

One Hundred *and* One™



- COMPANY LOYALTY**
Meet the real loves of 101 Collins' lives, one wagging tail at a time.
- IT TAKES A VILLAGE**
A look inside Melbourne Theatre Company, from first draft to opening night.
- COLOUR THEORY**
How the work wardrobe found its colour, and how to find yours.
- LOOKING UP**
Inside Metrics Credit Partners' new office, designed to feel as good as it looks.

THE JOYFUL EDITION

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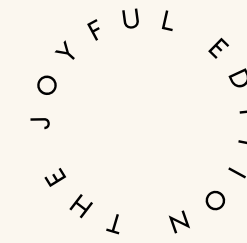
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101 Collins acknowledges the Traditional Owners and Custodians of Country throughout Australia and their connections to land, sea and sky. We recognise the rich and diverse cultures of community, of leaders, of storytellers and relationship to place. We pay our respect to Elders past and present and extend that respect to all Aboriginal and Torres Strait Islander peoples today.

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One Hundred *and* One™

Welcome to the Joy issue of *One Hundred and One*. At 101 Collins, joy shows up in the everyday and the hard-won. It could be in a considered colour choice, a well-lit office or the decades-long work of making sure everyone has a right to a full life. In this edition, we explore joy in all its forms.

We sit down with Melbourne stylist Sally Mackinnon to discover how colour can lift a work wardrobe and change how you present yourself. And because joy is rarely serious, we head into the building to meet the dogs of the 101 community, from Coco the Pomeranian and therapist-in-waiting, to stubborn yet devoted Beefcake, who refuses to walk in the rain.

In Looking Up, we step inside Metrics Credit Partners' new office at 101, where circadian lighting and considered materials change how it feels to work there. Elsewhere in the building, our For the People feature explores the cultures of two 101 businesses and what they've built beyond the day job.

We also mark forty years of SANE Australia with Dr Margaret Leggatt AM, whose piece A Life Worth Living traces a career spent fighting for every person's right to connection, meaning and joy. It's a reminder that joy isn't always easy; sometimes it's the product of decades of work.

Behind the curtain at Melbourne Theatre Company, we meet the writers, designers and directors who've been bringing joy to Melburnians for decades, one production at a time. And with Melbourne freshly crowned *Time Out's* Best City in the World for 2026, we explore the city's after hours culture through the eyes of our very own RISE Studio Manager, Sophie Appel.

Finally, in The Joy of Giving, we look at corporate giving and the ripple effect it creates, well beyond the balance sheet.

This issue is a reminder that joy, whether it's found in a colour, a companion, a workplace or a cause, is worth making time for. We're pleased to say that it's here at 101 Collins and we think it's worth celebrating. I hope you enjoy reading.



Peter Calwell
General Manager
101 Collins



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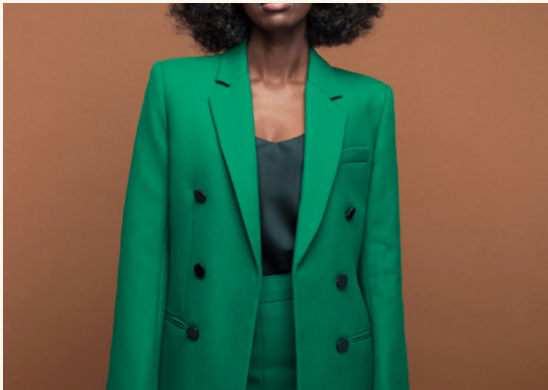
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The Plug

Welcome to The Plug. In the spirit of joy, we’re sharing our top picks of what to eat, drink and share with your favourite people this season.



DINE:
Yamagen

Down a laneway inside QT Melbourne, Yamagen pairs Japanese robata cooking with a bar list built to match its ambition. The kitchen plays with contrast: raw seafood beside charcoal-grilled plates and crisp tempura, flavours that pit citrus against umami and caramel against miso. Meanwhile yuzu features heavily on the cocktail list, as well as over 100 wines and a serious rotation of rare whisky for anyone happy to slow the night down. It's a room built for sharing with the people worth lingering over dinner with.



READ:
Everyday Joy, Kate Nixon

Kate Nixon, longtime interiors editor at *Australian House & Garden*, turns years of styling know-how into a genuine how-to for making a home feel lived in rather than just photographed. Structured around Rise, Shine and Restore, the book moves through the day with decorating ideas alongside 30 easy recipes, from a brunch-friendly fruit crumble cake to proper dinner party fare like rosemary lamb. *Everyday Joy* is the kind of book that makes an effortless-looking home feel achievable. Available to buy at your local Readings.



DO:
Metro Auto Photo

Metro Auto Photo keeps something rare alive: eight real, analogue black-and-white photo booths dating back to the 1970s. Step inside and you get a genuine chemical print – a strip of film that captures exactly who you were in that three-minute window. These machines have become part of Melbourne, tended for decades by photo booth technician Alan Adler, before Metro Auto Photo took over the legacy. A few coins, a short wait, and a tangible memory worth keeping. Photography by Chris Sutherland.



BUY:
Aretae Photo Frame

Aretae photo frames turn a favourite photograph into something worth keeping on a shelf rather than lost in a camera roll. Its silver finish suits both a considered home and a polished office desk, and it comes in three sizes, as well as duo and trio stacks for those who like their memories in numbers. Every order arrives with complimentary photo printing included, so the frame reaches you ready to display. A small, well-made reminder that some moments are worth more than a scroll back through your phone.



STAY:
Hannah St Hotel

Hannah St Hotel is a new generation of design-led luxury for Melbourne. Interiors by Flack Studio are built on contrast: heritage rail-inspired detailing against bold contemporary form, textured materials against refined finish, resulting in a hotel that feels lived-in yet entirely new. The 188 boutique rooms and suites come with Malin + Goetz amenities, Marshall speakers and locally curated minibars. Five dining options include everyday hospitality at Hannah St Coffee and a European style bistro at Coupette.



DRINK:
Four Pillars Bandwagon

Four Pillars turns its two most-loved gins into a non-alcoholic alternative with the Bandwagon range. Bandwagon Dry carries the same citrus and juniper backbone as the brand's Rare Dry Gin, while Bloody Bandwagon channels the deep, fruit-forward character of Bloody Shiraz Gin, both sitting under 0.3% alcohol. Built to be mixed exactly the way you'd usually take the real thing, over ice, with tonic, or straight into a spritz, they prove that skipping the alcohol doesn't mean skipping the flavour. A solid addition for anyone hosting a mixed crowd this season.

Dr Margaret Leggatt AM
Co-founder and Patron, SANE



A Life worth Living

Forty years ago, Dr Margaret Leggatt AM set out to make Australia talk about mental illness. Today, she reflects on fighting for every person’s right to find meaning, connection and joy.

When I founded the Schizophrenia Fellowship of Victoria in 1978, I was responding to the issues I saw in front of me. I saw families in crisis, people suffering in silence and flawed systems (medical, social and political) that meant the most dignified response to mental illness was to pretend it wasn't happening.

I trained as an occupational therapist and had worked in a psychiatric hospital in Melbourne before completing a PhD in Sociology at Monash. The sociologists of the time were saying, astonishingly, that mental illness didn't exist, that it was a construct, a label. I understood they were trying to destigmatise it, which in principle was not a terrible idea, but in practice it was catastrophic. People came to me distressed and furious. They told me the denial was damaging them because now they couldn't access the help they needed. So I did something about it.

The Fellowship took off like wildfire. Within a few years we had something like 3,000 members in Victoria alone. Support groups were meeting across the state – this was the only way people could connect back then because there were no computers. People showed up and talked to each other, and in those rooms people discovered they weren't alone, which was remarkable. They learned from each other and began to find their way back.

I now understand that was joy in its most elemental form. Not happiness exactly, but the profound relief of connection and being seen and understood by someone who truly gets it.

When the demands on me became unmanageable, a consultant told me something that seemed, at the time, deranged: I needed to start another organisation. I told him he was crazy, but he was right. Alongside the on-the-ground support work, we needed something national and independent. An organisation that could take on stigma at the level of culture itself, go directly to governments, and speak with courage. That was how SANE Australia came to be.

The stigma we faced was staggering. I was berated by a psychiatric nurse for daring to speak publicly about schizophrenia, [The College of Psychiatrists] told me I was making things worse, but we couldn't go on as we were.

The Australian writer, broadcaster and filmmaker, Anne Deveson, changed everything. She had a son with schizophrenia and she said, “we are going to talk about this”. Because Anne had such a public profile, her willingness to say the word ‘schizophrenia’ out loud had an enormous impact. Her book, *Tell Me I'm Here*, which told the story of how her son felt he didn't exist, ended up on the reading lists of university students across Victoria. Entire cohorts of young people were being asked to understand what a family living with schizophrenia actually looked like.

We organised street marches down Swanston Street, and some days more than 100 people joined us to say “we are here, we're talking about this and we're not going away”. And underneath all of it was the conviction that the people we were fighting for deserved, like anyone else, to build a meaningful, joyful life.

One of the most extraordinary moments of my career came at a public forum I held in Melbourne. A man named Simon Champ was in the room. Suddenly, Simon stood up and said: “I want to say that I have schizophrenia”. You could have heard a pin drop, and then the entire room rose to its feet.

Simon went on to do marvellous things. He has periods where he has to return to hospital, when, as he puts it, his brain starts to play tricks on him. People with complex mental illness can get the treatment and support they need, and get back to university, back to their employment, back to their families and communities and creative lives.

What I understood then, and believe more deeply now, is that you cannot learn about complex mental illness from a list of symptoms in a textbook. You learn from listening to people with lived experience. The poet Sandy Jeffs, who has written so beautifully and bravely about her own experience of schizophrenia, talks about what she calls “Team Sandy” – the network of friends and supporters who help her live a full and rich life. The things Sandy does never cease to amaze me, and that's what good support makes possible.

Forty years on, what worries me most is not the ground we haven't gained, it's the ground we've lost. The public conversation went quiet for a while, face-to-face contact diminished and those critical support groups became harder to sustain. And with that, I fear we've lost some of the ordinary joy of just being known by another person.

But I'm not without hope. SANE's digital support services are extraordinary, reaching people in regional areas, at times of night when no one else is available, and crucially, reconnecting them with their communities. A book I recently co-authored, *Living with Schizophrenia*, has sold in numbers that have astounded me. People aren't talking about it face-to-face as much as they used to, but they're reading and perhaps that, too, is a beginning.

I want SANE to continue to keep us talking, and help make it understood, beyond argument, that complex mental illness is treatable and that a full, joyful life with schizophrenia is not only possible, but the goal.

When you help someone manage their mental illness, you also save governments vast amounts of money. I did a study that looked at the cost of supported housing and it was minimal compared to the cost of vulnerable people being homeless involved with the police and in and out of psychiatric hospitals. But that's an argument for the politicians. For the rest of us, we need to decide if we, as a community, support every person's right to feel that they are seen and heard. That their life has meaning and purpose and moments of real delight. That is what we have been working towards for forty years.

In the meantime, I find my own joy in my eight magnificent grandchildren, in the book I still want to write, in the conviction that if we keep speaking clearly, honestly and publicly, that things can change.

As Anne Deveson said all those years ago, let's talk about it. We must.

Dr Margaret Leggatt AM is co-founder and patron of SANE Australia. She is the co-author of *Living with Schizophrenia*. SANE Australia provides free mental health support, information and referral to people affected by complex mental illness.
☎ sane.org



Behind every Melbourne Theatre Company production are many minds, many hearts and a story that must be told.

It Takes a Village

"There's nothing like the relief, exhaustion and euphoria of being in an opening night audience and watching a show land," says Melbourne Theatre Company (MTC) Head of New Work, Jenni Medway. "But the work in getting there is not for the faint-hearted."

Medway's role is to shepherd new Australian writing from first draft through to opening night, on a journey that can take years.

"The whole process can be an absolute emotional rollercoaster," she says. "Developing a new play and putting it out there for an audience can make you feel extremely vulnerable. Especially for writers who have often put a lot of emotional work into making something, not to mention countless hours sitting with the ideas and cancelling plans to do last-minute rewrites."

Understanding how deeply critical new work is to both the industry and audiences, MTC founded the Next Stage Writers Program in 2017. Today,

it's one of the most significant playwriting development programs in the country, through which writers are commissioned, supported and given perhaps the rarest and most valuable commodity in art: time. With time, writers can fully flesh out their ideas, test them in rehearsals, and nurture their work to maturity before a public debut.

"New work is at the heart of what we do," says Medway. "Telling stories that allow us to connect more deeply with the world we're in and interrogate it more fully is very important to us." What makes MTC's model distinctive, she argues, is the volume of new work it produces as well as the context in which it sits. "It's particularly vital that new Australian writing can exist alongside canonical texts and the best work internationally."

That investment is visibly expressed in *Before I Forget*, the company's upcoming world premiere by Butchulla writer and theatremaker, Kamarra Bell-Wykes. The play is about mothers and daugh-

ters, family, the loss of elders and the grief of watching a parent's memory fade – themes that are specific to Bell-Wykes' own experience, but also universal. "It's through this specificity that we are able to see so many parallels between all our experiences," says Medway. "I hope with every piece of theatre we make, that people walk away having had an experience that has impacted them in some way. Whether that's a moment of joy amidst global and personal struggles, or a greater sense of empathy for the community we all share. I hope they have been able to see themselves, or their loved ones, perhaps for the first time, on the mainstage – and from that connection, understand a little more about themselves and each other."

If new work begins with a writer and a dramaturg in conversation, the broader production process is a gradual accumulation of creative minds, each bringing a unique perspective and contribution to the table.

“It’s such a long and gradual process bringing productions to life,” says Chief Executive Officer and Artistic Director, Anne-Louise Sarks. “It starts with an idea. From there, I’m reading and researching, working on a script, having conversations with artists or a playwright. Then there are the conversations with designers – thinking about what the work will look like on stage, what the world of the play might be. Personally, I love this stage the most. And then, of course, there’s the casting.”

Throughout the entire process, Sarks is constantly questioning the value of the work to ensure it enriches the lives of the theatregoers who will impart their time, money, energy and support. “Every conversation is focused on what stories feel urgent. I ask myself: why would we tell this story now? That question is more essential for live theatre than many other art forms because we’re asking audiences to step out of their daily life and sit within another world.”

Building a season around that question is, Sarks says, an act of curation that requires holding the whole year in view while attending to each individual production with equal rigour. “I’m thinking about balance and the journey that an audience will take across the year of shows, while simultaneously thinking about each show on its own terms and how essential each production needs to be.”

As Artistic Director and CEO (earlier this year, Sarks directed *Uncle Vanya* while running the company), Sarks’ role bridges the gap between art and business. “One of the things I love most about this role is that it collapses the idea that there’s the business side of the company and then there’s the art, as if those things are separate. Art is our business. It’s what we do.”

For Sarks, the beauty of theatre is how innately collaborative it is. “If you compare theatre to other artforms, say, being a painter or a novelist – this is art that you cannot make alone,” she says. “Theatre is at its best when many minds and hearts are working together. The more you can trust each other, the stronger the work will be. Every production that I’ve made is so much bigger and so much better than my own imagination alone.”

Every member of the village understands this instinctively, including those whose work audiences may never consciously register.

Previous page:
The three protagonists of *Before I Forget*, Tyallah Bullock, Melodie Reynolds-Diarra and Roxanne McDonald. Photo by Jo Duck.
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Costume design for *The Glass Menagerie*. Photo by Sarah Walker.
v

“There’s this beautiful fact that audiences’ hearts start to beat together while watching a show.”



Clockwise from top left:
Jenni Medway, Head of New Work. Photo by Sarah Walker.
Anne-Louise Sarks directing *Uncle Vanya*. Photo by Charlie Kinross.
Hair, wig and makeup designer, Gabi Havens.
Set and costume designer, Matilda Woodroofe on the set of *The Glass Menagerie*. Photo by Sarah Walker.
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For Set and Costume designer Matilda Woodroofe, trust always comes first, in both her own creative process and in her interactions with the actors she costumes. “It’s an incredibly vulnerable thing to have your body dressed by someone else,” she says. “But it’s also vulnerable as a designer to have your ideas and designs scrutinised, questioned and ultimately placed in someone else’s hands.”

Woodroofe’s work across MTC productions – including *The Glass Menagerie*, *Cost of Living* and the upcoming *ELIZA*, beautifully demonstrates how costuming augments storytelling. “Audiences will make assumptions and have an emotional reaction to someone because of their costume,” she says. “So, it’s really important that the designer, director and actor are aligned in terms of the intention behind the character.”

People often tell Woodroofe that her job must be wonderful, imagining all the shopping and fittings. “Sometimes the things we do can seem a bit fanciful or unimportant. We might spend a long time talking about the exact colour of a pair of socks – heavy-hitting stuff. But actually, it kind of is. That level of analysis and attention to detail is what brings authenticity to a character. When we see people who feel real, or we recognise something of ourselves in them, it can help us understand the world around us and other people’s experiences.”

Woodroofe uses design to draw audiences into the world of the play without being too conspicuous, but Gabi Havens’ work in hair and makeup is meant to be invisible to audiences entirely.

“When a wig feels authentic to the character, it disappears,” says Havens, MTC’s Hair, Wig and Makeup Designer. “It allows the audience to focus entirely on the story rather than the craftsmanship behind it. If an actor feels fully transformed, that carries into their performance.”

The craftsmanship behind that invisibility is profound. Each hair in a theatrical wig is knotted by hand, one hair per hole around the hairline, in a painstaking process that Havens describes as work she genuinely loves. “It’s slow, detailed work that requires a lot of patience.” Furthermore, during a season, wigs must be washed, restyled and repaired as a matter of course, as Havens prefers hers to move like natural hair with no style overly set or heavily sprayed.

The wig room – Havens’ HQ – is a calm and supportive space that “sees a range of moments, from funny jokes right through to vulnerability. It’s a space for actors to centre themselves before stepping on stage.” Those conversations, she says, often alter the work. “Sometimes a small detail about a character’s background, status or emotional journey will completely shift how I approach the texture, shape or how lived in or polished the wig should feel.”

For all four women, the question of what audiences take with them is one they return to, and they share the belief that stories told on the MTC stage are critical.

“My favourite theatre is when I leave feeling a little different to how I walked in,” says Sarks. “Theatre is one of the most empathetic art forms; it asks you to step inside the shoes of someone else and see the world differently. And there’s this beautiful fact that audiences’ hearts start to beat together while watching a show. I just find that incredibly special.”

Woodroofe, who has spent her career giving audiences characters to believe in, puts it simply: “I have a deep belief in the power of people, place and narrative. Stories help us understand ourselves and other people, and can deepen our connection with the world around us. For me, design always starts with the story.”

The village, in other words, builds something much larger than a production. It builds the conditions for a room full of strangers to sit in the dark together, hearts beating in time, and, for a few hours, feel like they’re part of something.

Melbourne Theatre Company mtc.com.au
Southbank Theatre, 140 Southbank Boulevard, Southbank. Before I Forget by Kamarra Bell-Wykes plays at Melbourne Theatre Company end of 2026.



Tina Forbes
Senior Manager, Staffing & Operations
Kearney
^

Tina Forbes is Senior Manager, Staffing & Operations at Kearney. In her 16 years with the business, Forbes has become one of its most trusted people leaders. Her role sits deliberately outside the project work, giving her a unique vantage point on the health of the culture from the inside.

How has the conversation around workplace culture shifted over the course of your career?

Tina: I joined Kearney almost 16 years ago, and even then there was a real culture built around bringing people together – all-hands meetings, quarterly events, a company off-site every couple of years. What's changed is that it's become more prominent and more consultant-led, rather than something the admin team ran in the background. There's a much bigger focus on work-life balance and we run anonymous 'ways of working' surveys so people can be honest about how they're really doing.

Stephen: I'd say that workplace culture is having a moment of renewed focus across many organisations, and I think the opportunity lies in closing the gap between ambition and delivery. When organisations set out a genuine vision for culture and deliver it, the results speak for themselves. When the execution feels insincere, that's where skepticism creeps in. At its core, people want to be intellectually stimulated, feel psychologically safe to be themselves, and have fun with their colleagues along the way. Authenticity is at the heart of a good workplace culture, and it's built through sustained, genuine effort.

What does joy look like on a practical, day-to-day basis in a high-pressure environment?

Tina: For me, joy is working somewhere I feel safe, where I can speak up and know I'm looked after. It's about community and sharing in each other's cultures and celebrations. About the flexibility of being able to take part in a sound bath session at RISE on a Friday lunchtime to decompress from the week. It's about earning the respect and credibility with leadership and colleagues and knowing that whatever I'm doing, I'm supported.

“Culture is built on mutual respect, and that disappears the moment it becomes pure expectation.”

Stephen: As leaders, we need to role-model taking the work seriously without taking ourselves too seriously. When I became office lead, I bought a five-metre Christmas tree and the whole office decorated it together. The next Friday, we gathered around and did a proper countdown before switching the lights on. It might sound silly, but people loved it. We also decorate the office and put on lunches for Diwali and for Lunar New Year – this year, the lion dancers even chased me around the office to catch the lucky cabbage!

Culture is easy to talk about and notoriously hard to build. What does that work actually look like from the inside?

Tina: It comes down to feeling safe and feeling like you belong, but also having boundaries. Wellbeing and culture can be misconstrued as “give me more”, and I don't think that builds the right kind of culture. In my mind, culture is built on mutual respect and that disappears the moment it becomes pure expectation. Consulting is highly demanding work and you need to have high resilience, but the way we manage it is by acknowledging hard work. We offer our people experiences through awards for embodying Kearney's own culture values (Curiosity, Generosity, Boldness, Solidarity & Passion) and encourage weekly kudos to recognise team efforts and individuals. We offer an extra week of leave that accrues year after year, as well as days in lieu for extra hours worked. Consulting is all about team effort, otherwise you all fail.

Stephen: We've been intentional about setting out a vision for our office based on the idea that everyone in the business plays a role in our commercial success. Having a greater impact on the broader Melbourne community is important for us too, with pro bono work and partnerships, and social impact office pillars. We create opportunities for people to bring their families and friends to workplace events, which is another way for people to be themselves. I don't think we use the word “culture” for it. Instead it's show, don't tell by delivering culture, one thing at a time, in a way that changes the day-to-day context for people.

Stephen Hosie is Managing Director and Partner, Melbourne Office Leader and Health Care Practice Leader at Boston Consulting Group. As the leader of BCG's Melbourne office, Hosie has made a deliberate, visible commitment to culture, driven by the belief that when people feel included, everything else follows.



Stephen Hosie
Managing Director & Partner and Melbourne Office Lead
Boston Consulting Group
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Can you share a specific ritual or human moment that captures this?

Tina: I have weekly one-on-one catch-ups with all our consultants across both offices. My door is always open and people know they can talk to me honestly and confidentially. I sit outside the projects, so I'm not another consultant, I'm an outsider of sorts. I've had people come to me and break down with overwhelm and I've been able to create a safe space for that. I'm constantly told the level of care I have for our consultants is bar none. That's not to toot my own horn, but I get so much joy from being able to help people.

Stephen: We run coffee roulette, which pairs up people across our consulting and business services teams with a voucher to go for a coffee and chat about anything and everything. We've also got a Friday run club (fast and slow pace!) that brings a good mix of people together. This year I also re-introduced an old favourite – our annual Melbourne office garden party, where we log off early one Friday in March and re-group in someone's garden, with families and friends and kids running around. It breaks down any barriers completely, and the feedback afterwards was that it was such a great event.

Younger generations coming into the workforce often arrive with very different expectations of culture. How is that reshaping the way you work?

Tina: It's definitely changing the way we lead. This generation arrives with clear expectations about recognition and work-life balance. It's pushed us to be more intentional about culture rather than assuming it looks after itself. It means taking a more considered, personal approach than we've needed in the past, but I think that's just culture evolving, not something to resist.

“As leaders, we need to role-model taking the work seriously without taking ourselves too seriously.”

Stephen: I think we're the same as we've always been and we continue to look for authentic connections and experiences. For example, if I'm speaking to everyone in the office, whether it's at our monthly breakfast meetings or our end-of-year celebration, it lands much better if I don't prepare too many notes. Speaking naturally instead of using too much corporate messaging connects with people, and that's what makes the difference.

Does a joyful culture lead to better performance, or is that just a nicer way of describing performance management?

Tina: It absolutely leads to better outcomes. We have trained mental health ambassadors and access to counselling outside our health insurance. It's important to recognise when someone's struggling before it becomes a bigger problem, especially now that people can be accessible 24/7 and never quite switch off.

Stephen: Everything we see tells us that people who feel more included perform better. If people enjoy their work and feel valued it leads to higher performance, which is a win for everyone.

What brings you joy at work right now?

Tina: I love my job. It can be stressful and frustrating sometimes, but I can't imagine not doing this role. I love the responsibility, the trust between the consultants and leadership, and the autonomy I have to make decisions. Every day is a challenge and that's what I love about it.

Stephen: Connecting with people. I love walking the floor, catching up, the informal corridor conversations about work, life, or anything really. That's the best part of the job.

Photography
Melissa Cowan

Company

They don't take minutes, they can't read a brief and they have strong feelings about bath time. But ask anyone who has one and they'll tell you: no one shows up for you quite like a dog. We asked some of 101 Collins' finest to introduce the real loves of their lives.



Loyalty

Sacha Allen *Office Administrator, Qualitas Slinky and Zero Dachshunds*

Slinky likes: The ball, a belly scratch and, most of all, his mama. **Zero likes:** To lick people and chew Slinky's ears off (literally).
Most diva behaviour: Slinky sleeps on my legs every single night like it's his legal right. Zero chews my most expensive things and wees on anything in the house that isn't where it belongs.
Their bed or yours? Mine. Their lives are so short (so are their legs) and I want to spend as much time with them as possible. They're the best snugglers.
Gourmet or garbage eater? Slinky wants what I'm having. Zero eats anything left within reach, be it shoes or, unfortunately, chocolate.
If they could talk, what would they say? "Why do you leave us every day to go to 101, and why can't we come?"
How would they behave in a meeting? Slinky would find the perfect lap to cuddle and sleep on. Zero would lick each person individually as though it's his duty of care.
If they had jobs at 101 Collins, what would they do? Slinky would be CEO of any industry, his way or the highway. Or a model. Zero would be a receptionist, greeting everyone with kisses and sniffs, and stealing their food on the way in if possible.

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Ray Ciantar *Engineering Services, 101 Collins Coco Pomeranian*

Likes: Plenty of walks, having her back and underbelly rubbed, doggie treats, riding in the car and meeting new people.
Dislikes: Bathing, having her nails clipped, not going for regular walks, sudden loud noises, retrieving balls.
Most diva behaviour: She doesn't like coming home from walks.
Their bed or yours? Loves her bed and the couch.
Gourmet or garbage eater? Gourmet food. She's a bit fussy sometimes and her main diet is chicken and rice.
If Coco could talk, what would she say? "Please walk me every day!"
How would Coco behave in a meeting? Well-mannered and relaxed.
If Coco had a job at 101 Collins, what would she do? A therapist who greets and warms up to everyone.

▼



Georgia Ellis *Managing Senior Associate, Pinsent Masons Watson Golden Retriever*

Likes: Pats, treats, finding muddy puddles.
Most diva behaviour: Expects a parade of pats as he struts down the street.
Their bed or yours? His (thankfully!)
Gourmet or garbage eater? Gourmet
If Watson could talk, what would he say? Would ask for more treats.
How would he behave in a meeting? He would do laps of the room, drooling on everyone.
If Watson had a job at 101 Collins, what would he do? He'd be Nathan's right-hand man, welcoming everyone into the building, tail wagging.

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Maddie Caldwell *Executive Assistant, On The Spot Percy Rescue Greyhound*

Likes: Croissants and zoomies.
Dislikes: Bright lights and being disturbed during naps.
Most diva behaviour: Greyhounds have so many quirks, it's hard to pick just one. Percy's teeth chatter when he gets scratches or belly rubs, he sleeps for about 18 hours a day, and he's terrified of hot air balloons.
Their bed or yours? More like 'our' bed.
Gourmet or garbage eater? Gourmet all the way. He eats better than I do.
If Percy could talk, what would he say? "Can someone please explain why Petbarn isn't open 24/7?"
How would he behave in a meeting? He'd probably sleep on the job.
If Percy had a job at 101 Collins, what would he do? Wellness Director at RISE.

>

“Greyhounds have so many quirks, it’s hard to pick just one. Percy sleeps for about 18 hours a day and he’s terrified of hot air balloons.”





“Dudley eats like a king. And loves a bit of shark cartilage as a treat for dessert.”

Angus Fischer *Client & Product Implementation Project Manager, Janus Henderson Investors*
Roger *Golden Retriever*

Likes: People and to be included, so we always bring him along on our adventures.
Dislikes: Loud noises, trams – and skateboards in particular make him very skittish!
Most diva behaviour: Like many dogs, he’s dramatic when you don’t follow routine. He’s non-vocal, so if he doesn’t get his nightly treats he will simply stare at you with his gentle and judgmental eyes until he gets it.
Their bed or yours? Our bed, but this has only happened recently since he’s gotten older. There’s plenty of attitude when you don’t let him on the bed now.
Gourmet or garbage eater? Both. If we’re out walking, he’s like a vacuum cleaner trying to Hoover any perceived ‘food’ he can find before you notice.
If Roger could talk, what would he say?
“Don’t leave me at home by myself ever again.”
How would he behave in a meeting? He would be making the rounds in the room to make sure everyone pats him. As soon as anyone makes eye contact with him, it’s over – head scratches are compulsory.
If Roger had a job at 101 Collins, what would he do?
Definitely a therapist. He’s the ultimate de-stresser. He’s always a fan favourite anywhere we go with his big smile and friendly nature.



Karin Mowlem *Director, Investment, Wingate*
Dudley *Cavalier King Charles Spaniel*

Likes: Playing fetch, stealing socks, eating treats, sticking his head out the car window, feeling the wind in his ears, playing in the leaves, chewing on sticks and cuddles with mum.
Dislikes: Being brushed, all dog treats except the two he actually likes, pubs that don’t allow dogs inside.
Most diva behaviour: He’s learned to ring the bell we hang from the front door to tell us when he needs to go outside to relieve himself, but sometimes he will ring it for attention or to go outside for a sniff-tour of the neighbourhood.
Their bed or yours? Dudley sleeps downstairs in his bed (unless dad is out of town, then he is very much in bed with me).
Gourmet or garbage eater? My mum makes home-cooked meals for him every week (chicken, veggies and bone broth). He eats like a king. And loves a bit of shark cartilage as a treat for dessert.
If Dudley could talk, what would he say? “Can we please go and play fetch? Also, can I have some more treats?”
How would he behave in a meeting? He would fall asleep on someone’s lap.
If Dudley had a job at 101 Collins, what would he do? Greet everyone at the door and ask for a belly rub. I’m not sure if that role’s going, but he’d be great at it.





Stephen Hosie *Managing Director and Partner, Melbourne Office Leader, Health Care Practice Leader, BCG*
Otis Frenchie

Likes: Food, sun, jam-hands on children, Bunnings, getting photographed, having many jackets, convincing us to take him on driving holidays, irritating the largest dog at the dog park, antagonising vets that try to trim his nails.
Most diva behaviour: Otis chooses when he's finished exercising, which is often before we get home. He's regularly spotted riding in the undercarriage of the pram or slung over my shoulder for the walk home.
Their bed or yours? His. By his choice. He doesn't like to be disturbed.
Gourmet or garbage eater? Gourmet all the way. It's common for us to be cooking dinner and realise that Otis has a better-quality meal than we do. He goes on hunger strike if he doesn't get fresh steamed chicken and will spit peas out of any mixed vegetables.
If Otis could talk for a minute, what would he say? "Why can't I come to work with you? I've had my little tie ready for five years!"
How would he behave in a meeting? He's been in many virtual meetings. His snoring was a real issue before Zoom's noise cancellation feature.
If Otis had a job at 101 Collins, what would he do? Something in sales – his confidence would make him a rainmaker.

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Phoebe Hermiston *National Talent Acquisition Manager, SPP*
Luna Terrier

Likes: Walks anywhere, but especially the beach and the dog park. Any toy is a good toy. Big fan of thick carpet or rugs where she can drag her whole body along and roll around. Also loves hanging out with her best friend, a greyhound named Maggie.
Dislikes: Being left at home and being pulled away from mysterious scraps she's discovered on the ground.
Most diva behaviour: Very talkative, particularly in the mornings when she's ready for a walk. If we're ever sitting at a table, she'll jump up and fall asleep on your lap with her head resting on the table.
Their bed or yours? Our bed. No questions.

Gourmet or garbage eater? She'll eat anything that seems even remotely edible.
If Luna could talk for a minute, what would she say? "As long as I'm with my people, I feel safe, loved and right at home. Also, can I eat that?"
How would she behave in a meeting? Calm at first, quietly observing, then curling up and falling asleep halfway through.
If Luna had a job at 101 Collins, what would she do? Head of Floor Patrol, ensuring no crumb goes undiscovered.

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Dr Felicia Pradera *Director, Regional Research Centre and Strategic Alliances, Moderna*
Beefcake Bulldog

Likes: He's equal parts farmer's market regular and recycling enthusiast. He loves fresh fruit and vegetables, but nothing brings him more joy than shredding an unsuspecting toilet roll.
Most diva behaviour: He refuses to walk in the rain and expects full umbrella service for bathroom breaks. He also has impeccable timing and only demands attention the second I'm on a phone or Teams call.
Their bed or yours? He has his own blanket on my bed, which I think is his way of pretending we still have boundaries.
Gourmet or garbage eater? At home, he's extremely bougie and expects fresh meat, rice and vegetables for every meal. Outside, he becomes a tiny opportunist known as the "drive-by chomper".
If Beefcake could talk for a minute, what would he say? He's incredibly stubborn but completely devoted, so I imagine it would be a running commentary of demands followed immediately by complaints about those demands not being met.
How would he behave in a meeting? Silent, observant and deeply judgemental. He'd contribute nothing but somehow make everyone feel evaluated.
If Beefcake had a job at 101 Collins, what would he do? He'd probably work in luxury client relations. Very polished, highly selective with people and expecting premium snacks and excellent service at all times.

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Amber-Lee Kristensen *Associate Director, Intermediary Client Group, Janus Henderson Investors*
Jupiter *Greyhound*

Likes: Car rides and new parks.
Dislikes: Other dogs stealing human attention.
Most diva behaviour: Throws a full tantrum if you don't share your food, dramatic cries and stomping of the feet included.
Their bed or yours? Officially his bed at night, unofficially ours whenever we leave the house.
Gourmet or garbage eater? A refined gentleman with expensive taste, loves a salmon-skin poke bowl, but would sell his mother for a box of McNuggets.

If Jupiter could talk, what would he say? "I'd like to formally complain about the lack of snacks and excessive Teams calls."
How would he behave in a meeting? Sleep through the whole thing, zero contribution but still the personality hire.
If Jupiter had a job at 101 Collins, what would he do? Bin Audit Officer, ensuring no decent scraps make it to the organic bin and generously offering to clean out milk containers before recycling.

▼



Ella Clarke *Associate, Pinsent Masons*
Maverick *Leonberger*

Likes: Sardines and chasing his two brothers (cats).
Dislikes: Being alone and bedtime.
Most diva behaviour: When he's outside, he likes to sit at the door and act like he wants to come inside and then when you open the door he runs away. He does this mostly at nighttime when he knows it's nearly bedtime.
Their bed or yours? He sleeps in the laundry on his own bed (not much room for a 60kg dog in a queen bed!)
Gourmet or garbage eater? Gourmet. I would hate to think how much money we spend on his top of the range kibble and treats!
If Maverick could talk, what would he say? "My dad is the best" (even though mum is the one who originally wanted him, feeds him and walks him).
How would Maverick behave in a meeting? He would sit and rest his chin on the table and give everyone the puppy dog eyes until someone acknowledged him (he is the perfect table height).
If Maverick had a job at 101 Collins, what would he do? He would be a great concierge; he loves people and pats!

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Paul Gillett *Corporate Services*
Rylee *French Bulldog*

Likes: Walks and meeting other dogs, teddy bears and pigs (toys), breakfast and dinnertime.
Dislikes: Bathtime, not going for walks, me going to work.
Most diva behaviour: Prime position on the lounge, fluffing his pillow just right so he can rest his head and eventually start to snore.
Their bed or yours? Ours or should I say his?
Gourmet or garbage eater? Gourmet. Homemade dinner using all raw ingredients. Breakfast is pieces of poached chicken.
If Rylee could talk, what would he say? "When I sit and stare at you from across the room, I want to go for a walk or want dinner... now."
How would he behave in a meeting? On arrival, evaluate the other attendees, then proceed to mingle and choose who's best to sit next to.
If Rylee had a job at 101 Collins, what would he do? A concierge. Always happy to meet new people and say hello to total strangers with an air of authority.

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“If Rylee had a job at 101, he’d be a concierge – always happy to meet new people and say hello to strangers with an air of authority.”



Colour Theory



Sally Mackinnon
Director, Styled by Sally

Photography
Fellipe D'Alati, Andrej Lišakov
Andras Vas, Odile, Eduardo Ramos,
Frank Flores, Husien Bisky

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Joy has arrived at the office. Melbourne stylist Sally Mackinnon tells us why the work wardrobe is finally having its moment and how a lilac suit changed everything.

In the corridors of corporate Australia, change is in the air.

Walk through the lobby of 101 Collins on any given morning and you might notice a teal blazer, an unexpected kitten heel in shades of rust and amber, a beautifully-cut olive green suit with a coordinating pocket square that would have seemed unthinkable here five years ago. The corporate wardrobe, long the domain of navy, black and the occasional brave grey, is having a renaissance. And according to Melbourne-based stylist Sally Mackinnon, it's about time.

"If you're working in a corporate office environment right now, your choice for colourful, interesting workwear is really broad," she says. "That didn't exist before."

Mackinnon, whose styling work spans senior executives to recent graduates stepping into their first professional roles, has had a front-row seat to one of the more interesting shifts in recent fashion history. Post-pandemic, she says, the boundaries between workwear and everyday fashion began to blur. People started wearing their 'real' clothes to the office, and the suit – freed from its strict, corporate context – started appearing in new colours and silhouettes.

The great dress code reset

To understand where we are, it helps to understand where we've been. The 1980s gave us power dressing, with shoulder pads, structure, and the suit as a form of armour. The 1990s stripped it back to a kind of austere minimalism. Then came the long, slow casualisation of the early 2000s, which was then accelerated dramatically, of course, by the pandemic. Suddenly people who'd spent twenty years mastering corporate dressing found themselves completely at sea with a wool pencil skirt in one hand and a leather bomber jacket in the other. "People knew how to do corporate," says the cheerfully frank Mackinnon. "All of a sudden the workplace changed, the environment changed, they were allowed to wear jeans or sneakers or be a bit more relaxed, and people didn't know how to do that."

The result, she says, was years of helping clients navigate what she calls "the in-between." Neither formal nor casual, it's the register most of us find difficult: smart enough for the office, relaxed enough not to feel ridiculous on a Friday afternoon.

Now, the pendulum is swinging back. Many of Mackinnon's clients are in workplaces now operating a "dress for your day" policy, which is a refreshingly sensible approach where you look at your calendar each morning and dress accordingly. While a client presentation might call for tailoring, a day at your desk can be a little more relaxed. It sounds obvious, but Mackinnon says it's had an unexpectedly liberating effect, with her clients enjoying the chance to dress up when the occasion calls for it, rather than being forced into a starched uniform whether it's relevant for their tasks or not.

"I think people are actually looking for that effort again," she says. "For the days they're going to the office, they're really striving to present themselves as curated and well-dressed."

Enter the colour suit

Ten years ago, Mackinnon's corporate clients were largely buying navy, grey and black suits. Today, she's helping the same clients into olive green, cornflower blue, taupe and coral, colours that are still versatile and appropriate for a 9am meeting, but also communicate something about the person wearing them.

"Suiting has become a fashion item," says Mackinnon. "And when you think about a coloured suit that you can wear with sneakers on a casual day and as separates on the weekend, suddenly you're buying something that works across your whole life."

The practical implications of this approach are significant, particularly for younger professionals building their wardrobes from scratch. The old model of a conservative work wardrobe kept entirely separate from your real life no longer makes financial sense. The pieces you reach for at work on a Tuesday should ideally be the pieces you're reaching for in some configuration on Saturday. The key is choosing well.

Small moves, big impact

Not everyone is ready to walk into a boardroom in a pistachio blazer, and Mackinnon is pragmatic about that. For those who want to start smaller, she has a deceptively simple suggestion: change your shoes. "Consider a pair of corporate shoes that aren't black," she says. "White, cream, red, chocolate brown, burgundy – just not black. Even if you're wearing a black suit, a different shoe creates a point of difference in an instant."

Beyond shoes, Mackinnon's styling philosophy comes down to one disciplined minute in front of a full-length mirror before you leave the house. "Ask yourself a few questions," she says. "Is everything cohesive? Would pushing the sleeves of your jacket up add just enough ease? Should the shirt be tucked or untucked?"

The other rule Mackinnon returns to again and again is the high-waist. Whether it's a trouser, a skirt or wide-leg tailoring, sitting at the waist rather than the hip transforms proportions immediately. "A high-waisted trouser with a shirt or top tucked in just works. You don't have to wear heels, you don't have to do anything else. It's done."

What your clothes say before you speak

Underlying all of this is a bigger idea that connects the practicalities of hemlines and heel heights to something more interesting. The question Mackinnon encourages her clients to ask every morning is not "Does this look good?" but "Does this say what I want it to say?"

For a younger professional who wants to be taken seriously, that might mean swapping a casual shoe for something slightly more elevated. For someone who wants to project warmth and approachability, it might mean softening an otherwise sharp silhouette with a fluid fabric or an unexpected colour. The point is that dressing is communication, and your wardrobe is a tool.

"Your outfit should project the person you want to be in the room before you've even opened your mouth," she says. "That doesn't mean dressing to look thinner or taller or any of that sort of thing. It's just: do you feel the way you want to feel?"

Sally Mackinnon is a Melbourne-based personal stylist.
Styled by Sally [📍 styledbysally.com.au](https://www.styledbysally.com.au)

Six essentials for a capsule work wardrobe

Sally's tips for a wardrobe that works harder:

1. A great tailored suit in a colour you love
Not navy, not black, unless that's your thing. A matching blazer and trousers in a colour that you really feel great in will be more versatile than you expect, work across more of your life, and make getting dressed a lot more interesting. As long as you're within your budget, the fit matters far more than the price tag.

2. Five white T-shirts
A great basic tee is the workhorse that holds everything else together, and the one item that's always worth spending a little extra on. When structured, not sheer, and worn under a blazer, a white T-shirt looks polished enough for almost any meeting and provides a clean canvas for everything else. Outside of work, you can take the blazer off, add a few necklaces or a casual button down shirt, and you're done.

3. A second 'bottom'
A pair of tailored trousers is critical and the number one piece for the bottom half of your outfits. Secondary pieces, such as a fluid midi skirt, a well cut dress or a chino pant should be somewhat adjacent. Everything should be able to talk to everything else, that's how you achieve versatility.

4. A refined, elevated shoe
Heels are not compulsory but a kitten heel is comfortable, modern and eternally stylish. It's the shoe that pulls the whole wardrobe together. When you choose a colour other than black, it will change the whole feeling of an outfit instantly. Otherwise, consider a dress shoe in a deep tan or chocolate brown. This is the one shoe that will work across everything from your business suit to jeans on casual Fridays.

5. A fine-knit long-sleeve top
A step up from a basic cotton long-sleeve, a well-cut, crew neck knit in a neutral or complementary tone works under a blazer, with tailored skirts and trousers, or worn alone. These are versatile enough to carry you through the cooler months and considered enough to hold its own without a jacket over it.

6. A non-black accessory
Be it shoes, a belt, a bag or jewellery, choose at least one that isn't default black. A belt in a warm tan, a patterned neck scarf, even a pair of colourful socks can lift an outfit from functional to intentional. Accessories are the fastest, lowest-risk way to introduce colour and personality.





LOOKING

From an artificial skylight that mimics daylight to bronze detailing that echoes the lobby below, Metrics Credit Partners' new office is a study in how thoughtful design changes not just how a space looks, but how it feels to work in.

The first thing you notice in Metrics Credit Partners' new Melbourne office isn't a logo or a reception desk. It's the ceiling. Treated as a defining design element, it accentuates the full height and volume of the space. For a business with ambitions to match, it feels right.

Metrics is an alternative asset manager, specialising in private credit and investment solutions. What sets the firm apart, its team says, isn't scale for its own sake, but depth of market expertise, discipline and the relationships it builds across borrowers, investors and industry partners.

"As Metrics continues to grow, it's important that our Melbourne office reflects the quality and maturity of the business today," says Andrew Lockhart, Group CEO and Managing Partner of Metrics Credit Partners. "We wanted a space that supports our people, creates a great experience for clients and reflects the professionalism that underpins everything we do."

Moving from the city fringe, the relocation to 101 Collins was a strategic one: a decision to sit closer to clients, partners and the industry networks that matter most to a relationship-led business. For Metrics, the address itself is a signal of where the business is heading and the company it intends to keep.

"Melbourne is an important market for Metrics and 101 Collins puts us in the centre of it," says Lockhart. "This move brings us closer to our clients and key stakeholders, while giving our team a high-quality workplace."

Translating that ambition into physical space fell to workplace designers Geyer Valmont. The studio needed to create a workplace that felt distinctly Metrics, while belonging naturally within 101 Collins. That meant continuing the refined design language established at the company's headquarters at Martin Place in Sydney, while responding specifically to this building, its floor plate and light.

The fusion of warm timber, natural stone, soft neutral tones and bronze detailing subtly evokes the marble and architectural finishes of the 101 lobby, drawing a line between Metrics' space and 101's own arrival experience. The workplace loops around the central atrium, creating a natural flow and sense of openness. It also gives staff and visitors an aerial view of the floating art installation on the ground floor in a small but deliberate reminder that the office exists within a wider, considered whole.

DESIGN

Photography: Nicole England

Designed to evoke natural daylight, the skylight accentuates the height and volume of the space, creating a brighter and more uplifting front of house experience.

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Stone and bronze detailing echo the quality of 101 Collins, connecting Metrics' workplace to the building's premium lobby experience.

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Refined client spaces balance quiet confidence with precision, creating an environment that feels established, professional and distinctly Metrics.

▼

UP



Circadian lighting was central to the design. In areas with limited natural light, an artificial skylight introduces the feeling of daylight, creating a more uplifting environment that supports both client experience and staff wellbeing. This subtle piece of engineering improves something intangible: how a space simply feels to be in.

The attention to how the space feels is the point. Research consistently shows that well-designed workplaces have a measurable effect on concentration, collaboration and morale. For Metrics, the investment in material quality, considered light and spatial flow, is an investment in the people who use it every day and the clients who walk through the door.

“The brief was to design a space that could hold focused work, private conversations and client meetings in the same afternoon,” says Geyer Valmont Global Design Director Adam Mundy. “It supports the business’ operational pace without feeling like it’s doing too much at once.”

In a hybrid environment, the office needs to earn the commute. It needs to offer connection, culture and collaboration that can’t be replicated at home.

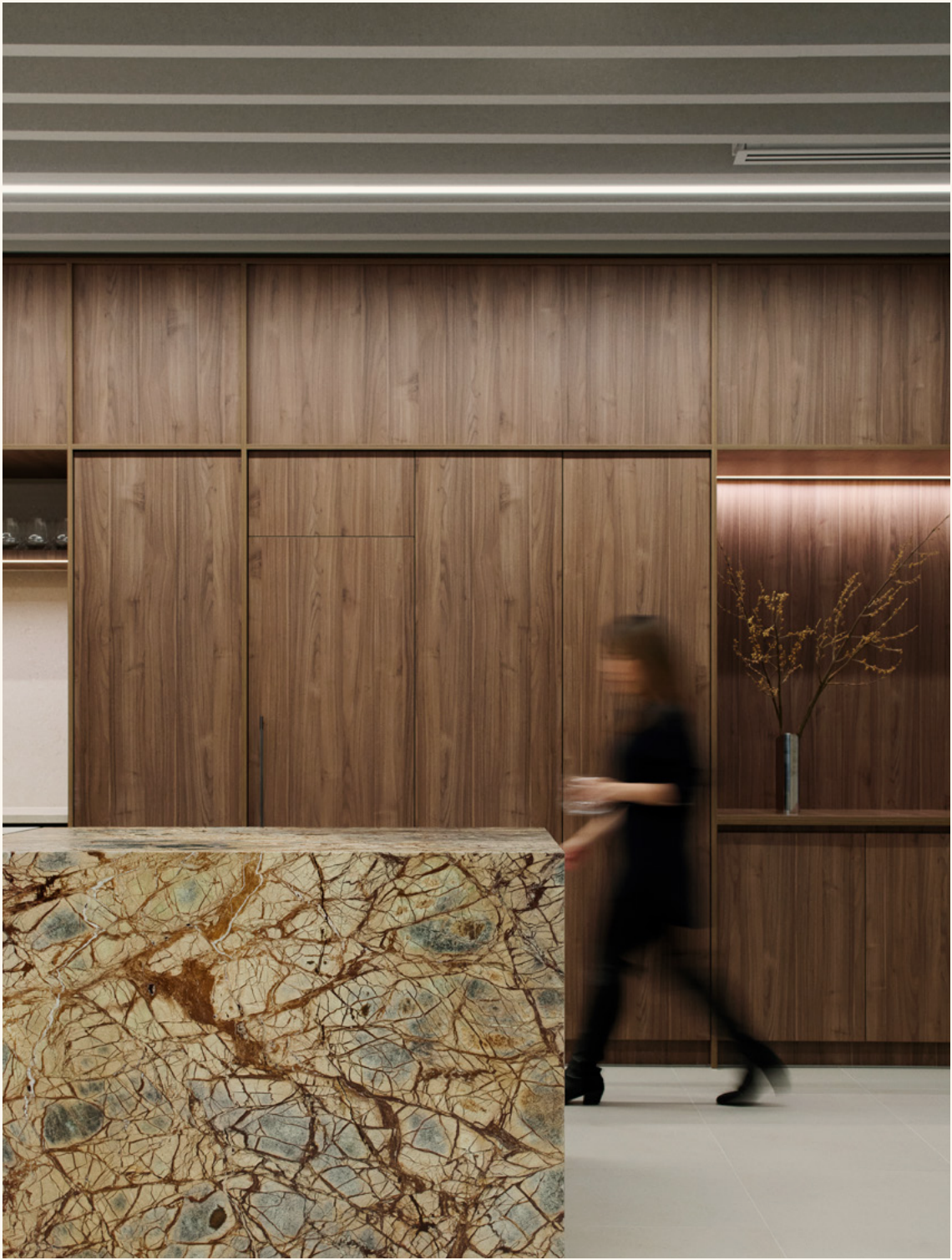
“Metrics’ Melbourne floor offers a mix of focused workpoints, meeting rooms, breakout spaces and informal settings, allowing people to move fluidly between modes depending on what their day demands,” explains Mundy. “Shared spaces are positioned for spontaneous connection, but not at the expense of the calm, controlled feel appropriate for client-facing work.”

Sustainable choices such as enduring materials, robust joinery and premium furniture were selected for lifecycle performance, rather than short-term impact, reducing the need for early replacement in the future.

“The feedback from the team has been very positive,” says Lockhart. “It’s a high-quality workplace that supports the way we do business and gives us a collaborative environment to bring together our people and clients.”

“A workplace says a lot about a business”, Lockhart continues. “The design reflects our focus on clarity, trust and long-term relationships. The strength is in the detail, the material quality and the way the space supports both our people and our clients.”

Metrics Credit Partners
Level 9, 101 Collins
🌐 metrics.com.au



Photography: Nicole England

Rich stone detailing and warm timbers give the breakout area a sense of permanence and refinement.

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More than a kitchen, the breakout space acts as the social heart of the workplace, bringing people together in a warm, open setting designed for everyday connection.

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Quiet, enclosed meeting settings support focused conversations while maintaining the warmth and sophistication of the broader workplace.

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“The design reflects our focus on clarity, trust and long-term relationships. The strength is in the detail, the material quality and the way the space supports both our people and our clients.”

Andrew Lockhart
Group CEO and Managing Partner
Metrics Credit Partners



AFTER

HOURS

Melbourne is home to Australia's fastest-growing nighttime economy. The city that just topped *Time Out's* list of the world's best is swapping the 9-5 for the 5-9, and beyond. RISE Studio Manager & Instructor Sophie Appel shows us how it's done.



Sophie Appel (and friends)
Studio Manager & Instructor
RISE

Melbourne has been crowned *Time Out's* Best City in the World for 2026 – the first Australian city to take the title, ahead of Shanghai, Edinburgh, London and New York. A fortnight later, it was named the third most climate-resilient city on Earth in an AlphaGeo analysis, behind Chicago and Addis Ababa. The city is thriving.

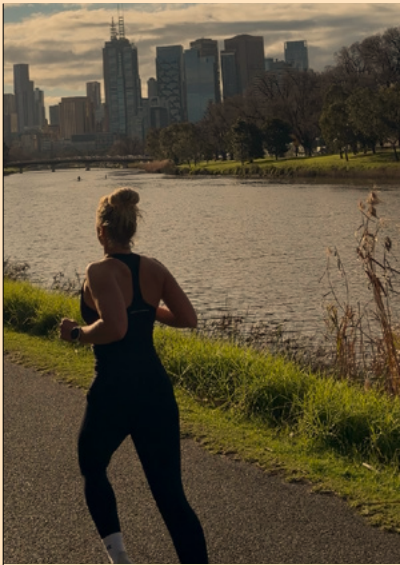
Nowhere is that clearer than after dark. According to the 2026 Measuring the Night-Time Economy Report, Melbourne now has Australia's fastest-growing night-time economy, adding almost 3,000 jobs and 180 new venues in a single

year. Nearly 60 per cent of businesses stay open between 6pm and 9pm. The old 9-5 has given way to 5-9pm, and increasingly, 5-9am too.

RISE Studio Manager & Instructor Sophie Appel is part of a generation making the most of the hours either side of the working day.

"Working close to the CBD, and having friends who do too, makes it easy to do something together after work," Sophie says. "There are heaps of wellness and fitness classes around 5pm, which you can follow with dinner or a show. It's good not to cram everything into the weekend; getting it done during the week gives you more time for family or rest and recovery on the weekends."

She splits her peers into two camps: morning people and night people. "At 101 Collins, plenty of people do lunchtime classes, but there are also those who run after work before grabbing a drink around the corner. My gym is rammed at 5pm. Personally, I'm both – I often meet a friend for a 45-minute run after work, then we'll get a frozen yogurt or one drink. Something low key."



17:00

A 5km run along the Yarra River, out from 101 Collins and back again.

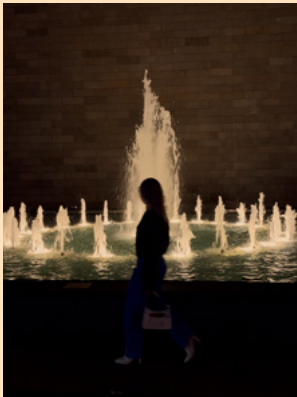
📍 YARRA RIVER



17:45

Quick freshen-up.

📍 ONE



18:00

NGV Friday Nights. Live music, pop-up champagne and nibbles, with time to wander before the exhibition.

📍 NGV



19:00

Dinner at Robata, a walk along the river from the NGV. Japanese plates, with a sake flight to match.

📍 ROBATA



20:30

Ice cream at Piccolina on Flinders Lane, heavy on the vegan options.

📍 PICCOLINA



21:00

Last stop: a cocktail and fries at Gimlet, open until 2am.

📍 GIMLET

Sophie's Melbourne Night Out

For one after-work session, Sophie swapped the low-key version for the full night out to prove how much a few hours in this city can promise.

It started with a 5km run along the Yarra from 101 Collins, then back to the building's end-of-trip facilities to get ready. From there, NGV Friday Nights: live music, pop-up champagne and nibbles, with the option to mingle outside the exhibition or go in for the full experience. "You can learn a lot from the full exhibition," Sophie says.

Dinner was a walk along the river to Robata for Japanese food and a sake flight. Then ice cream at Piccolina, which has lots of vegan options for her partner, and a final stop at Gimlet for a cocktail and fries to end the night.

"You could do this itinerary in any order," Sophie says. "You can walk, jump on a tram – the city feels like your oyster."

One of the most appealing elements of the 5-9 mindset is that there's not just one way to do it. If Sophie's night out is one mood, there are others. A solo reset might mean a RISE class, a run and dinner at Tonka. A staycation night might mean Pilates, a check-in at Hyde Melbourne Place and dinner at Chin Chin before drinks at Cleo Rooftop.

Whatever you're in the mood for, you can fully play into it. Melbourne, the best city in the world, is ready for it.

The Joy of Giving Back

Giving isn’t just good for the people on the receiving end. Science says it’s good for the giver, too – and workplaces are one of the easiest places to do it.

Did you know giving to others can trigger the same brain chemistry as falling in love? It’s why “helper’s high” is a real term, not just a nice turn of phrase. When we do something kind for someone else, our brain releases a cocktail of dopamine, oxytocin and serotonin, the same chemicals behind feelings of pleasure, trust and calm. Giving also blocks the stress hormone, cortisol.¹ Neuroscientists have found that generous acts light up the brain’s reward centre in much the same way as receiving money does. In other words, giving feels good.

If you give as a team, the effect compounds. Shared acts of generosity build oxytocin between the people involved, strengthening trust and a sense of belonging, which is exactly what workplaces need more of.

Australians are a generous bunch. Two-thirds of us donate money each year, ahead of the global average. But there’s a gap between how much we care and how easy we make it to act on that care. More than 60 per cent of large Australian workplaces have a giving program in place, yet only a small fraction of employees use it. The most common reason people cite is not knowing the program exists or how it works.²

“To just have a program in place is the bare minimum,” says Group Chief Executive Officer of Good2Give and Workplace Giving Australia, David Mann. “We know that employees and the wider community expect so much more.” Employees also want more say. Over half say they’d like to help choose the causes their workplace supports, rather than have it decided for them.

Giving back, one paw at a time

The Lost Dogs’ Home is a good example of what workplace giving looks like in practice. Teams can volunteer directly with the shelter, which, according to The Lost Dogs’ Home Community Fundraising and Events Lead Jessie Hayward, is rarely a hard sell.

“It’s a great bonding experience for teams,” says Hayward. “People come in to donate their time and leave having done things like reading to the animals or making enrichment treats. It is a properly fun day out and it does the cats and dogs as much good as the humans.”

Last year, 19 businesses volunteered with The Lost Dogs’ Home. “People come in for a single corporate volunteering session and end up staying involved long after,” Hayward says. “Several have gone on to become foster carers for our dogs and cats and that’s the kind of ripple effect that we love to see.”

For businesses, corporate volunteering days at The Lost Dogs’ Home are one of the simplest, most tangible ways to give back as a team. But volunteering isn’t the only entry point. Teams can just as easily fundraise, make a direct donation, or organise a drive for blankets, food and toys the animals need every day.

“Giving in the workplace is the smartest way to give,” says David Mann. “Harnessing the combined power of corporate philanthropy with the 13.8-million-strong Australian workforce has the strength to change the landscape not only for charities but for the community more broadly, while making better workplaces for the workforce.”

More than 80 per cent of Australians have given financially to charities. However, only 1.5 per cent are giving through the workplace.

Workplace giving – where to start:

Start small and direct

A simple, one-off donation drive, matched dollar-for-dollar by the business, is one of the easiest ways in.

Set up payroll giving

Regular, small pre-tax donations add up fast and cost employees very little per pay cycle.

Host something

A trivia night, a bake sale, a raffle. It doesn’t need to be elaborate to raise money and morale.

Give time, not just money

A team volunteering day builds the same connection as a fundraiser, and means everyone can contribute.

Let people choose

Where possible, offer a shortlist of causes rather than a single one. Ownership helps drive participation.

Match it

Employer-matched giving doubles the impact and signals the business is genuinely behind it.

For corporate volunteering opportunities with The Lost Dogs’ Home, visit: dogshome.com/corporate-volunteering. To donate or fundraise, visit: dogshome.com/support-us.

Fast Five

- 01 Melbourne’s Metro Auto Photo booths date back to which decade?
- 02 Each hair in one of Melbourne Theatre Company’s theatrical wigs is attached how?
- 03 Which four-legged member of the 101 community is terrified of hot air balloons?
- 04 How many white T-shirts does Sally Mackinnon suggest having in your capsule wardrobe?
- 05 What design feature brings the feeling of natural daylight into darker areas of Metrics Credit Partners’ new office?



Have you been paying attention?
The answers to these five questions are somewhere in this issue. Scan the QR code to find the answers.



Ready to meet your new best friend?

At The Lost Dogs’ Home, we love getting to know each dog, cat, puppy and kitten in our care. All their favourite things to do, their funny little quirks, and what makes them feel most comfortable. We put all these special details into a personal profile for each animal to help them find their perfect match.

Every animal is different and so is the kind of home that would suit them best, whether that’s a quiet apartment with a single human to relax on the couch and watch TV together, or a house with a big backyard and kids to run around with. Because finding the right match is key to a happy forever home.

Your new best friend is waiting for you. Visit dogshome.com/adopt to meet the dogs and cats ready for a loving home to call their own.

✓

If you aren’t ready to adopt, your team can volunteer at a corporate volunteering day with The Lost Dogs’ Home. Contact jessie.hayward@dogshome.com



1 Source: fsfreepressonline.com/news/2013/09/23/helpers-high-occurs-for-volunteers/
2 Source: Workplace Giving, 2025

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