areas of acousmatic composition, performance and site-specific sound art. Polly is a moving image artist and sound practitioner. Her work primarily investigates the relations between environment, human actions, and land use.

#### **Louise Marson**

As an emerging artist living in the City of Yarra with disability from an acquired brain injury and mental illness, Louise's art practice is both her voice and her mindfulness. Louise typically works with natural recycled stone such as marble, travertine, slate and limestone. The individual marble tesserae resonate a powerful voice of mental health and wellness. The stone is cut and faceted to show the unexpected.

#### **Andy Butler**

Andy Butler is an artist, writer and curator. His practice is an ongoing study into how dynamics of political and economic power shape art and culture. His writings on art and

politics has been published widely, including in The Saturday Paper, The Monthly Art+Australia, Overland, Runway and more. Andy is the exhibitions curator at West Space, and a participant in Arts House's 2021 Makeshift Publics program.

#### **Archer Mag**

Archer Magazine is an award-winning print publication about sexuality, gender and identity.

#### **Ego**

Ego is a creative director and digital artist working across video, augmented and virtual reality, interactive projection, print, and audio-visual performance.

#### **Sean Morris**

Sean Morris is an artist who currently splits his time between personal painting and print projects, murals, and freelance illustration work for various clients.

#### **First Nations Residency, currently tenanted by Uncle Jack Charles**

Uncle Jack Charles is an actor, musician, potter and gifted performer. A member of the Stolen Generation, Uncle Jack is acknowledged as the grandfather of Aboriginal theatre in Australia having co-founded the first Aboriginal theatre company Nindethana in 1972.

Uncle Jack was awarded the prestigious Tudawali Award at the Message Sticks Festival in 2009, honouring his lifetime contribution to Indigenous media. He also received a Green Room Lifetime Achievement Award in 2014 and a Red Ochre Lifetime Achievement Award by the Australia Council for the Arts in 2019. Uncle Jack was also named Victorian Senior Australian of the Year for 2016.

#### **Bianca Chang**

Bianca Chang is a designer and artist working predominantly with paper to create sculptures that seem simultaneously fragile and resolutely concrete. Through material and spatial interplay, her works examine the dualities intrinsic to the human experience.

#### **Mikayla Winslow**

Mikayla Winslow is a graphic designer with an ongoing interest in built and natural environments. Through exploration of how we live and connect with the world, she creates unity in these often-inharmonious landscapes.

#### **Good Sport Magazine**

A magazine out of left-field. The vision to connect and inspire has long been at the heart of the magazine. Good Sport was created to re-think what a sports magazine could be with an uncompromising pursuit of

quality, integrity, and originality. The interests and influences that inspire their magazine sit under a large, inclusive, cross-generational umbrella.

#### **Threadwork**

Working on the project Shroud of Remembrance, which explores issues around the safety of women in public spaces. Threadwork's projects often incorporate experiments with other materials and sewing, for example paper pieces, knitting, and other (non-toxic, low noise) sculptural practices.

#### **Pamela Kleemann-Passi**

Pamela Kleemann-Passi is a multi-faceted visual artist working on themes of identity, bodily rituals, and illness through photography, textiles and sculpture. Her current work features the strays shed from the body - human and animal hair. Her interest lies in exploring the emotional and physical sensations and extremes that evoke simultaneous oppositional responses.

#### **Carolyn Lewens**

Carolyn Lewens' work offers sites of interpretation, a creative play with ideas of science through the poetry of art. She investigates properties and metaphors of light in ecological and cosmic-themed works. Light permeates her photograms



leaving traces, potent variants of the sensate and the coded, the natural and the unnatural.

### **Studio 15**

The residents of Studio 15's art practices engage with ideas of contemporary excess. Chung is an LGBTQI painter and will be working on a solo exhibition for Bowerbank Ninow, Auckland; Felstead, a mid-career artist returning from undertaking the Samstag Award at RCA, London will be collaborating with Daniella Ruffino on an exhibition funded by City of Melbourne at Meat Market. Ruffino works with sustainable sculptural materials. Madeleine Lesjak-Atton works predominantly in drawing and focuses on intersections between geometry and the personal. She is working on an upcoming exhibition for Dominik Mersch Gallery.

### **PractiseStudioPractise**

PSP is a creative office with a healthy handle on full-flavour art direction, creative content and event design. PSP creates content for institutions or brands, saddling up resourcefully and communicating potently. Each project for PSP is about starting anew. Mustering varied co-conspirators for each project, allowing the office to edge into new fields, materials and subcultures.

### **Long Prawn**

Long Prawn is a platform for spaghetti gazing, events, food research and publishing. The focus here is to create content and small events which pushes back against a homogenised discourse on food. It favours the long view of food which avoids trends and hierarchies. A cross-cultural boil which hopes to preserve older knowledge about food and bring it to the surface again.

### **Collingwood Neighbourhood House x Play On**

The Collingwood Neighbourhood House (CNH) is a community organisation based on the Collingwood public housing estate. CNH delivers a range of programs and regularly teams up with local artists from the estate to produce arts and community projects like hip-hop nights, mural painting, theatre, video and dance projects.

Play On is a performing arts company that presents classical, contemporary and electronic music. Its primary performance space is the Collingwood Underground Car Park on the Collingwood Estate.

## **2020/21 Bank of Melbourne Resident**

The inaugural Bank of Melbourne resident, Danielle Brustman concluded her term at Collingwood Yards by participating in the selection and announcement of the 2021 resident, multidisciplinary artist Kate Beynon.

Danielle's residency was marked by high profile accomplishments as her work featured in significant exhibitions including the NGV Triennial, Melbourne Design Week and across print, online and social media.

## Partners

The success of Collingwood Yards in 2020/21 is a reflection of the strength of our relationships within the arts, philanthropic, corporate and government sectors.

As our immediate circle of tenants, studio artists and partners grow, our relationships have multiplied.

As we reached the completion of the redevelopment, the generosity of our builders, the McCorkell Brown Group was recognised with a Key Founding Partner designation. This designation was also extended to Arnold Bloch Leibler, our longstanding pro bono legal advisers. Jeff Provan, who offered years of expert advice and

support throughout the construction process was formally recognised as a Community Champion.

Our philanthropic partners continued to support our work and our tenants by way of regular meetings, introductions and opportunities. Many of our partners were able to attend our opening events, to witness the transformative power of their gifts.



Audiences at Colour Open Air, by Craig Bailey

Our Key Government Partner, Creative Victoria, has been a supportive pillar throughout a challenging year. We are grateful for sector expertise and forums and additional funding for Covid-19 infrastructure responses.

The strong relationship between the City of Yarra and Collingwood Yards has been demonstrated by our collaborative work in the Collingwood Connections program, funded by a VicHealth Everyday Creativity Partnerships grant. This two year project draws on the network, expertise and talent of the City of Yarra's community arts team.

The support of the Bank of Melbourne has been appreciated by the Collingwood Yards community with particular gratitude during the challenges of Covid-19. Collingwood Yards worked with the Bank of Melbourne to create a mural for the opening events, and capitalise on signage, online advertising and logo opportunities throughout the celebrations.

The Bank of Melbourne 2021 Residency attracted more than 140 high calibre applications from a diverse range of disciplines. The successful applicant, Kate Beynon, will join the tenant community at the beginning of July 2021.

## Organisation

As work on the precinct reached completion the small team set up to steer the project from inception to opening underwent several changes. Tegan Jones, CAP Project Manager, wound up her contract role in February 2021. Marcus Westbury OAM, Collingwood Yard's Founding CEO, left in early March 2021.

Long-serving General Manager Jacquelin Low moved on following a much appreciated turn as Interim Director in April and May 2021 which culminated in the appointment of Sophie Travers as Director.

The executive leadership of Marcus Westbury OAM and Jacquelin Low spanned five years and included

critical milestones in fundraising, planning, development, tenant selection, relationship building, policy and governance.

Founding Chair and Partner Daniel Besen concluded his term as Chair of the Board in April 2021, signalling the beginning of a recruitment process. Interim Chair and Treasurer Stephen Carpenter assumed the role.



Board members, staff and supporters at opening night, by Natalie Jurrjens

Our small team worked through lockdowns to retain a presence on-site, assuring permitted workers of a well maintained, safe, and compliant facility.

Continual improvement across events, operations, digital asset management, tenant and communications systems have continued to streamline operations. A Business Victoria grant in late 2021 allowed Collingwood Yards to embark on an ambitious redesign of our tenant portal and public facing website.

Media and marketing campaigns resulted in coverage in online and print publications including

the Australian Financial Review, M Magazine, The Age, the Herald Sun, Broadsheet, Time Out, Art Guide Australia and ArtsHub. Social media and digital communications amassed a total online following of 30,000 followers.

Collingwood Yards worked with the talented creatives of Guilty Content and Thought Police to create a suite of documentary shorts, profiling artists and local community figures, which will augment our online content strategy. Work undertaken with Open House Melbourne and Phoria resulted in a virtual mapping of the site, allowing remote visitation and enhanced tenant communications.



People

## First Peoples Reference Group

### **Uncle Jack Charles**

Uncle Jack Charles is an actor, musician, potter and gifted performer. A member of the Stolen Generation, Uncle Jack is acknowledged as the grandfather of Aboriginal theatre in Australia having co-founded the first Aboriginal theatre company Nindethana in 1972. Uncle Jack was awarded the prestigious Tudawali Award at the Message Sticks Festival in 2009, honouring his lifetime contribution to Indigenous media. He also received a Green Room Lifetime Achievement Award in 2014 and a Red Ochre Lifetime Achievement Award by the Australia Council for the Arts in 2019. Jack was named Victorian Senior Australian of the Year for 2016.

### **Aunty Vivian Marlo**

Aunty Vivian is a Gooniyandi woman, community leader from the Collingwood Housing Estate and broadcaster at 3CR Community Radio.

### **Eugenia Flynn**

Eugenia Flynn is a writer, arts worker and community organiser. Eugenia is a Tiwi, Larrakia, Chinese and Muslim woman, who works within her communities through art, literature and community engaged praxis. Eugenia is on the Board of Collingwood Yards.

### **Jarra Steel**

Jarra Steel is a multi-disciplinary artist known for her powerful poster art, large scale public installations, Digital/Augmented Reality Art, RAP artwork and commemorative signage. Jarra is of Boon Wurrung, Wemba Wemba, English and Scottish descent. She is First Peoples Arts Officer at the City of Port Phillip and has recently completed her Master of Arts (Art in Public Space) at RMIT. Jarra is a passionate advocate/consultant for Self-Representation of Victorian First Peoples Art and Culture and making sure it is kept alive and thriving.

### **Kimberley Moulton**

Kimberley Moulton is a Yorta-Yorta woman and Senior Curator of South Eastern Aboriginal Collection at Melbourne Museums Victoria and Artistic Associate for RISING Festival Melbourne. Her curatorial and writing practice focuses on contemporary First Peoples art, museology and decolonial methodologies within Australia and internationally.

### **Lauren Sheree**

Lauren Sheree is a proud Wakka Wakka person who has been living on Kulin land pursuing a career in the arts since 2016. Moving from the out-skirts of so-called Brisbane, Lauren is a cross-disciplinary artist who uses theatre, music and visual art to tell their story – founding their own art company, Love Like Wine. Lauren is the Associate Producer: Social Impact at ILBIJERRI Theatre Company.

**Meegan Jia-Good**

Meegan Jia-Good is a Badulaig, Meriam, Yidinji woman from Far North Queensland. She is the Marketing and Admin Coordinator at Ilbjerri Theatre Company.

**Stacie Piper**

Stacie Piper is of Wurundjeri, Dja Dja Wurrung and Ngurai Illum Wurrung descent, the current Victorian NAIDOC Chairperson, a Djirri Djirri Dancer / Educator and currently holds the position of Yalingwa Curator at TarraWarra Museum of Art, as part of a Creative Victoria initiative. In 2019 Stacie was selected as a Wesfarmers and National Gallery Of Australia Leadership Program participant, and an active participant in the DAAFF Curators Symposium. Her projects include the exhibition Ganbu Yalingbu, Ngulu- Bulok 'One Day, Many Voices', which commemorated the 1967 Referendum.

**Tony Briggs**

Tony Briggs is a Yorta Yorta/ Wurundjeri (Woi Wurrung) First Nations film practitioner (Actor, Writer, Director and Producer) based in Melbourne. The creator and writer of feature film 'The Sapphires' which premiered at the Cannes Film Festival 2012. He received two AWGIE awards and it also won 11 of 12 categories at AACTA 2013.

He previously wrote 'The Sapphires' Play, which had sell-out seasons at the MTC and Belvoir, winning two Helpmann Awards. Tony is co-originator, executive producer and writer of the eight part TV series 'The Warriors' (2016). Other writing credits include 'My Place' S2 E13 (2010) and The Sapphires Animation Series (2015).



N'arweet Carolyn Briggs AM and Stacie Piper with a friend at Welcome to Country, by Tim Hillier

## Board

### **Stephen Carpenter, Acting Chair, Treasurer**

Stephen Carpenter is a partner of KPMG Australia with 25 years consulting experience in Australian and international corporate tax, and is a senior partner in the National Tax Deals Tax practice of KPMG.

Stephen was formerly a board member, and chair of the audit committee, of the Melbourne Recital Centre and was previously foundation director of the Museum of Australian Democracy at Eureka and chair of the School Council at Port Phillip Specialist School.

Stephen is a graduate of the University of Melbourne in commerce and law (with honours), a Chartered Tax Adviser, Chartered Accountant and Graduate of the Australian Institute of Company Directors. Stephen is also an occasional lecturer, and a longstanding mentor to students in the International Law Masters, in the Faculty of Law at the University of Melbourne.

In 2018, the Taxation Institute of Australia named Stephen its Chartered Tax Adviser of the Year.

### **Esther Anatolitis, Deputy Chair**

Esther Anatolitis is one of Australia's most influential advocates for the arts. Esther's consultancy Test Pattern focuses on major creative precinct developments across Australia, as well as arts policy, strategy and public value. Working across the media, architecture and the arts over two decades, Esther's leadership roles have spanned all artforms and include Express Media, the Emerging Writers Festival, SBS, Craft Victoria, SYN Media, Melbourne Fringe, Regional Arts Victoria and NAVA. Esther has served numerous board, policy, advisory and juror roles, including with ACMI, Elbow Room, the Melbourne Writers Festival, Musica Viva and State of Design, as well as with government at all levels. She was a member of the Victorian Government Creative Industries Strategy Expert Reference Group, is a former chair of the

Arts Industry Council of Victoria, and has developed or advised on cultural policy for governments across Australia. Esther is Honorary Associate Professor at the RMIT School of Art, and has a long association with RMIT Architecture + Urban Design as a critic, examiner and lecturer. As writer, critic and curator, Esther has worked on cross-disciplinary projects around the world, and is a former curator of Architecture+Philosophy and Digital Publics. Her work is collected at [estheranatolitis.net](http://estheranatolitis.net)

### **Daniel Besen, Founding Chair**

Across a 30+ year professional career, Daniel has worked as a lawyer, retail executive, fashion entrepreneur and active investment partner in creative businesses. In 2000 Daniel founded BESEN, to support creative entrepreneurs and manage a property development portfolio with projects in Australia and the US; in particular pursuing key interests in urban renewal and the adaptive re-use of heritage sites. Daniel is also a philanthropist and

fervent advocate for the arts; with a lifelong passion for contemporary Australian art and design.

Daniel is currently a Trustee of The Daniel Besen Foundation, the Besen Family Foundation and a Director of TarraWarra Museum of Art. He has also held the positions of Director of the Jewish Museum of Australia, the Melbourne International Arts Festival and Heide Art Gallery, and for six years was the Chair of Chunky Move, Victoria's innovative contemporary dance company.

#### **Charlotte Day**

Charlotte Day is the director of Monash University Museum of Art | MUMA, one of Australia's leading contemporary art institutions. Previously Charlotte was an associate curator at the Australian Centre for Contemporary Art (ACCA) working on major exhibitions by international and local artists. Over a career spanning 25 years, Charlotte has held a number of curatorial and directorial roles in public galleries including at the Centre for Contemporary Photography and 200 Gertrude Street. Charlotte has also worked in a freelance capacity across a broad range of public and private contexts, from advising on acquisitions of works for public and private collections, including the Michael Buxton Collection, to curating high profile public exhibitions including

Australia's Pavilions for the 2005 and 2007 Venice Biennales, the Tarrawarra Biennial in 2009, and co-curating the Adelaide Biennial of Australian Art in 2010. She has expertise in commissioning (including public art) and is passionate about art-led education.

#### **Eugenia Flynn**

Eugenia Flynn is a writer, arts worker and community organiser. She identifies as Aboriginal, Chinese and Muslim, working within her multiple communities to create change through literature, art, politics and community engagement.

With extensive experience in community engaged arts practice, Eugenia has worked with Kurruru Youth Performing Arts, the Wilin Centre for Indigenous Arts and Cultural Development and The Social Studio. Most recently, Eugenia has worked with Blak Dot Gallery, Eleven Collective, ACMI, Ilbijerri Theatre Company, Peril Magazine and Ebony Aboriginal and Torres Strait Islander Institute.

Eugenia's thoughts on the politics of race, gender and culture have been published widely. Her essays, articles and short stories have been published in Peril magazine, The Lifted Brow, fine print magazine, The Design Files, Art+Australia, The Saturday Paper, IndigenousX, NITV, and the

recent anthology #MeToo: Stories From the Australian Movement.

#### **Izzy Roberts-Orr**

Izzy Roberts-Orr is a poet, writer, broadcaster and arts worker raised on Arrernte Country (Alice Springs) and Wurundjeri Country (Footscray) currently completing a book of elegiac poetry, Raw Salt. Izzy works in Maribyrnong with local artists, is a Co-Director of Broadwave podcasting network, and advocates for artists on the Collingwood Yards Board and Moreland Arts Advisory Committee. Izzy is a 2020-2021 recipient of the Australia Council Marten Bequest Scholarship for Poetry.

#### **James Tutton**

James Tutton works across a portfolio of complementary executive and non-executive positions in the property, mental health, arts, finance and business spheres. He is a Director of Neometro - Melbourne's preeminent design and socially focused development group.

In 2012, James and fellow entrepreneur Jane Martino founded not-for-profit Smiling Mind, now Australia's largest digital wellbeing and mental health program. James is Executive Deputy Chair at Household Capital, a fin-tech venture that provides

responsible long-term access to home equity to meet the needs of an ageing population. He has an entrepreneurial background, having established Moonlight Cinema in Melbourne in 1996.

James has a Bachelor of Arts (Philosophy) and co-wrote the highly successful Smiling Mind mindfulness book in 2016 for Hardie Grant Publishers.

#### **Ross Paterson, Secretary**

Ross Paterson is a partner of commercial law firm, Arnold Bloch Leibler. He practices in commercial and corporate law, with a particular focus on providing strategic advice to high net worth individuals and family groups on a range of legal and commercial matters including succession structuring and planning, acquisition and divestment of businesses, establishment of family agreements and resolution of family disputes.

Ross has been recognised in various legal directories, including Chambers Asia Pacific for Private Wealth Law, Best Lawyers International, The Legal 500 Asia Pacific, and Legal Media Group's Expert Guide to the World's Leading Trust and Estates Practitioners.



## Staff

### **Sophie Travers, Director (From May 2021)**

Sophie is a strategic leader with diverse experience in international contexts. An effective communicator in several languages Sophie was rigorously trained in business skills from an early career in brand marketing. Experienced in corporate, government, arts and creative industry settings, Sophie has undertaken challenging positions in London, Brussels, Sydney, Melbourne and Berlin.

Prior to her appointment as Director at Collingwood Yards in May 2021 Sophie held the roles of General Manager, Creative Programs at City of Melbourne, where she led strategic planning across arts venues Arts House, Artplay and Signal, and a hands-on leadership role of a large team and busy venue at Arts House. As acting Strategy Lead for the Creative City Branch she also supported work in creative infrastructure planning, public art and grant-making.

### **Ed Service, Tenant and Community Manager**

Ed is a festival organiser, urbanist and artist who has devoted his career to marrying these passions. He has over a decade of experience as an event planner and musical curator and is the Event Director of Collingwood's annual Peel Street Festival. With a Masters of Urban Planning from RMIT, Ed has brought these skills into community management, placemaking and urban planning with a focus on supporting arts infrastructure and community spaces.

Ed has a deep interest in participatory, democratic city making and a strong belief in the community and place-making function of music and the arts. Ed also produces and performs with his chart-topping electronic act SHOUSE.

### **Julia Gregg, Partnership and Communications Manager**

Julia is an experienced communications strategist and

marketer with more than a decade's experience across publishing, government agencies, arts organisations, social enterprises in the fashion and arts spaces and creative studios. Julia has a depth of experience in digital and social media alongside editorial and media expertise.

She has worked for state-wide arts festivals and arts organisations in NSW and with federal arts agencies in Melbourne and presented at conferences and summits for The Australia Council, Culture Business and Mumbrella360. Julia also teaches communications and content strategy and acts as an industry mentor for tertiary institutions as well as consulting to independent organisations in the arts, publishing and film industries.

### **Kim O'Connell, Operations Manager**

Kim O'Connell, Operations Manager Since completing his degree in Film and TV at RMIT in the mid 90s, Kim has amassed a back catalogue of credits in documentary, video

design, and laser spectacle. The technical interest in this work lead to operations and production management roles for peak cultural organisations, major festivals, international and national touring theatre, film & TV, and visual arts.

Returning to his home state in 2015 after several years in Tasmania with Ten Days on the Island and Dark Mofo, Kim has since held roles as the Events Operations Manager, NGV, Operations Director, Melbourne Art Fair, TV and radio production manager, Melbourne International Comedy Festival, and production manager at Melbourne International Arts Festival, and Sydney Festival.

**Jensen Tjhung, Site Coordinator**  
Jensen studied Fine Art at the VCA (Painting) and has since exhibited at Melbourne Festival, Next Wave Festival, Mona Foma, Gertrude Contemporary and Margaret Lawrence Gallery among others. He has fulfilled mentorship programs at VCA Secondary School and Newington College, Sydney and is a Gertrude Contemporary studio alumni. Jensen has over 15 years experience in the construction industry ranging from large scale commercial installation to custom design and builds.

Alongside his role at CAP, Jensen runs a furniture and fit-out business which has recently completed

works at Common Rooms at Trades Hall, The Carringbush Hotel, Bar Idda and Crazy Arms. Since adding considerable bulk to his frame, Jensen has locked-down his role on the wing for his local football club, proving he is more than a “wet weather specialist”.

**Rob Mackay-Clift, Leading Site Hand**

Rob is an experienced all-rounder who has developed his skills across a wide range of creative industries. A background in community theatre in his youth inspired him to move behind the scenes, transitioning to building sets and props for internationally touring shows including Mrs Browns Boys and Bluey Live. Rob held a variety of theatre-adjacent roles, including AV Tech/Mech, loader and rigger.

During his years at Justimagine Productions, Rob played a key role in the creative development of projects and design for largescale events, including The Logies, The Australian Open, and the Birdcage at the annual Spring Carnival. He worked on everything from short films to high-end corporate events for brands including IBM, Tag Heuer and Chanel.

Rob also spent a decade immersed in bars, managing venues in the inner-north dedicated to supporting live music and fostering local community.

**Robyn Ho, Mural Project Manager**

Robyn Ho is the co-founder of c/o Studios and is an interdisciplinary conservator and interior designer with experience in paintings conservation, architecture, teaching and research. She holds a Bachelor of Design (Interior Design), RMIT University and a Master of Cultural Materials Conservation, University of Melbourne.

**Marcus Westbury OAM, CEO (until March 2021)**

Marcus was appointed as the inaugural CEO of Contemporary Arts Precincts Ltd in early 2016. Prior to coming to CAP Marcus was the founder of the multi-award winning Renew Newcastle and Renew Australia projects that have helped launch more than 200 creative and community projects and reopened more than a hundred vacant properties across Australia.

Marcus's background is as an urbanist, writer, media maker and festival director and the founder and manager of multiple arts events, community projects and social enterprises. He is the author of the Australian record breaking crowd-funded book *Creating Cities* (Niche Press, 2015) and was the writer and presenter of the ABC TV series *Bespoke* and *Not Quite Art*. Marcus had advised government and businesses in Australia and overseas

and writes and speaks internationally about creativity, culture and place.

**Jacquelin Low, General Manager (until March 2021, Interim Director until May 2021)**

Jacquelin studied Communications at Murdoch University before graduating from the WA Academy of Performing Arts (Acting). Jacquelin has held a number of management roles across the arts sector. Prior to commencing with CAP in 2016, she was the General Manager of Writers Victoria, a medium-sized literary organisation housed within the Wheeler Centre.

With extensive financial management experience, Jacquelin is an experienced bookkeeper and consults for arts organisations, specialising in budgeting and financial reporting for not-for-profits.

**Tegan Jones, CAP Project Manager (until February 2021)**

Tegan Jones is a project manager, actor and producer who has worked across the urban development industry, both within state government and private industry as well as the independent arts industry for a decade. Tegan obtained bachelor and master degrees in urban planning and development from The University of Melbourne. Tegan is co-founder and Company Manager of Ignite Productions.



Courtyard, by Tom Ross

## Financial Reports

The following reports are extracts from the audited accounts.

The full version is available upon request.

| STATEMENT OF PROFIT OR LOSS AND<br>OTHER COMPREHENSIVE INCOME FOR<br>THE YEAR ENDED 30 JUNE 2021 | 2020             | 2021             |
|--|------------------|------------------|
|  | \$               | \$               |
| Revenue  | 8,925,847        | 1,229,121        |
| Less Expenses  |                  |                  |
| Tenant Integrated Works  | 313,204          | 0                |
| Employment Benefit Expense   | 529,372          | 512,899          |
| Fundraising  | 64,133           | 350              |
| Governance   | 7,027            | 4,000            |
| Marketing and PR   | 13,729           | 24,987           |
| Office Management  | 95,902           | 139,271          |
| Maintenance and Utilities  | 161,599          | 251,914          |
| Tenants and Community  | 2,316            | 26,279           |
| Authorities and Contractors  | 29,685           | 8,422            |
| Tenant and community   | 26,279           | 19,085           |
| Keith Haring Mural   | 109,193          | 109,404          |
| Collingwood Connection costs   | 0                | 38,500           |
| Launch   | 0                | 101,772          |
| <b>Total expenses</b>  | <b>598,756</b>   | <b>1,350,124</b> |
| <b>Surplus (Deficit) attributable to<br/>members of the entity</b>                               | <b>7,575,721</b> | <b>18,516</b>    |
| <b>Other Comprehensive Income</b>  | <b>0</b>         | <b>0</b>         |
| <b>TOTAL COMPREHENSIVE INCOME<br/>FOR THE YEAR ATTRIBUTABLE TO<br/>MEMBERS OF THE ENTITY</b>     | <b>7,575,721</b> | <b>18,516</b>    |

| STATEMENT OF FINANCIAL POSITION<br>AS AT 30 JUNE 2021 | 2020              | 2021              |
|---|-------------------|-------------------|
|   | \$                | \$                |
| <b>Current Assets</b>                                 |                   |                   |
| Cash and Cash Equivalents                             | 1,299,290         | 721,327           |
| Trade Receivables and Other Receivables               | 128,653           | 20,792            |
| Other Current Assets                                  | 42,655            | 61,849            |
| <b>Total Current Assets</b>                           | <b>1,470,598</b>  | <b>803,968</b>    |
| <b>Non- Current Assets</b>                            |                   |                   |
| Property, Plant and Equipment                         | 25,658,808        | 25,825,660        |
| <b>Total Non-Current Assets</b>                       | <b>25,658,808</b> | <b>25,825,660</b> |
| <b>Total Assets</b>                                   | <b>27,129,406</b> | <b>26,629,628</b> |
| <b>Current Liabilities</b>                            |                   |                   |
| Trade Payables and Other Payables                     | 403,081           | 111,618           |
| Short-term Employee Provisions                        | 39,525            | 21,877            |
| Operational Funding C/fwd                             | 0                 | 25,000            |
| Funding Received in Advance                           | 0                 | 86,630            |
| Unspent Grants/Contract Liabilities                   | 311,426           | 124,554           |
| Donations – Emergency Relief (Covid-19)               | 150,000           | 0                 |
| Provision for Disability Access Improvements          | 26,819            | 19,910            |
| <b>Total Current Liabilities</b>                      | <b>930,851</b>    | <b>389,589</b>    |
| <b>Non-Current Liabilities</b>                        |                   |                   |
| Long-term Employee Provisions                         | 2,130             | 14,664            |
| <b>Financial Liabilities</b>                          |                   |                   |
| Rental Deposits                                       | 94,706            | 105,140           |
| Bank Loan – secured interest free                     | 3,000,000         | 3,000,000         |
| <b>Total Non-Current Liabilities</b>                  | <b>3,096,836</b>  | <b>3,119,864</b>  |
| <b>Total Liabilities</b>                              | <b>4,027,687</b>  | <b>3,509,393</b>  |
| <b>Net Assets</b>                                     | <b>23,101,719</b> | <b>23,120,235</b> |
| <b>Equity</b>   |                   |                   |
| Retained Earnings                                     | 12,836,719        | 12,835,235        |
| Operational Reserve                                   | 225,000           | 225,000           |
| Sinking Fund Reserve                                  | 40,000            | 60,000            |
| Building Fund Reserve                                 | 10,000,000        | 10,000,000        |
| <b>TOTAL EQUITY</b>                                   | <b>23,101,719</b> | <b>23,120,235</b> |

| STATEMENT OF CASH FLOWS FOR<br>THE YEAR ENDED 30 JUNE 2021      | 2020<br>\$          | 2021<br>\$       |
|---|---------------------|------------------|
| <b>Cash Flow from Operating Activities</b>                      |                     |                  |
| Receipts from Creative Victoria inc GST                         | 1,794,690           | 55,550           |
| Receipts from Grants inc GST                                    | 119,490             | 472,616          |
| Receipts from Philanthropics and Donations                      | 6,600,388           | 930              |
| Receipts from ATO Cashflow<br>Boost and Jobkeeper               | 57,782              | 193,868          |
| Receipts from Integrated Works<br>Contributions and Other       | 174,976             | 54,561           |
| Receipts from Rental and Other Sources inc GST                  | 150,491             | 543,534          |
| Interest Received   | 79,548              | 10,449           |
| <b>Total Receipts</b>   | <b>8,977,365</b>    | <b>1,331,508</b> |
| Payments to suppliers and staff inc GST                         | (7,252,511)         | (1,746,339)      |
| <b>Net Cash generated by (used<br/>in) Operating Activities</b> | <b>1,724,854</b>    | <b>(414,831)</b> |
| <b>Cash Flow from Investing Activities</b>                      |                     |                  |
| Payment for Acquired Assets                                     | (10,410,922)        | (173,566)        |
| <b>Net Cash generated by (used<br/>in) Investing Activities</b> | <b>(10,410,922)</b> | <b>(173,566)</b> |
| <b>Cash Flow from Financing Activities</b>                      |                     |                  |
| Rental Deposits received  | 94,706              | 10,434           |
| Loan Unsecured (Interest free) Advanced                         | 3,000,000           | 0                |
| <b>Net Cash generated by (used<br/>in) Financing Activities</b> | <b>3,094,706</b>    | <b>10,434</b>    |
| <b>Net increase/(decrease) in cash held</b>                     | <b>(5,591,362)</b>  | <b>(577,963)</b> |
| <b>Cash Balance at the Beginning of the Year</b>                | <b>6,890,652</b>    | <b>1,299,290</b> |
| <b>CASH BALANCE AT THE END OF THE YEAR</b>                      | <b>1,299,290</b>    | <b>721,327</b>   |



DJ at opening night, by Natalie Jurrjens

## Philanthropic partners

### Lead Founding Partner

Daniel Besen  
Myer Foundation  
Lord Mayor's Charitable  
Foundation through the  
Eldon & Anne Foote Trust

### Founding Partner

The Ian Potter Foundation  
Harold Mitchell Foundation  
Allan Myers AC QC  
Gandel Philanthropy  
Eva and Marc Besen  
Danielle Besen  
Victor Smorgon Charitable  
Foundation  
Arnold Bloch Leibler  
McCorkell Brown Group

### Key Partners

Neilson Foundation  
Lee & Josh Liberman  
Trawalla Foundation

### Corporate Founding Partner

Bank of Melbourne

### Key Government Partner

Creative Victoria

**Collingwood Connect** is delivered in partnership with the City of Yarra through a VicHealth Everyday Creativity Partnership Grants.

**The Keith Haring Mural Project** was funded through the Living Heritage Grants program.

### Supporters

Bowness Family Foundation, Michael and Silvia Kantor, Brenda Shanahan Charitable Foundation, Peter Wettenhall and Jo Horgan, Mr Guido Belgioro-Nettis AM and Mrs Michelle Belgioro-Nettis, Paul and Sharon Bassat, Roger Wood, Wood Marsh Architecture, Randal Marsh, Bruno Charlesworth and Victoria Hobday, David Lawn, Leonard Hamersfeld, Stephen Haines, Village Roadshow Limited, the Sun Foundation, Cindy Sargon and Michael Coade, Katrina Carstans.

### Community Champion

Jeff Provan

## Thank you

We sincerely appreciate the energy and talent demonstrated by the organisations and individuals that we work with. We thank the following people, organisations and businesses; Uncle Colin Hunter, N'arweet Carolyn Briggs AM, Kathryn Adams, Olivia Allen, Tahlia Azaria, Susan Bannigan, Michael Baxter, Paula Bertoli, Simone Bliss, Val Bogdanov, Colette Brennan, John Briggs, Craig Bailey, Tim Brooks, Luke Brown, Ben Bryn, Andy Butler, Jason Byrne, Andy Cameron, Luke Chamberlain, Siu Chan, Vincent Chan, Uncle Jack Charles, Zoe Chung, Jake Coombes, Laura Cochrane, Max Coffman, Laila Costa, Lauren Cruikshank, Andrew Cullimore, Ben Daly, Bryn Davies, Jack Davies, Katherine Dean, Jenny Dickens, Kristy Dickinson, Luke Dobbyn, Sammy Eltaha, Lucy Faegins, Mark Fairley, Tanya Fairley, Mike Finch, George Goodnow, Rhys Gorgol, Ashley Grey, Adrienne Hearn, Robyn Ho, Joachim Holland, Anna Huggins, Matt Hughes, Matthew Jenkins, Natalie Jurrjens, Ben Keck, Ben

Keenan, Lainie Kluska, Deb Kunda, Caroline Kyi, Monica Laskowski, Kate Larsen, Aiuyen Lee, Paul Lewis, Nathan Leitch, Ross Leo, Shane Leonard, Darcy Lindstrom, Michael Lutman, Sean McArdle, Howard McCorkell, Rafaella McDonald, Miriam McGarry, Leigh McKee, Kimberley Meagher, Richard Miglic, Penny Miles, Callum Morton, Louise Meuwissen, Alissa Nightingale, Emily O'Brien, Lung Ongs, Sebastien Pasche, Jordan Pert, Trish Pinto, James Richardson, Brian Robertson, Tom Ross, James Ruse, Leanne Seddon, Jim Seraphim, Joe Setaro, Leo Sexton, Aaron Sguazzato, Will Shank, Jason Sharp, Helen Shaw, Deanne Sheldon-Collins, Lochee Sinclair, Sarah Sproule, Lucy Stent, Karen Tait, Kathy Temin, Gabrielle de Vietri, Stephanie Watson, Ben Worth, Sam Wright, Jason Yeap, Brianna Youngson, TT. O and many more.

Additive Lighting, Arnold Bloch Leibler, Bank of Melbourne, Bastion Effect, Before Compliance, BESEN, Beyond the Box, CAPI, City of Yarra, Creative Victoria, Circus Oz,

Das Automat, Fieldwork, Guilty Content, Heritage Victoria, Hub Furniture, Marshall Day, McCorkell Constructions, Neighbourhood Justice Centre, NeoMetro, Neighbourhood Justice Centre, Norton Rose Fulbright, Optical Audio, PBS106.7, Plakkit, Philip Chun Building Surveyors, Plakkit, Red Fire Engineers, Reshape Development, Simone Bliss Landscape Architecture, Slattery, Stomping Ground Brewing Co, Structured Events, TarraWarra Estate, The Company You Keep, The Tote, ThoughtPolice, Tract, The Westpac Foundation and Zilla and Brook.

Finally, we thank the artists and creative organisations who have brought the space to life, and the community who has welcomed us so warmly.

**ACN 600 973 457**  
**ABN 51 600 973 457**

35 Johnston St  
Collingwood  
PO Box 6044 Collingwood  
North VIC 3066

**Image credits**

Cover by Stefan Postle  
Pages 1, 6-7, 8, 9, 11, 12, 14-15, 19, 35, 36-37, 55 by Natalie Jurrjens  
Pages 25-25 by Adella Muorwel, courtesy of West Space  
Page 33 by Craig Bailey  
Page 41 by Tim Hillier  
Page 50 by Tom Ross