

Contemporary Arts Precincts Ltd Annual report 2019/20



CAP acknowledges the traditional owners and sovereign custodians of the land on which Collingwood Yards is situated, the peoples of the Woiwurrung and Boonwurrung language groups. We extend our respects to their Ancestors and all First Peoples and Elders past, present, and future.

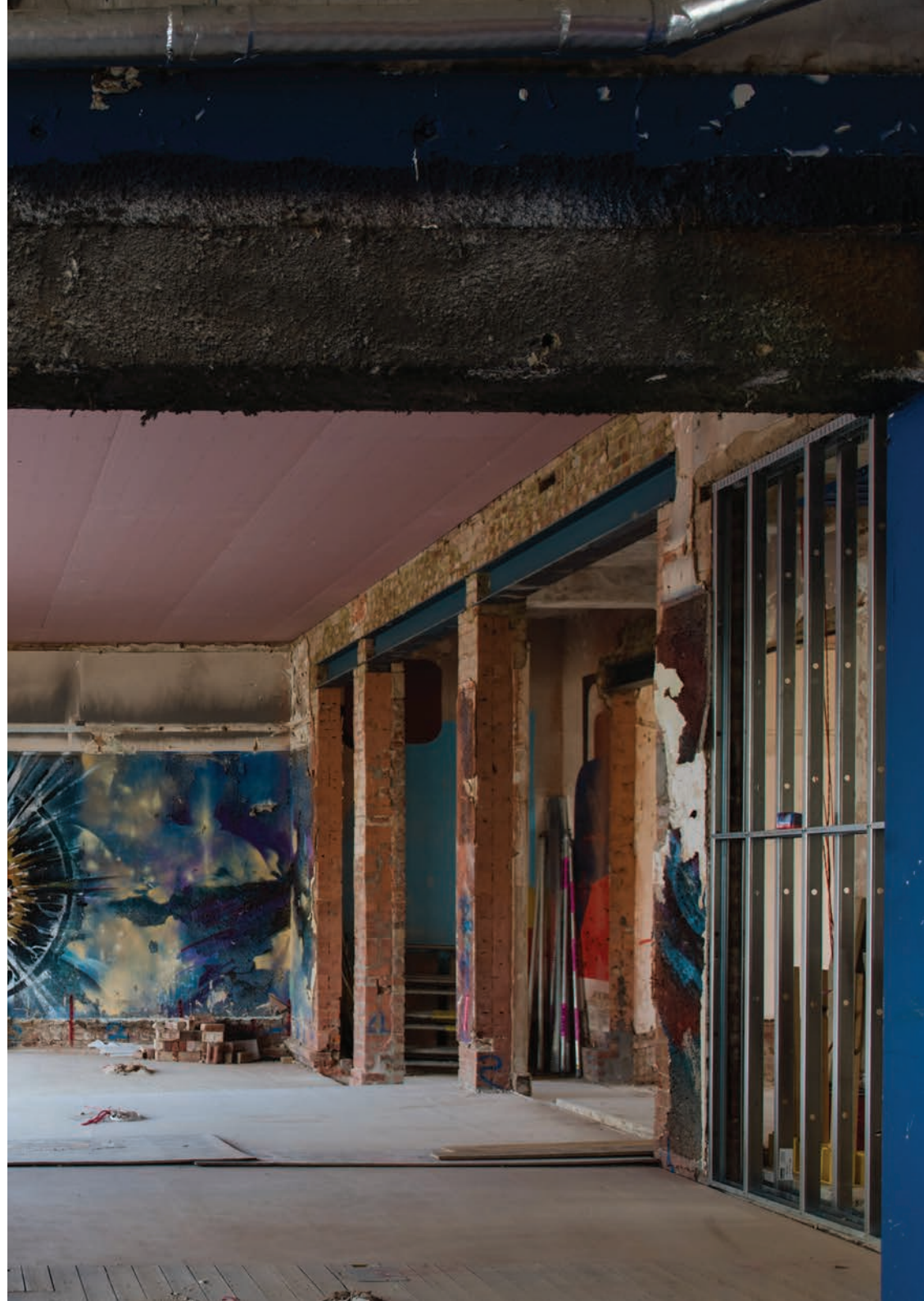
We celebrate that Collingwood has always been a place of great cultural significance to First Peoples, particularly artists and musicians, and acknowledge the vital role that these communities continue to play in the cultural life of Collingwood.

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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, newly named in February 2020.

Reports



Report from the Chair

Who will ever forget March 2020? At CAP, the site was buzzing with activity as our first tenants excitedly unpacked their boxes and the last of the construction work wound up. Collingwood Yards had just been unveiled as our new name for the precinct as we geared up to launch in May. Years of hard work were beginning to bear fruit.

Then, suddenly, everybody's world was turned upside down.

The pandemic arrived and the arts were hit brutally hard. We rallied of course – the famed resourcefulness of artists quickly coming to the fore, and greatly assisted by the timely intervention of The Victorian State Government, which cast a lifeline to our tenant community in the form of rent relief. The Ian Potter Foundation, Marc and Eva Besen and the Lord Mayor's Charitable Fund also made additional gifts, and each has our gratitude for their extra commitment.

Naturally, we are not going to let Covid-19 overshadow the momentous achievement which was bringing Collingwood Yards to fruition – the stunning transformation of a long

neglected site, three beautiful buildings graciously restored and custom-fit for all manner of creative purposes, plus an incredible line up of incoming tenants whose creative talents will set this site alight.

Our Founding Partners have provided guidance and support throughout, and this year have been joined by Arnold Bloch Leibler and the McCorkell Brown Group. My sincere thanks to all of our partners for their generosity, belief and encouragement, in 2020, and since this journey first began.

One of our core principles at Collingwood Yards is a commitment to putting First Peoples first, and thus the establishment of our First Peoples Reference Group (FPRG) this year rates a special mention. The FPRG leads work to ensure that Collingwood Yards is a place that honours, celebrates and promotes First Peoples contributions – in particular to the culturally significant lands of this neighbourhood. The Group is chaired by Eugenia Flynn – an impressive writer, arts worker and community organiser who joined the Board in November 2019.

Resilience and resourcefulness are baked into the very foundations of Collingwood Yards. In 2020, our diverse, highly-experienced

Board and indefatigable staff have demonstrated creativity, agility and grace under fire as they've responded to the various challenges of bringing Collingwood Yards into being. I'm also proud of the capacity our tenants have shown to support one another over recent months – offering an inspiring glimpse of their promise as a co-located group. Throughout this long year they have continued to create, develop, innovate and collaborate.

We now look to what will be different, and what will not. We will have a new role to play as a site of community healing and rejuvenation. Support for our creatives will be needed as never before, and outreach to Melbourne's wider creative communities will become an urgent priority as we face what will be a much altered local arts landscape.

What will be the same? People will always seek to congregate and commemorate. The need for ritual will never leave us, nor the desire to connect, create, play and celebrate our successes. As urbanist Jane Jacobs concludes, we will always need places where "the theatre of life can thrive". That's Collingwood Yards in a nutshell. Our doors will open as soon as it is safe to do so. I look forward to celebrating with you.

— Daniel Besen

Report from the CEO

I am still getting reminders from the other 2020. The one without the pandemic. Without the lockdown, the quarantine and all the challenges that have come with it. My diary still pops up notices for events with titles like “Opening Party”, “Gallery tour”, “Open Day” and “Community Welcome” that have been left untouched through months of hope and uncertainty.

They are a bittersweet reminder of just how close we are and a preview of the many good things yet to come.

On the eve of the lockdown the newly named Collingwood Yards was celebrating with our first group of tenants. We gathered excitedly with our studio artists. We welcomed the public, incredibly briefly, for the opening of the first exhibition at Bus Projects and were deep in planning for a more formal opening with our tenant community and our First Peoples Reference Group. There was a tangible sense of excitement, urgency and possibility that we are all excited to return to.

Through this year of challenges we have hardly been unique. We are far from the most impacted. But after 4 years of planning, fundraising, construction and community building there has been something uniquely deflating in travelling so far along a journey without being able to finish.

Our team has been inspiring and undaunted. We have been extremely fortunate to have the practical, moral and financial support of so many committed partners. Everyone from our board and our partners through to our excited and growing tenant community has demonstrated a resilience and resourcefulness that ordinary challenges may never have revealed.

Since the first hints of the crisis back in February, everyone involved has responded calmly but urgently. As the year has progressed we have adapted both short and long term plans. We have reached out to government and philanthropic supporters and worked tirelessly to keep our team and our tenant community together through what is, almost without exception, the most challenging times that we have lived through professionally and often personally.

Practically we have provided urgent rent relief, moved our community and consultative approaches online and are continuing to do our best to share information, policies, plans, support and strategies that may assist. This global pandemic will inevitably have ongoing implications as the aftershocks ripple around the

world and through our community. I hope, and have every reason to expect, that this community forged in adversity will come out strong and will grow stronger.

For better or for worse, we have spent the last few years building both a community and a place. A place that catalyses connections and collaborations. A place that is physically and psychologically welcoming and supportive and a platform to empower and enable a creative community.

That place is hard to see from an enduring lockdown. As we look into the second half of 2020 and into 2021 the place and the community sits ready for what comes next. More than ever we will need the community connections, the creative ideas, the inspirations and provocations that the arts so urgently provide. I look forward to sharing it with all those who have supported us on this journey and welcoming the many communities, artists and audiences whose part of the journey is about to begin.

— Marcus Westbury

2019/20 in review



Community



Tenants

Over the course of 2019/20 CAP formalised tenancy arrangements with 30 organisations, primarily arts and cultural organisations, and 41 studio artists to reach 95% occupancy on site.

While the CAP team has been proactively supporting tenants who are able to make use of their space, CAP's emergency rental relief subsidy program - largely funded by our founding partners and State Government - has been warmly received by tenants and provided much needed support. Tenant organisations including West Space, Code Like a Girl, Composite: Moving Image Agency, Experimenta Media Arts, the Centre of Projection Art, Auspicious Arts, Bad Apples Music, Barpirdhila Foundation, Liquid Architecture, Baracco + Wright, agency, Tantri Mustika Ceramics, Uro Publications, Licorice Pie, Reverb Prints and



Moorina Bonini after the opening of her solo show at Bus Projects in February 2020.

Bus Projects have been working from site as and when permitted, and are eagerly anticipating the public opening of the Precinct. In 2020/21 they will be joined by PBS106.7FM, the Music Market and hospitality operators.

CAP has engaged in collaborative and open digital conversations, facilitated meet & greets, held operational discussions and embarked on future programming. Focussed and open discussions have included working towards a shared vision for the space, the logistics of working together and advancing opportunities for future collaboration. From these discussions, CAP has developed

a Community Stewardship Plan to guide the organisation in its responsibilities to deliver a vibrant, responsive, and community led creative precinct.

Community

Community engagement

CAP has further developed relationships with the Collingwood Public Housing estate and in particular, Belgium Avenue Neighborhood House (BANH). This relationship has evolved into a partnership to offer and operate a shared studio space in Collingwood Yards to deepen and broaden our connections with Collingwood's public housing tenants. BANH residents and associates have been planning events, markets and a range of community activities on site once restrictions allow and CAP is delighted to support these.

A community workshop day held in late November, 2019 connected future tenants and the CAP team to develop the shared principles and values that will guide the operations of the precinct. The outcomes of this have fed into the development of a Community Stewardship Plan as well as a number of tenant working groups.

CAP organised and participated in an in depth *Engaging Public Participation + Connection with Collingwood Arts Precinct: A day of collaborative discussion* with the University of South Australia including representatives of Multicultural Arts Australia, The Social Studio, City of Yarra, Cultural Infusion, the Neighborhood Justice Centre, Carringbush Adult Education and others. Discussions focussed on ways that CAP could develop strategies and approach to collaboration with these communities. Outcomes from this workshop have been built into programming and public engagement initiatives.



Stakeholders

Government Relations

Over the last year CAP has continued to work with the Victorian Government on a wide range of issues, from titling, to crisis funding and rent relief for tenants. As the immediate effects of the Covid-19 crisis became apparent, CAP worked closely with our colleagues at Creative Victoria to identify the best mechanism of state support. CAP galvanised our tenant community while working to understand the impacts, taking the form of a letter to Minister Foley with 53 signatures from the executives, Boards and individuals on behalf of the Collingwood Yards community.

CAP was successful in a submission for an emergency relief grant of \$300,000 to provide support for tenants in the immediate crisis and to position Collingwood Yards in a financially sustainable position with minimal interruptions to our operations post Covid-19. The responsiveness and empathy of the State Government is appreciated by the entire community and CAP is grateful for the strong relationship with the government of Victoria, and the ability to work together to source support for the Collingwood Yards tenant community.



Engagement with the City of Yarra has resulted in a three year partnership with Room to Create. With the support of the City of Yarra and the Lord Mayor's Charitable Foundation, the Room to Create studios will form the basis of a three-year partnership enabling six artists to work from Collingwood Yards for 12 months at a heavily subsidised rent.

CAP is delighted to have been awarded a Vic Health creative partnership grant for the Collingwood Connections program to support engagement, collaboration and experimentation between the Collingwood Yards tenant community and key

communities across the council area. To be delivered in partnership with the City of Yarra, the grant will support programming on site to ensure that the Yards is a place safe for, valued and used by the full diversity of communities living and working within the City of Yarra. CAP is excited to be rolling out this program in collaboration with the tenant community in 2020.

Partners

Lead Founding Partners

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

Founding Partners

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

Key Partners

- Neilson Foundation
- Lee & Josh Liberman
- Trawalla Foundation



CAP is sincerely grateful to our Founding Partners for their support over the past year, and particularly throughout the challenges of recent months.

CAP is pleased to acknowledge the Victor Smorgon Charitable Foundation, Arnold Bloch Leibler and the McCorkell Brown Group as Founding Partners in recognition of their enabling and generous contributions throughout this crucial phase.

A further gift of \$50,000 from the Ian Potter Foundation in late 2019 was also directed to the development of the Perry Street Studio complex, which alongside the \$500,000 donation from the Victor Smorgon Charitable Foundation has resulted in 17 fit-for-purpose studios housing over 40 individual artists.

Additional donations of \$50,000 from Marc and Eva Besen, the Lord Mayor's Charitable Foundation and the Ian Potter Foundation, alongside additional funds from our Founding Legal Partner, Arnold Bloch Leibler and Marc and Eva Besen have enabled CAP to sustain our operations and support the tenant community through Covid-19 and CAP offers our ongoing thanks and appreciation for this timely and generous support.





Bank of Melbourne Collingwood Resident 2020, Danielle Brustman in her studio.

Founding Corporate Partnership

CAP's Corporate Partnership with the Bank of Melbourne is continuing to thrive as Collingwood Yards welcome the inaugural Bank of Melbourne Collingwood Resident and collaborated on media, content and marketing initiatives.

The first draw down on the no-Interest loan occurred in December 2019, initiating the formal commencement of the partnership term of five years.

The Bank of Melbourne Collingwood Residency was launched in July 2019 and received more than 150 applications. The residency program is a partnership between CAP and Bank of Melbourne, and consists of a package valued at \$30,000 to support a startup creative enterprise to grow. The 2020 residency (extended to June 2021 to allow for Covid-19 interruptions) was awarded to theatrical and interior designer Danielle Brustman.



Community support

CAP has further developed relationships with pro-bono and in-kind supporters, including a creative content partnership with top-tier agency Guilty Content, NFP digital transformation consultant Simon Waller. ABL has continued to offer hugely valuable support as our pro-bono legal advisors in our transition to opening. In late 2019 CAP worked with Trish Pinto from Dark Horse to roll out CAP's Fundraising Strategy, which focused on capital works requirements including a sinking fund and building organisational capacity for ongoing needs and future sites. Part of this work included updating CAP's case for support,

direct approaches and applying for a number of grants. The team looks forward to resuming work on this strategy in the months leading up to the public opening.

Site

Redevelopment

Over the last year, a significant amount of progress has occurred with McCorkell Constructions completing the redevelopment of the Johnston Street building, Perry Street building and Lock Building in early February. Despite the impacts of Covid-19 the McCorkell team were able to complete the remaining works to the Johnston Street link and the public realm works. Practical Completion for these critical elements was achieved in May and June respectively.

Wayfinding signage elements across the precinct were installed in June with a warm reception by the tenant and local community. CAP continues to work with Creative Victoria as we reach the end of substantial tenant fit out works of the Music Market performance space.

In August of 2019 and as a consequence of a strong collaborative working relationship, Creative Victoria approached CAP to provide project management services to complete the fitout of the Lock Building for The Push and Music Victoria. A Capital Funding Agreement was prepared and executed in late February, with McCorkell Constructions undertaking the works between March and May.





Operations

Facilities and site operations

CAP's operations team expanded with several casual employees adding to the skill sets and experience required to maintain the tenanted site. A busy period of tenants and studio artist onboarding and inductions required intensive development of systems, processes and protocols to ensure that our tenants and artists could work safely as construction continued.

In November CAP welcomed Kim O'Connell as our full-time Operations Manager, taking over from Rafaella McDonald. CAP is enduringly grateful for the contributions Rafaella has made to our organisation, community and the site, particularly for her work in setting up the studios and for her contributions to our organisational culture and approach to community engagement. Kim O'Connell brings extensive experience to the team, having worked in relevant facilities and operational management contexts in peak cultural

organisations across Australia. New amenities and systems came online in the freshly opened precinct alongside the newly inducted tenants, including car-sharing, security systems, lighting programming, newly installed lifts and traffic management throughout the site.

Covid-19 has had a significant impact on day-to-day facilities and operations in structural, budgetary and planning terms.

Rigorous contingency planning around Covid-19 led by the our operations team allowed the organisation to respond rapidly to shifts in national and statewide strategies as lockdown restrictions were progressively lifted and tightened.

Communications

In February 2020 CAP launched our new precinct brand, “Collingwood Yards” following consultation with community, government and tenant stakeholders. Drawing on the heritage of the site (once known colloquially as “The Tech Yards”) the name evokes the continuation of a legacy of making and crafting in the area and the expression of an energetic, open and creative future built by tenants, supporters and community alike.

The new brand system features a custom typeface built on principles of accessibility and drawn from local historical signage and building fascia. Arrows and dots reflect our wayfinding elements to reflect the strong connection between brand and place.

Communications campaigns in this period focussed on the studio and tenancy offerings, the Keith Haring Mural, rebranding, and the launch of a virtual tour in early June, 2020, resulting in substantial editorial coverage and great local

interest. While plans for a public opening (originally scheduled for May 2020) were stalled by public health considerations, CAP continues to promote tenants, activities and programs of interest.

CAP has built strong relationships with media and advocates and invested in audience development on digital and social media channels. CAP’s marketing approach has been redesigned to allow for flexibility and responsiveness as access to the space for tenants, community and visitors has shifted. We have prioritised building scalable and agile systems that allow for access to information and offers support to the tenants, artists and partners in our community.

Ongoing consultations with our tenant cohort has informed the development of systems and processes that will allow for collaborative marketing across the precinct and shared audience development strategies.



Custodianship of the Keith Haring Mural

The opening of the NGV Keith Haring exhibition presented the opportunity to meet with delegates from the Keith Haring Foundation and further develop that relationship.

CAP received a \$200,000 Living Heritage grant, through Heritage Victoria, Department of Environment, Land, Water and Planning. The grant has allowed CAP to investigate, scope and propose a program of remediation works to address an ongoing problem with moisture affecting the longevity and quality of the Keith Haring Mural. In February 2020 specialist contemporary art conservators Antonio Rava and Will Shank conducted on-site investigations alongside the local team of conservators led by Caroline Kyi in February 2020 which proved a valuable period of knowledge sharing, collaboration and profile building for this important piece of social history.

Conservator, Dr Caroline Kyi describing current mural works to a visitor.





Contemporary Arts Precincts Ltd (CAP) is a not-for-profit social enterprise established to deliver vibrant, cross-disciplinary creative precincts that provide spaces and support for small-to-medium creative organisations and individuals.

CAP empowers 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.

- We are focused on contemporary arts as a vehicle for both community and individual development. We believe that creativity defines a city, and that a strong and independent culture of creativity defines a great city.
- We are committed to caring for art, artists and arts organisations. We look out for everyone in our extended circle, and seek opportunities, partnerships and influence that will enrich our entire community. We recognise and respond to opportunity without losing sight of our long term plans.
- We are resourceful and resilient, recognising that space is an expensive and insecure resource in high commercial demand, and that artists and arts organisations can be vulnerable. We are uniquely equipped to act as a buffer and must be able to adapt to ensure our future.
- We are open. We are curious listeners and active contributors. It means we respect and understand the importance of diversity and inclusivity. We believe in embedded accessibility, expressed through financial, physical, technological and communication design principles and practice.

Our Board



L-R: Esther Anatolitis (Deputy Chair), Daniel Besen (Chair), Stephen Carpenter (Treasurer), Ross Paterson (Director and Company Secretary)

Daniel Besen 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.

Esther Anatolitis Deputy Chair

Esther Anatolitis is one of Australia's most influential advocates for the arts. Working across the media, architecture and the arts across 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

Stephen Carpenter 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 is 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.

Ross Paterson Director and Company 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*.

**James Tutton
Director**

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. Neometro has a pipeline of projects throughout inner Melbourne including the multi-stage "New Urban Village" at Jewell Station Brunswick.

In 2012, James and fellow entrepreneur Jane Martino founded not-for-profit Smiling Mind, now Australia's largest 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.

**Charlotte Day
Director**

Charlotte Day is the director of Monash University Museum of Art | MUMA, and has led the artistic program and strategic development of the museum since 2013. Previously Charlotte worked as an independent curator and was associate curator at the Australian Centre for Contemporary Art (ACCA) working on major installations by international and local artists.

Charlotte has worked across a range of public and private contexts, from advising on acquisitions of works for public and private collections, including the Michael Buxton Collection of Contemporary Australian Art, to curating 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. Charlotte has over twenty-five years of experience in curating and in arts management, having held positions of Director and Acting Director respectively at two of Melbourne's leading contemporary art spaces, the Centre for Contemporary Photography and Gertrude Contemporary.

**Izzy Roberts-Orr
Director**

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.

**Eugenia Flynn
Director**

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, the Australian Centre for the Moving Image, Ilbjerri 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*.

Our team

Marcus Westbury CEO

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

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.

Jacquelin is excited by the potential for collaboration and knowledge sharing with artists and organisations as the Precinct gains momentum, and is looking forward to working with the CAP community to embed and promote positive workplace culture within the precinct.



L-R: Marcus Westbury (CEO), Jacquelin Low (General Manager), Ed Service (Community and Tenant Manager), Kim O'Connell (Operations Manager), Julia Gregg (Partnerships and Communications Manager), Tegan Jones (CAP Project Manager)

Rafaella McDonald, Operations Manager (July 2019 - November 2019)

Rafaella is an artist, venues and events worker and project manager based in Naarm (Melbourne) with over 8 years experience working at festivals, not for profit arts organisations, theatre companies and local government. Prior to joining CAP Rafaella worked within the City of Yarra Arts and Culture Team in Venues and Events co-ordination and Facilities Management. Rafaella has a painting and sculptural practice and works across gallery settings, public spaces, on clothing and in collaborative performance.

Kim O'Connell, Operations Manager (From November 2019)

Since completing a degree in Film and TV in the mid 90s, Kim has amassed a back catalogue of production and operations management in 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 held roles as the Events Operations Manager at the NGV, Operations Director at the Melbourne Art Fair, and lead production manager at the Melbourne International Comedy Festival, Melbourne International Arts Festival, and Sydney Festival.

Tegan Jones
CAP Project Manager

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. Having delivered high-quality projects, both within urban development and theatrical productions, Tegan has a varied and unique set of skills and expertise. In Melbourne's development industry, Tegan has developed key greenfield sites in Officer, Epping and Roxburgh Park/Greenvale.

Tegan obtained bachelor and master degrees in urban planning and development from The University of Melbourne. Tegan was co-founder and Company Manager of Boutique Theatre, producing its productions of The Fairytale Lives of Russian Girls, Tigers Be Still and Abigail/1702 and is the owner of Ignite Productions. As a performer, Tegan has performed her solo cabaret show Miley, Moon Unit & Me in seasons across Melbourne and in Wellington, New Zealand.

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 institutions including NIDA and RMIT as well as consulting to independent organisations in the arts, publishing and film industries.

Julia obtained an undergraduate degree in literature and digital cultures from the University of Sydney alongside a master's (Convergent Media) from UWS.

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 works at Moreland City Council in a key role as an Arts Infrastructure Officer.

Jensen Tjhung
Site co-ordinator

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".



Collingwood Yards is a new, permanent and affordable home for scores of artists and independent arts organisations working across music, visual arts, performance, creative industries and beyond. Situated across the former Collingwood Technical School campus, the site consists of three building and a leafy central courtyard.

Located in one of Australia's most diverse, rapidly transforming and dense inner city neighbourhoods Collingwood Yards is a growing hub of artists and small to medium sized arts organisations that sits at the heart of a much larger ecosystem. Collingwood Yards forms the largest part of the wider Collingwood Arts Precinct which also incorporates the adjoining home of Circus Oz. The precinct is a vital part of a larger creative and community ecosystem that connects to artists, creative and community organisations across Collingwood and around the inner North of Melbourne.

First Peoples Reference Group

Inaugural First Peoples Reference Group

A critical milestone has been the convening of our First Peoples' Reference Group (FPRG).

The FPRG seeks to ensure that Collingwood Yards is open to, utilised by and welcoming to Aboriginal and Torres Strait Islander artists and audiences. The FPRG's Terms of Reference include the development of innovative ways to promote Aboriginal creativity at the Yards and to help Aboriginal artists to succeed. The Group is leading work to establish protocols for Welcome and Acknowledgement of Country, a Reconciliation Action Plan and guide creative engagement with local Indigenous communities. CAP is honoured to have such esteemed members of Victoria's First Nations creative community sitting on our FPRG and is excited to continue the work they have begun in their inaugural year. A key early outcome has been the establishment of a free 'Pay the Rent' studio space for Indigenous practitioners, currently filled by Uncle Jack Charles.

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.

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 and is Senior First Nations Curator at ACMI.

Nathan Leitch

Nathan is a founder and the general manager of the Barpirdhila Foundation, and is the Studio Manager at Bad Apples Music. Nathan is the senior Indigenous Research and Evaluation Consultant with research and evaluation company, Social Compass, the owner/director of fashion label, Bananalands, and an active musician and visual artist.

Stacie Piper

Stacie 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.

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.

Neil Morris

Neil Morris is a Yorta Yorta inter-disciplinary artist, First Peoples' Manager at tenant organisation VMDO, and radio host on 3RRR FM with his famed weekly show, '*Still Here*'. Neil has also been involved in a number of grassroots First Nations campaigns and has a background in Indigenous Land Management.

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 de-colonial methodologies within Australia and internationally.

Tenant cohort 2019/20

agency

Agency is a not for profit collective who partners with artists, organisations and Indigenous communities around Australia to co-produce a diverse portfolio of one-off and ongoing programs, exhibitions, and events. Agency work using a collaborative, multidisciplinary approach that centres Indigenous perspectives.

Agency's projects encourage cultural maintenance, foster entrepreneurship and capacity building, and open doors for greater opportunities within both the urban and remote Indigenous cultural sectors.

APHIDS

APHIDS is a 25-year-old artist-led experimental art organisation based in Melbourne, Australia. 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 dialogue and unpredictable encounters in the public realm. Our projects promote open, accessible yet complex and rigorous encounters between artists and the public.

Archer Magazine

Archer Magazine is an award-winning print publication about sexuality, gender and identity. Published twice yearly, it pursues an overt focus on lesser-heard voices and the unique life experiences their writing portrays.

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.

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 that nurture, develop and support Aboriginal excellence within the creative industries through regional youth camps, performance opportunities, artist development programs and music industry/business workshops.

Baracco + Wright

Baracco+Wright Architects are 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.

Baracco + Wright are interested in exploring the whole built and natural environment and our role in it. They are actively engaged in the architectural and art community supporting and participating in lectures, exhibitions and installations. Being small, collaboration is a large part of how they work. On any given day, their space may gather together an ecologist, artist, fashion designer or anthropologist. Together with these people they research, write, and create around architectural possibilities.

Blak Voltron

A collective of Aboriginal and Torres Strait Islander owned businesses in the fashion, jewellery and textiles industries, including Ngali, Bananalands, Haus of Dizzy and Gammin Threads. Blak Voltron provides a physical space for First Peoples' creative businesses to explore collaborative product development, share resources and equipment, and to design and deliver community education and training. Blak Voltron also seeks to create opportunities for other small Aboriginal-run businesses and artists.

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.

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.

Code Like a Girl

Code Like a Girl is an education startup with a social mission to close the gender gap in technology through result-driven education pathways for women and girls.

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.

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, education and distribution. Composite works in concert with other organisations, initiatives and festivals to champion artists moving image practice to a wide audience.

Creatives of Colour

Creatives of Colour is a shared space and online platform by creative people of colour, for creative people of colour.

Experimenta Media Art

Experimenta is Australia's leading organisation dedicated to commissioning, exhibiting and touring contemporary art driven by technology. Since 1986 Experimenta has forged a reputation for fostering creativity that extends the aesthetic, conceptual and experiential potential of new art forms. Experimenta showcases dynamic and surprising contemporary artworks at the nexus of art with digital media, design, science and technology.

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 the magazine sit under a large, inclusive, cross-generational umbrella.

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.

LA's program stages encounters and creates spaces for sonic experience, and critical reflection on sonority and systems of sonic affect. To do this, they host experiences at the intersection of contemporary art and experimental music, supporting artists to produce performances and concerts, exhibitions, talks, reading groups, workshops and recordings in art spaces, music venues and other sites.

Liquid Architecture is curatorially driven and their methodology embraces research, collaborations and imaginations. LA want to echo beyond local conversations, problems, debates and questions, to reverberate across media and disciplines, and so to sound out new discourses about the audible world, and beyond.

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 push 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.

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 a youth music organisation. At the forefront of emerging trends and innovations, The Push delivers a range of programs and events that are relevant and responsive for future music industry leaders and audiences.

PractiseStudioPractise

PSP is a creative office with a healthy handle on full-flavour art direction, creative content and event design.

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.

Tantri Mustika Ceramics

Tantri is a Melbourne based ceramicist who makes a range of light-hearted and colourful hand built ceramics. Tantri creates works in small batches, each and every piece is unique in patterning and colour due to the techniques and processes used.

This Mob

A safe space for emerging Aboriginal and Torres Strait Islander artists including Hayley Millar-Baker, Maya Hodge, Neika Lehman, Moorina Bonini and Kate ten Buuren. This Mob incorporates a communal working area available for community workshops and events. The studio is a hub for collaboration, and sharing cultural and artistic practises, supporting the development of young artists work, encouraging experimentation and providing a permanent working area for 'this mob'.

Typecast

A collaborative film, television and events production house. Typecast produces Birrarangga Film Festival, a bi-annual festival celebrating films made by Indigenous people across the Globe. Typecast also facilitates popular Blak Masterclasses in Film and Television for Indigenous Creatives.

The Social Studio

The Social Studio creates education and employment pathways for refugee and new migrant communities. Part educator, part retailer, part production house and all about people, our not-for-profit social enterprise uses fashion and creativity as a cultural connector to create work and learning opportunities for Melbourne's refugee and new migrant communities.

Threadwork

Threadwork is the collaborative practise of textile artists Larissa Linnell and Eva Abbinga.

West Space

West Space is a public centre for contemporary art dedicated to working with local and under-represented artists at all stages of their careers.

Uro Publications

Founded in 2009, Uro Publications is a vendor and publisher of architecture and design books, focusing on Australian titles.

Andy Butler and Leila Gerges

Writer, curator and artist; video and sculptural artist.

Bianca Chang and Nadia Hernandez

Designer and artist working in paper; political visual artist.

Jacqueline Felstead, Fu-On Chung, Daniella Ruffino

Visual, multi-media, sustainable sculptural artists.

Louise Marson

Mosaic artist with community engaged practise.

Polly Stanton and Byron Dean

Moving image artist and sound practitioner; site-specific sound artist.

Susan Reddrop

Sculptor and installation artist.

Danielle Brustman

Interior designer, Bank of Melbourne residency 2020.

Carolyn Lewen

Photographer, new media artist and founder of Art+Science+Alliance, an NFP organisation with activities to facilitate dialogue and creation of art+science collaborative projects.

Pamela Kleemann-Passi

Textile artist and photographer.

Sean Morris

Illustrator and fine artist.

Mark Egan (Ego)

Digital and video artist.



Financial Reports

The following reports are extracts from the audited accounts. All notes referred to are available in the full audited accounts. Significant contextual notes have been included below.

The full version is available upon request.

Note 21. Events Before and after the reporting period (Covid-19 Pandemic)

The company has received reduced rental and Other Income due to the Covid -19 Pandemic and it is not known the degree of Income affect this will have on the future earnings of the company. No other matter or circumstance has arisen since 30 June 2020 that has significantly affected, or may significantly affect the company's operations, the results of those operations, or the company's state of affairs in future financial years.

Financials

Statement of Profit or Loss and Other Comprehensive Income for the Year Ended 30 June 2020

	2019	2020
Notes	\$	\$
Revenue	3	8,925,847
Less Expenses		
Tenant Integrated Works	0	313,204
Employment Benefit Expense	4	529,372
Fundraising	2,500	64,133
Governance	10,858	7,027
Marketing and PR	21,724	13,729
Office Management	55,617	95,902
Maintenance and Utilities	28,067	161,599
Tenants and Community	2,316	26,279
Authorities and Contractors	35,320	29,685
Keith Haring Mural	0	109,193
Total expenses	4	1,350,124
Surplus (Deficit) attributable to members of the entity	4,598,589	7,575,721
Other Comprehensive Income	0	0
Total Comprehensive Income for the Year Attributable to Members of the Entity	4,598,589	7,575,721

Financials

Statement of Financial Position as at 30 June 2020

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	2019	2020
Notes	\$	\$
Current Assets		
Cash and Cash Equivalents	6,890,652	1,299,290
Trade Receivables and Other Receivables	196,140	128,653
Other Current Assets	4,379	42,655
Total Current Assets	7,091,171	1,470,598
Non- Current Assets		
Property, Plant and Equipment	15,255,126	25,658,808
Total Non-Current Assets	15,255,126	25,658,808
Total Assets	22,346,297	27,129,406
Current Liabilities		
Trade Payables and Other Payables	42,063	403,081
Short-term Employee Provisions	19,163	39,525
Operational Funding C/fwd	445,916	0
Funding Received in Advance	6,253,657	0
Unspent Grants/Contract Liabilities	0	311,426
Donations – Emergency Relief (Covid-19)	0	150,000
Provision for Disability Access Improvements	59,500	26,819
Total Current Liabilities	6,820,299	930,851

Financials

Statement of Financial Position as at 30 June 2020

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	2019	2020
Notes	\$	\$
Non-Current Liabilities		
Long-term Employee Provisions	0	2,130
Financial Liabilities		
Rental Deposits	0	94,706
Bank Loan – secured interest free	0	3,000,000
Total Non-Current Liabilities	0	3,096,836
Total Liabilities	6,820,299	4,027,687
Net Assets	15,525,998	23,101,719
Equity		
Retained Earnings	5,270,998	12,836,719
Operational Reserve	225,000	225,000
Sinking Fund Reserve	30,000	40,000
Building Fund Reserve	10,000,000	10,000,000
Total Equity	15,525,998	23,101,719

Financials

Statement of cash flows for the year ended 30 June 2020

	2019	2020
Notes	\$	\$
Cash Flow from Operating Activities		
Receipts from Creative Victoria inc GST	0	1,794,690
Receipts from Grants inc GST	0	119,490
Receipts from Philanthropics and Donations	1,977,719	6,600,388
Receipts from ATO Cashflow Boost and Jobkeeper	0	57,782
Receipts from Integrated Works Contributions and Other	14,851	174,976
Receipts from Rental and Other Sources inc GST	0	150,491
Interest Received	148,621	79,548
Total Receipts	2,141,191	8,977,365
Payments to suppliers and staff inc GST	(945,732)	(7,252,511)
Net Cash generated by (used in) Operating Activities	16	1,724,854
Cash Flow from Investing Activities		
Payment for Acquired Assets	(4,359,688)	(10,410,922)
Net Cash generated by (used in) Investing Activities	(4,359,688)	(10,410,922)
Cash Flow from Financing Activities		
Rental Deposits received	0	94,706
Loan Unsecured (Interest free) Advanced	0	3,000,000
Net Cash generated by (used in) Financing Activities	0	3,094,706
Net increase/(decrease) in cash held	(3,164,229)	(5,591,362)
Cash Balance at the Beginning of the Year	10,054,881	6,890,652
Cash Balance at the End of the Year	5	1,299,290

Thank you

We would like to acknowledge the contributions from generous donors, namely: the 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, Wood Marsh Architecture, Bruno Charlesworth and Victoria Hobday, David Lawn, Leonard Hamersfeld, Stephen Haines, Village Roadshow Limited, the Sun Foundation, Karina Castan and Callum Morton.

Thank you to our ambassadors, Kathy Temin and Bill Henson.

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; Kathryn Adams, Olivia Allen, Tahlia Azaria, Susan Bannigan, Michael Baxter, Paula Bertoli, Simone Bliss, Val Bogdanov,

John Briggs, Tim Brooks, Luke Brown, Ben Bryn, Jason Byrne, Andy Cameron, Luke Chamberlain, Siu Chan, Vincent Chan, Uncle Jack Charles, Zoe Chung, Jake Coombes, Samara Clifford, Laura Cochrane, Max Coffman, Laila Costa, Jane Crawley, Lauren Cruikshank, Andrew Cullimore, Ben Daly, Bryn Davies, Jack Davies, Katherine Dean, Jenny Dickens, Luke Dobbin, Angelique Edmonds, Tim Dow, Sammy Eltaha, Lucy Faegins, Mark Fairley, Tanya Fairley, Mike Finch, George Goodnow, Rhys Gorgol, Ashley Grey, Adrienne Hearn, Corey James, Robyn Ho, Joachim Holland, Anna Huggins, Matt Hughes, Matthew Jenkins, Ben Keck, Ben Keenan, Lainie Kluska, Deb Kunda, Caroline Kyi, Monica Laskowski, Kate Larsen, Aiuyen Lee, Paul Lewis, Nathan Leitch, Ross Leo, Shane Leonard, Michael Lutman, Rob Mackay-Clift, Sarah Masters, Liam Matthews, Sean McArdle, Howard McCorkell, Rafaella McDonald, Miriam McGarry, Leigh McKee,

Kimberley Meagher, Richard Miglic, Callum Morton, Louise Meuwissen, Alissa Nightingale, Katia Nizic, Lung Ongs, Sebastien Pasche, Jordan Pert, Trish Pinto, Jeff Provan, Drey Rafail, Antonio Rava, Matthew Reszka, Kirsty Rivers, Rosie Roberts, Brian Robertson, Tom Ross, James Ruse, Ali Sanderson, Leanne Seddon, Jim Seraphim, Joe Setaro, Leo Sexton, Aaron Sguazzato, Will Shank, Helen Shaw, Lochee Sinclair, Lucy Stent, Karen Tait, Andrea Towson, Brooke Wallington, Stephanie Watson, Ben Worth, Sam Wright, Jason Yeap, Brianna Youngson, TT. O and many more.

Arnold Bloch Leibler, Bank of Melbourne, Bastion Effect, Before Compliance, BESEN, Beyond the Box, City of Yarra, Creative Victoria, Circus Oz, Fieldwork, Heritage Victoria, Marshall Day, McCorkell Constructions, NeoMetro, Neighbourhood Justice Centre, OpenJournal, PBS106.7, Philip Chun Building Surveyors, Red Fire Engineers, Reshape Development, Simone Bliss Landscape Architecture, Slattery, The Company You Keep, The Tote, Tract, The Westpac Foundation, WSP and WT Partnership.

Thank you to our neighbours for working with us throughout construction, we value your support and look forward

to welcoming you on site in the near future.

Creative Victoria has been vital to ensuring the life of this project, and we gratefully acknowledge the operational funding granted to us to see the project through to opening, as well as for the Emergency Relief to assist our tenants with rent relief during the Covid-19 crisis.

Every day leading up to the completion of construction saw talented craftspeople, designers, builders and engineers carrying out hundreds of detailed tasks to build something of utility and beauty. We thank you for your thoroughness, your work ethic and positivity and for your patience with us and the artists and visitors we brought through your worksite. Beyond creating this beautiful space you have also allowed us to share in the process of making, and that has motivated and inspired us in building this community.

Finally, we thank the artists, arts workers and organisations who have believed in this idea and contributed to its realisation. You have asked questions, challenged expectations, impressed and delighted us. We look forward to making the most of this future alongside you, knowing that we're in the best company imaginable.



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