

Metro Arts

Annual Report 2020



Metro Arts acknowledge the Jagera and Turrbal peoples, as the custodians of the land we work on, recognising their connection to land, waters and community. We honour the story-telling and art-making at the heart of First Nations' cultures, and the enrichment it gives to the lives of all Australians.

OUR PROGRAM SUPPORTS
THE CREATION, DEVELOPMENT,
EXPERIMENTATION AND PRESENTATION
OF **EXCITING** AND **BRAVE**
CONTEMPORARY WORK.



11,308 LIKES



7,707 FOLLOWS



3,383 SUBSCRIBERS

OUR FOLLOWERS ARE

69% FEMALE

27% MALE 4% OTHER

50% LIVE IN BRISBANE



641
ARTISTS



27,365
PATRONS

29 EXHIBITIONS

19 PERFORMANCE
SEASONS

11 COMMUNITY
EVENTS

10 ARTISTS IN
RESIDENCE

9 WORKS IN
DEVELOPMENT

5 PUBLIC
ACTIVATIONS

3 VENUES
TOURED TO

2 FESTIVALS

1 COMPANY IN
RESIDENCE



How to Spell Love by Anisa Nandaula, 2020. Image by Creative Futures Photography.

Chairman Report

Michael Cottier

I am pleased to present my second annual Chair's message and Metro Arts' Annual Report incorporating the Treasury report for the year ended 31 December 2020.

Last year I wrote about what proved to be the early stages of the many mind-boggling challenges that 2020 presented. Drought and devastating bushfires were quickly followed by the deadly progression of the COVID-19 global pandemic.

The pandemic continues to disrupt the world's human population, not least greatly disrupting the arts and entertainment sectors. The pandemic seems, by international comparison, very well under control in Australia right now. That control comes at a heavy cost, including largely closing our borders to the rest of the world. This greatly impacts artists who want to travel to or from Australia to work or study. At least our state borders are generally becoming more open, and I hope that trend can continue.

COVID-19 has, in its own devastating way, accelerated a lot of innovation. We have all needed to adapt and learn new ways of working.

Last year I said that despite the gloom, I was confident that the strategic decisions your Board and management have taken,

our strategy going forward, and the quality of our Board and management team would combine so that Metro Arts will get through this, and an artistically vibrant and financially strong Metro will emerge and thrive into the future.

I am amazed at how resilient and successful Metro has proven itself to be in 2020. How did we perform against the Board's four immediate primary focus areas that I set out last year? They were the health and wellbeing of our people as they adapt to working remotely; supporting our artistic community at this very difficult time; protecting Metro's financial future; and ensuring that work on our modern, fit-for-purpose home at West Village proceeds to plan as much as possible.

I think that our report card against these focus areas is strong. For example:

1. The management team quickly, safely and effectively adapted to remote working and then hybrid working, both because of COVID but also while waiting for our new home to be constructed and completed.
2. We supported our artistic community in a variety of ways, which Jo has covered wonderfully in her CEO/Creative Director message.
3. We have established and consolidated



the Metro Arts Future Fund (MAFF). We did what we said we would do in 2020. That is, despite a very volatile investment environment for much of the 2020 year, we managed downside risk in the first half of 2020 and avoided capital losses experienced by many investors during that period. Once the extreme investment market risk and volatility subdued, we gradually deployed cash into our long-term strategic asset allocation in generally rising markets during the second half of the year. We grew the Fund's balance, so that as at 31 December, it stood at \$6,168,057. The total investment return to 31 December 2020 was 6.5%.

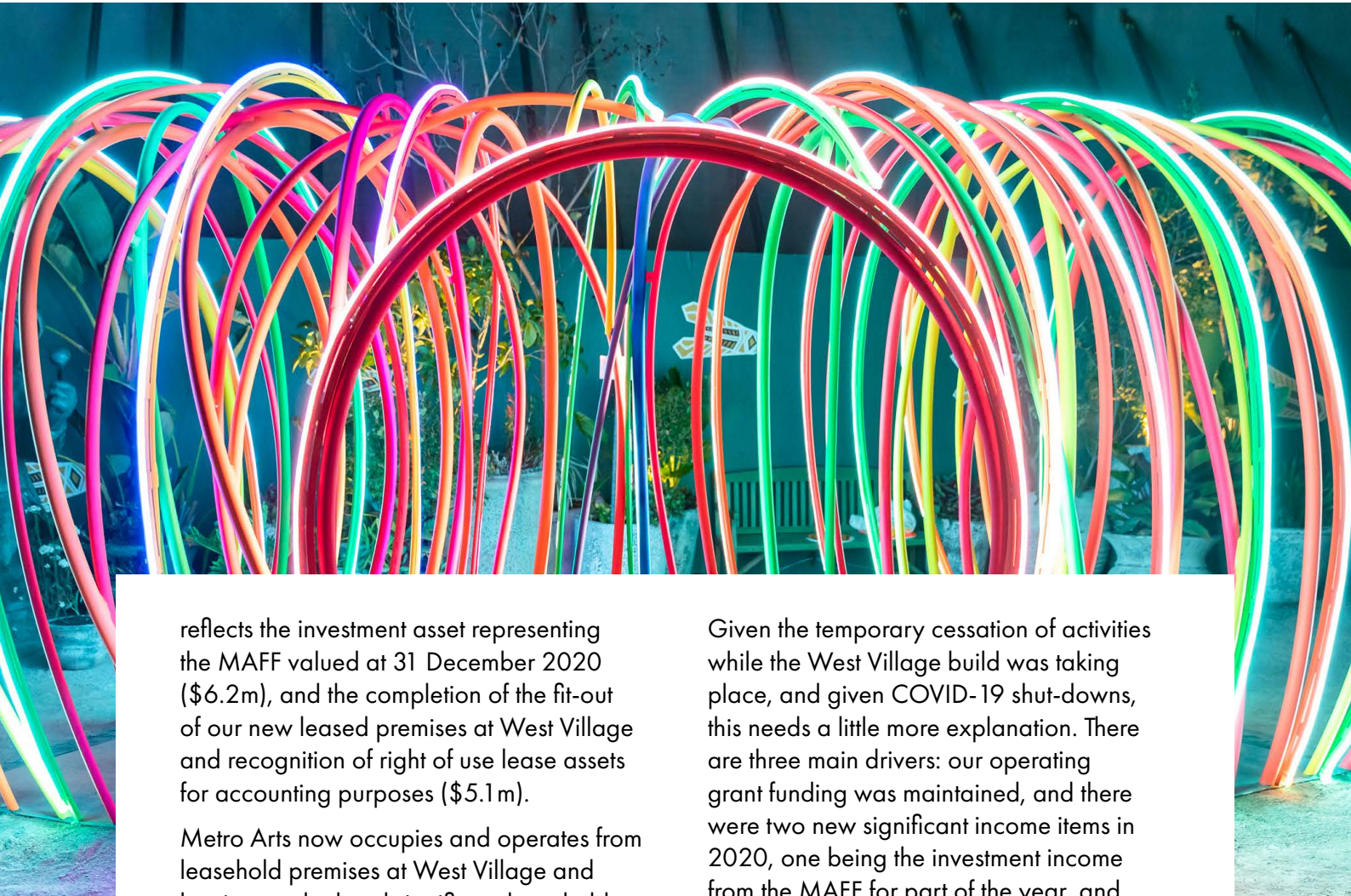
4. We successfully completed our relocation to our new, purpose-built home at West Village, West End. In the face of so many big challenges, we opened at West Village in September and then we stayed open, stayed agile, completing a substantial and commendable contemporary arts program in 2020 that Jo has covered in her message. So far, and despite a few inevitable small teething issues, our new theatre, galleries, bar, office facilities, rehearsal, laneway, and other spaces are working very well for staff, artists, and patrons alike!

The financial position of the company, including its cash position, is described in the financial statements.

Analysing our financial performance and position for the year ended 31 December 2020 is more of a challenge than in the past. A starting point is to recognise that 2019 and 2020 were transformative years for Metro in the sense that we sold our previous freehold premises in 2019 and relocated into newly constructed leasehold premises in 2020. From there, we need to overlay that 2020 (and now 2021) have been significantly impacted by the COVID 19 global pandemic.

Our 2020 financial result and position reflects these overlapping drivers. Metro's statutory loss of \$123,757 was down from a profit of \$7,654,010 the previous year, noting that \$7,899,667 of the 2019 result represents the one-off 2019 statutory accounting profit on the sale of the land and buildings at 109 Edward Street.

This year's financial statements also reflect the deployment of cash into the MAFF and the significant investment in our new West Village leased premises. The Statement of Financial Position and the Statement of Profit or Loss and Other Comprehensive Income each reflect this. There is an increase in non-current assets of \$11.3m, which largely



reflects the investment asset representing the MAFF valued at 31 December 2020 (\$6.2m), and the completion of the fit-out of our new leased premises at West Village and recognition of right of use lease assets for accounting purposes (\$5.1m).

Metro Arts now occupies and operates from leasehold premises at West Village and has incurred related significant leasehold improvement expenditure on the New Benner Theatre, Galleries, Bar, Office areas, etc. under long-term leasing arrangements. Metro is required to follow recently operative lease accounting standards. In essence these rules seek to reflect a lease asset that gets amortised over the shorter of either the unexpired period of the lease or their estimated useful life, and a more or less corresponding but differently calculated lease liability, with lease rentals notionally split into liability “principal” and “interest” components for accounting purposes. Subsequent to initial recognition, the lease liability is measured at amortised cost using the effective interest rate method. Please refer to the audited financial statements and notes for the accounting disclosures relating to these matters.

Accounting revenues for the 2020 year were \$1.72m, which after adjusting for the one-off sale of 109 Edward Street in 2019, are less than 1% different to 2019.

Given the temporary cessation of activities while the West Village build was taking place, and given COVID-19 shut-downs, this needs a little more explanation. There are three main drivers: our operating grant funding was maintained, and there were two new significant income items in 2020, one being the investment income from the MAFF for part of the year, and the other being COVID-19 government support payments for part of the year. The investment income will continue, the amount subject of course to the performance of the MAFF portfolio from year to year, but the COVID-19 support payments are not expected to continue.

Total expenses were down 5.5% to \$1.84m, reflecting the part-year shutdown and the impact on other non-payroll operating costs. Given the upheaval of 2019 and 2020, it is difficult to briefly summarise the main reasons for the total variance between years, and there are many large variances when comparing expenses line by line.

However, I do want to stress that the Board continued to pay our staff their entitlements throughout the whole year. I want to express my gratitude for the various levels of State and Federal Government support that helped Metro keep our staff paid and able to support themselves and their loved ones during Metro’s relocation and the pandemic.

Private philanthropic fundraising activities continued to be otherwise negatively impacted by relatively weak economic conditions. A positive here is our Art Starters donor group that supports our Creative Development Program. We look forward to re-energising Art Starters in 2021.

I would like to acknowledge and thank our CEO and Creative Director, Jo Thomas, and all of the hard working, wonderful Metro staff for their dedication, focus and significant artistic and administrative delivery in the face of everything that made 2020 so difficult, and so unforgettable. Once again Jo and her team have excelled in the most challenging of times.

I would like to sincerely thank our Patron Wesley Enoch for his ongoing support and leadership. I would also like to thank the many organisations who have supported and/or partnered with us over the course of 2020. The list is too long to mention everybody, but I thank Arts Queensland, the Australia Council for the Arts, Brisbane City Council, TAFE Queensland, Hutchinson Builders, Jones Lang Lasalle, the West Village team at Sekisui House, Clayton Utz, Blight Rayner, Urbis, Norman Disney and Young, and Karyn O'Brien.

Our Board succession planning efforts continue, and I welcome our most recently appointed Board members during 2020, Brian Wyborn and Paul Bowker. Brian has a strong investment background, and he is adding great value and insight to our Board Investment Committee discussions. Paul has a strong financial and commercial background and is taking over the treasurer/financial oversight duties that I have carried out since I joined the Board in 2012.

I would like to record my sincere appreciation to our two retiring directors Moira McGarva and Brian Lucas. Moira has come up against issues in her life

away from Metro which from a workload perspective prevent her continuing on the Board. We are sad to see Moira leave the Board and we wish her well. Brian has made a long, multi-faceted, and extremely valuable contribution to the artistic strength as well as the governance of Metro, and as many readers of this message will know, he is a very strong thread of the tapestry that is Metro's history both on and off stage. Brian will be missed in Board meetings, but I know we will see him often at West Village.

I have singled out our newest and our retiring directors in 2020 for comment, but I warmly thank all members of the Board for their dedication, hard work and support through such a very challenging and transformative year. I value and appreciate every director's skills and voluntary efforts in oversight of Metro's strategy and operations through the Board and its Committees.

I am very pleased to reflect that substantial Board renewal is occurring, including increasing the diversity of the Board. I have served on the Metro Board now for close to nine years. It has been a challenging, but overwhelmingly a rewarding time for me to serve this organisation and in turn the artistic community it serves. While I have not been Board Chair for all that long, I believe that with our relocation to West End successfully completed, the MAFF established and growing, and our artistic program in great shape this year and no doubt beyond, it is time for me to work with the Board on an orderly transition to first select a new Board Chair to lead the Metro Board, and then for me to retire from the Board when the time is right, probably towards the end of 2021. My priority will be to work with the Board to ensure a smooth transition that is in the best interests of Metro.

CEO & Creative Director Report

Jo Thomas

*And I hold on hard to something
Between my teeth when I'm sleeping
I wake up and my jaw aches
And the earth is full of earthquakes*

These song lyrics from Ani DiFranco keep going around and around in my head as I contemplate the year that was 2020. There was a lot of clenching of teeth and metaphorical and physical quakes as we moved through bush fires, a world-wide pandemic, droughts and floods. And the much-needed, and ongoing, reckonings with major movements - Black Lives Matter, Climate Justice and Women's Rights. It's been a lot. As a cultural leader I felt the importance of holding on tightly to our artists and community and supporting them through these changes, whilst also finishing and opening our new home in West End. Personally, I was honoured to be awarded the Telstra Business Woman of the Year for Queensland whilst also winning the For Purpose and Social Enterprise Category.

From a Metro Arts perspective, here's a 2020 snapshot:

- *Metro Arts, with love* – our Farewell Festival for 109 Edward Street
- Clean up 40 years of detritus at 109 Edward Street
- Go into pandemic lock-down

Lock-down, lock-down, lock-down whilst also:

- Continuing to re-strategise and reimagine our 2020 program
- Doing site-visits and liaising with Hutchinson Builders, trades and consultants to create the new Metro Arts
- Commissioning artists Dale Harding, Liz Willing and Dead Puppets Society to create pieces especially for our new home
- Donating money to artist funds to support artists during pandemic
- Rolling out additional funding for independent artists in partnership with Arts Queensland
- Creating a Metro Arts history book
- Writing grants, grants, more grants
- Advocating fiercely for independent artists caught in the gig economy loophole missing vital pandemic support from the Federal Government

And then came August 2020 when we opened Metro Arts @ West Village with a seven-night series of socially distanced opening events and rolled out a phenomenal program of works for September – December 2020. And, finally, we launched our Metro Arts Future Fund preserving funds from the sale of Edward Street in a bold initiative to give Metro Arts ongoing financial sustainability, and to grow a new generation of artists and art lovers.

To zoom in on a few of these events:

Metro Arts, with love

Our love letter to farewell 109 Edward Street, delivered through art. Characterised by community and celebration, we hosted over 230 artists and a public audience of over 4,000. Highlights included the commissioned work by The Good Room, *That's What She Said* as the final performance ever staged in the Sue Benner Theatre, featuring 45 accomplished female Queensland artists; a theatrical, 40-channel video installation, *ephemera* by Benjamin Knapton and collaborators celebrating Metro Arts through the eyes of over 40 people who made it; ten local Artist-Run-Initiatives in residence; and Courtney Coombs' farewell work in the Gallery, *The Time of Light*.

Art Starts Here: 40 years of Metro Arts

Our history book. And what a wonderful job Editor Zenobia Frost, and all the contributors, did. The history book is a beautiful artifact, and what I said in my introduction holds true: *Metro Arts is an incredible organisation with a startling, surprising history that over and over again showcases the passion, ingenuity, cheekiness and strength of all involved. And as you will see in these wonderful pages to follow there have been many involved in creating this imperfect creature called Metro Arts. All of you are to be honoured as contributing to the enormous wealth of art in Brisbane. There is true legacy here. A record of the stories of the past and also the pathways to guide us into the future. New beginnings.*

The Opening of Metro Arts' new home

To open Metro Arts' new venue at West Village, the organisation delivered a three-week cross-artform program in partnership with Brisbane Festival. Performance works included two dance works – *Cowboy* by Michael Smith and *The Type* by Pink Matter, and spoken word work *How To Spell*

Love by Anisa Nandaula. The Exhibition Program included the world premieres of *Assembly Now* by Sally Golding and *Brainbow Magic* and *Rainbow Circles (Healing Circles)* by Hiromi Tango. The program was complimented by the nightly, interactive gaming work *Avoidable Perils* by Counterpilot, presented on a giant scale, taking over the entire Boundary Street façade of the historic Peters Ice Cream Factory. We well and truly warmed up our new home!

COVID-19

Surely if the pandemic has shown us anything it is that the models and well-engrained systems we hold up are vulnerable. We can change the way we live, quite radically, we can adapt and stay indoors if we have to; we can approach connectivity and socialisation and work in different ways; and so, we can offer new frameworks within the arts to make radical change as well. Systemic change is possible. Our artists and arts-workers who are First Nations and people of colour continue to call for attention to inequalities, just as they remind us they cannot breathe. At Metro Arts we support self-determination for all artists and especially our Indigenous artists and believe this is key to changing the future of the arts. This will help us to see and hear authentic stories from all parts of Australian society, to ensure equitable and just cultural representation on our stages and our gallery walls.

So, that was 2020! If I'm honest there wasn't a lot of sleeping. We're open, we're awake and we're facing the future head on.

Big thanks to our Board of Directors, chaired by Michael Cottier; the tired yet indefatigable Metro Arts team; all of our donors, sponsors, supporters, artists and community.

Development Report

Celestine Doyle, Development Consultant

Genevieve Trace, Development & Partnerships Officer

In an anomalous 2020 we continued to receive generous support from a growing Metro Arts community. After securing West Village and Hutchinson Builders as Founding Venue Partners for our new premises in 2019, the Development department continued to work to secure further partners in the delivery of our new fit-for-purpose home. Key partnerships were based on budget relieving in-kind support that had a significant effect on the build's bottom line. Such partnerships included Setting Line Theatre Consulting and Specfurn Commercial Furniture.

Metro Arts also thanks local accounting firm, Bones Accounting, for their continued support of the organisation in providing partial in-kind financial services, and ESPON and Tonepacer for supplying projectors and audio technical support respectively ensuring our artists' technical aspirations are met.

2020 saw the continuation of our Education Partnership with TAFE Queensland. The partnership's goals are to provide TAFE Queensland's creative arts students and recent alumni with invaluable industry experience while boosting employment pathways for emerging artists and enriching

Brisbane's creative and artistic community. The partnership saw TAFE alumni company Robert the Cat perform Norman Price's *Flat Out Like a Lizard* in the New Benner Theatre. The partnership extended into the visual art program with TAFE Honours student, Cherry Logar, presenting her work *Synthetics (Touch Please)* in Gallery Two. Metro Arts also hosted the TAFE Acting Department's Community of Practice night in the New Benner Theatre, which saw students share some of their work, and their experiences of the course with friends, family and community.



Celebrating the launch of Metro Arts at West Village.

From left to right: Megan Barron, Executive Director: Sales, Marketing and PR - West Village, Scott Hutchinson, Chairman – Hutchinson Builders, Michael Cottier, Chair – Metro Arts, Jo Thomas, CEO and Creative Director – Metro Arts, and Dr Bridget Boyle, Performer, Director, Producer – deBase Productions.



Flat Out Like a Lizard by Company in Residence Robert the Cat, presented in December 2020 as part of Metro Arts' Education Partnership with TAFE Queensland.

2020 saw the continuation of the Art Starter Program - a donor program in support of Metro Arts' Creative Development Program. We are proud to say that the number of annual donors grew in 2020, and we thank them for their continued support of the development of new Australian performance works.

After committing to establishing the Metro Arts Future Fund in 2019 with the sale of Metro Arts' former premises, the supporting documents of the MAFF were a key item for the Development Department in 2020. This saw the development of key MAFF

documents, processes and procedures, as well as best practice stewardship process in the implementation of an all-of-organisation CRM. This was supported by our continued mentoring from leading development specialist Malcolm Moir via the Creative Partnerships Australia *LIFT* program.

Metro Arts was proud to receive support from The Ian Potter Foundation for our *Emerging Producer XChange* program delivered in partnership with The Mill, Adelaide. This two-year program will see the development of six emerging producers across Brisbane and Adelaide through on-the-job training in producing for the independent contemporary arts sector, and build collaborative models of exchange between the two organisations.

Particularly in light of the continued uncertainties facing the arts and cultural sector due to COVID-19, we thank all who supported and continue to support Metro Arts and our artists through donations, sponsorship and grants.

Presentations

METRO ARTS, WITH LOVE FESTIVAL

1 – 15 February

Giants Among Us
Imaginary Theatre
TEMPORARY ART PROGRAM /
Carriageway & Out-the-back

1 – 15 February

Ephemera
Benjamin Knapton
EXHIBITION / BAM, Level 1

1 – 15 February

The Time of Light
Courtney Coombs
EXHIBITION / Gallery

1 – 15 February

AIRspace
Various Artists
EXHIBITION / Studios

4 – 8 February

Boyle and Waters in LEOTARD
Bridget Boyle & Neridah Waters
PERFORMANCE / Sue Benner Theatre

4 – 8 February

Mothlight
Skye Gellmann & Naomi Francis
PERFORMANCE / Warehouse

5 – 8 February

Forbidden Romance: A Love Cabaret
Brisbane City Opera
PERFORMANCE / Epson Lumen Room

1 & 4 February

There's No Place I'd Rather Be
Jamie Lewis
PERFORMANCE / Elevator

5 – 8 February

Remember Underground
Company Bad
PERFORMANCE / Basement

11 February

Lucas Stibbard & Friends
Various
PERFORMANCE / Basement, The Last Hurrah Bar

12 February

Music for Chameleons
Sandro Colarelli
PERFORMANCE / Basement, The Last Hurrah Bar

13 February

Warmwaters
By Bridget Boyle & David Megarrity
PERFORMANCE / Basement, The Last Hurrah Bar

14 February

Dark, Camp Chaos
Quiche Loraine, Abbie Bryant and Jennifer Laycock
PERFORMANCE / Basement, The Last Hurrah Bar

15 February

The Gatling Gun (DJ Set)
The Gatling Gun
PERFORMANCE / Basement, The Last Hurrah Bar

9 February

Sue Benner Speeches, featuring Future Ancestors
Sue Benner
PRESENTATION / Sue Benner Theatre

11 – 14 February

Loop
Various Artists
EXHIBITION / Epson Lumen Room

11 – 15 February

That's What She Said
The Good Room
PERFORMANCE / Sue Benner Theatre

15 February

The Bombshells Ball: One more time at 109
Bombshell Burlesque
PERFORMANCE / Epson Lumen Room



Metro Arts, with love Opening Night. Image by Darren Thomas.

“ Incredible work that hit close to home on many different levels. Was so touching to see so many Brisbane creatives involved, really made me feel connected to the work. ”

Audience member of *That's What She Said*, Metro Arts, with love

“ One of the best pieces of theatre I have seen in years. So insightful, on point, touching and downright hilarious. ”

Audience member of *Leotard*, Metro Arts, with love



Remember Underground by Company Bad, 2020. Image by Darren Thomas.



That's What She Said by The Good Room, 2020. Image by Darren Thomas.

“ Gratitude that this festival happened to mark the end of an era. Gratitude to Jo Thomas for all of her hard work, love and commitment to the Brisbane arts scene. Gratitude to the artists and behind the scenes people who made it happen ”

Audience member of Metro Arts, with love



Wesley Enoch and Jo Thomas, Metro Arts, with love Closing Night. Image by Darren Thomas.



Sue Benner Speeches by Sue Benner, 2020. Image by Darren Thomas.



There's No Place I'd Rather Be by Lamie Lewis, 2020. Image by Darren Thomas.



BRIS FEST @ METRO ARTS

3 – 27 September

A Connective Reveal – Community

Robert Andrew

TEMPORARY ART PROGRAM / Factory Lane

3 – 27 September

Assembly Now

Sally Golding

EXHIBITION / Gallery One

3 – 27 September

Brainbow Magic & Healing Circles

Hiromi Tango

EXHIBITION / Gallery Two & The Common

4 – 6 September

Cowboy

Michael Smith & The Farm

PERFORMANCE / New Benner Theatre

4 – 19 September

Avoidable Perils

Counterpilot

PERFORMANCE / The Common, West Village

6 September

Future Ancestors

Voices of Colour, Conscious Mic &

Digi Youth Arts

PERFORMANCE / New Benner Theatre

10 – 13 September

The Type

Pink Matter

PERFORMANCE / New Benner Theatre

17 – 29 September

How to Spell Love

Anisa Nandaula

PERFORMANCE / New Benner Theatre

30 September – 14 October

Assembly Now Online

Sally Golding

EXHIBITION / Online

TOURED WORKS

11 – 24 January

Truthmachine

Counterpilot

PERFORMANCE / Carraigeworks, Sydney Festival

6 – 12 August

Avoidable Perils

Counterpilot

PERFORMANCE / Darwin Festival

8 – 12 December

Avoidable Perils

Counterpilot

PERFORMANCE / Bundaberg



“ So much to love about this work and group of Artists. Thankyou for creating such authentic and powerful shows. Enlightening and empowering. Also highly inspiring. ”
Audience Member of APOCALIPSTICK



“ It was a perfect expression of Art during Covid. I really felt a great comfort by experiencing amazing rainbow art. ”
Audience Member of Brainbow Magic



14 October – 1 November

Sweaty Scales

Liang Luscombe

EXHIBITION / Gallery Two

14 October – 1 November

Indefinite Terrains

Polly Stanton

EXHIBITION / Gallery One

14 October 2020 – 23 January

Night Dancers

Elisa Jane Carmichael

EXHIBITION / Window Gallery

21 October – 1 November

Dirty Laundry

The Good Room

EXHIBITION / New Benner Theatre

6 – 28 November

APOCALIPSTICK

Polytoxic

PERFORMANCE / New Benner Theatre

7 – 14 November

Pattern & Place

Curated by the 2020

Blak Curatorial Exchange collective

EXHIBITION / Gallery One

17 – 21 November

An Apple a Day

Chris Battersby

EXHIBITION / Gallery One

25 November – 5 December

Dark Entries

Rebecca Ross

EXHIBITION / Gallery One

28 November – 5 December

Archive of Loss

Joanne Choueiri

EXHIBITION / Gallery Two

2 – 12 December

Flat Out Like a Lizard

Robert the Cat

PERFORMANCE / New Benner Theatre

12 December – 23 January

New for Old

Curated by Kyle Weise

EXHIBITION / Gallery One + Gallery Two



“ *Calling to Country* gave five young Indigenous artists an opportunity to showcase their work and provided space for a networking function that will benefit their careers immensely in the future. ”

2020 Exhibition Artist

“ Metro Arts provided excellent assistance and support. The support of curator Kyle Weise was invaluable. ”

2020 Exhibition Artist

“ The visual art program was quite insightful and interesting experience. The quality of support is outstanding. ”

2020 Exhibition Artist

BRISBANE CITY COUNCIL'S TEMPORARY ART PROJECT:

3 – 27 September

A Connective Reveal – Community
Robert Andrew
INSTALLATION / Factory Lane

1 – 2 November

Other Offering
Jordan Azcune
EXHIBITION / Toowong Cemetery

27 November – 13 December

Becoming
Jacinta Giles
EXHIBITION / Judith Wright Centre of
Contemporary Art

4 – 13 December

Story Bridge Run
Tara Pattenden + David Spooner
EXHIBITION / Various Locations





“ The New Benner Theatre, with its mezzanines, bio box and multiple entrances, meant there was opportunity to reimagine the performance space to expand ‘traditional’ theatre experiences. ”

Performance Artist, Brisbane Festival x Metro Arts

“ Metro Arts has been amazing to work with. The opportunity they have given myself and Pink Matter has been huge. This has inspired me and the entire team. ”

Performance Artist, Brisbane Festival x Metro Arts

“ *That’s What She Said* was an integral way for us to return to our more experimental roots - putting a show up in a limited time-frame with an ambitious large cast would never have worked in partnership with another arts organisation. ”

Performance Artist, Metro Arts, with love

“ Completely amazing, very moving and emotional. Really helped me connect with my feelings about 109 Edward St building. ”

Audience member of *Ephemera*, Metro Arts, with love

“ Beautifully executed poetic art. Thank you. We literally cried. Discussion continued throughout the evening. ”

Audience member of *How to Spell Love*,
Brisbane Festival x Metro Arts

“ What a powerful, raw, honest and raucous night of storytelling. It was a privilege to share in the celebration of these stories, the female artists who shared them, and a building that is part of the fabric of Brisbane arts and storytelling. ”

Audience member of *That’s What She Said*,
Metro Arts, with love

Produced Artists

David Megarrity

Nathan Sibthorpe

Lisa Wilson

Truthmachine by Counterpilot, 2020. Image by Yaya Stempler.

Company in Residence

Robert The Cat

Flat Out Like a Lizard by Robert The Cat, 2020. Image by Monique Roy.

Creative Developments

111

days of
creative
development

25

artists
employed

1

works premiered
in 2021

100%

of artists in the
program rate it
as 'Excellent'

“ The program is immensely supportive and it is the perfect place to start a new work, particularly one that you may be nervous to embark upon at an early/emerging stage of your career. You are made to feel welcome and valued, and ultimately, respected. ”

2020 Creative Development Artist

2020 Creative Developments

Cold Ghost

Sandro Colarelli

Ghost Story

Kristen Maloney

Table Twelve

Madeleine Little

Fertile Ground

Michael Smith & Ashleigh Musk



Metro Arts at West End

The doors officially opened to Metro Arts' new purpose-built performance, exhibition, event and office space at West Village in Brisbane's vibrant West End community on Wednesday 2 September.

As CEO and Creative Director Jo Thomas said:

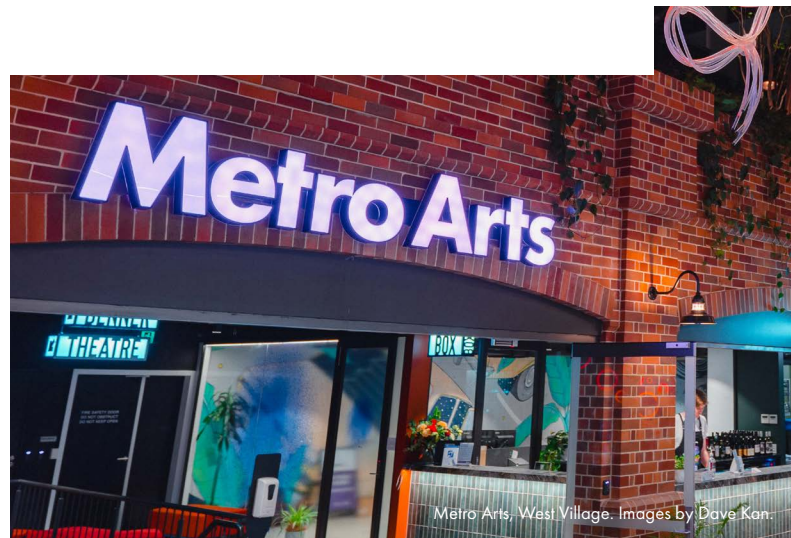
"We are ready to write a new chapter in our glorious history, one where we build on our legacy and continue to champion and contribute to the enormous wealth of art in Brisbane," Ms Thomas said.

"2020 has been a challenging year for all, so we hope Metro Arts' new home, and the opportunities it will create, offer a beacon of hope for those who need it the most. This new hub for West End's diverse community will be the place in Brisbane to experience the work of contemporary artists ranging from the emerging to the mid-career and the established."

Due to ongoing COVID-19 restrictions, the new precinct opened with a series of intimate housewarming events, beginning with a smoking ceremony and Welcome to Country, followed by the launch of the Metro Arts 40-Year History book.

The 40-year-old multi-arts organisation joined a citywide network of venues and performance hubs hosting Brisbane Festival events, installations and productions from 3 to 26 September.

Metro Arts' September to December 2020 program featured a kaleidoscope of events and exhibitions to showcase the organisation's new state-of-the-art space.



2020 Board & Staff

Alex Anderson

Maintenance Manager, until March

Amida Callinicos

Finance Officer (maternity leave)

Yaneth Bautista

Finance Officer

Alexander Beard

Front of House & Bookings Coordinator, until March

Emma Black

Café Shift Supervisor, until March

Olivia Dean-Jones

Duty Manager & Beverage Attendant, until March

Celestine Doyle

Development Consultant

Shani Gould

Programming & Ticketing Administrator

Jenna Green

Producer

Terri Hanlon

Duty Manager & Beverage Attendant, until March

Christine Johnstone

Interim Operations & Business Director

Angela Kohler

Marketing Manager, from August

Brooklyn Pace

Technical Coordinator, from August

Matt Seery

Producer

Nick Seery

Technical Coordinator, until March
Venue and Technical Manager, from April

Jo Thomas

CEO & Creative Director

Genevieve Trace

Development & Partnerships Officer

Kyle Weise

Curator (Exhibition Program)

Emily Whitehead

Administration and Visitor Relations Coordinator,
from September

Melina Wightman

Café Attendant and Administration Officer, until
March

Verity Woodford

Senior Producer, until February

Front of House Supervisors and Attendants, from
September

**Darcy Boyd, Jess Bunz, Claire Cavaye, Adam
Charlton, Libby Jeisman, Mara Mack, Claire
McFadyan, Mia McGavin, Tadhg Parker and
Nicola Ryan.**

Casual Technicians, from August

**Mia McGavin, Ben Mills, Zachary Neville, Callie
Roebuck and Sophie Watkins.**

Patron: Wesley Enoch

CHAIRMAN

Michael Cottier

SECRETARY

Dr Fiona Hawthorne

DIRECTORS

Paul Bowker, from October

Brad Coombs

James Gauci

Brian Lucas

Moira McGarva

Daniel McKewen

Brian Wyborn, from October

2020 Sponsors & Supporters

We are truly grateful for the support of all our partners in 2020, whose assistance enables us to continue to back the development and presentation of ambitious contemporary art. Work created at Metro Arts goes on to national and international platforms, connecting with audiences from around the globe.

GOVERNMENT PARTNERS



Dedicated to a better Brisbane

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Metro Arts, West End. Image by Dave Kan.

Metro Arts

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