

A woman with dark hair, wearing a red spaghetti-strap dress with a matching sash, stands against a black background. She is holding a black smartphone with both hands and looking upwards with a surprised or concerned expression. Her face and upper body are illuminated by a soft light source from above.

ANNUAL REPORT 2017

MTCC MELBOURNE
THEATRE
COMPANY

CONTENTS

MTC HQ

252 Sturt St
Southbank VIC 3006
03 8688 0900

Southbank Theatre

140 Southbank Blvd
Southbank VIC 3006
03 8688 0800

mtc.com.au

Venues

Throughout 2017 MTC performed its Melbourne season of plays at Southbank Theatre, The Sumner and The Lawler, and the Fairfax Studio and Playhouse at Arts Centre Melbourne.

Managing Editor Virginia Lovett

Editor Rosie Shepherdson-Cullen

Graphic Designer Helena Turinski

Cover photo Jeff Busby

Production photography by Brett Boardman (*Hay Fever*), Jeff Busby (all other productions), Phillip Erbacher (*The Father*), and Rob Maccoll (*Noises Off*). Other photography by Jarrod Barnes, Tim Grey, James Henry and Jacinta Keefe.

Melbourne Theatre Company acknowledges the Yalukit Willam Peoples of the Boon Wurrung, the Traditional Owners of the land on which Southbank Theatre and MTC HQ stand, and we pay our respects to Melbourne's First Peoples, to their ancestors past and present, and to our shared future.

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26	<i>Macbeth</i>
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MTC is a department of the University of Melbourne.



MTC is assisted by the Commonwealth Government through the Australia Council, its arts funding and advisory body, and by the State Government of Victoria through Creative Victoria.



MTC is a member of Live Performance Australia and the Australian Major Performing Arts Group.



2017 IN NUMBERS



555

total **performances**

529

actors, creatives and
industry **professionals**
employed

9,940

school tickets to
MTC productions



215,296

total **paid attendance**

\$29.3 million

total **revenue**

\$15.1 million

total **box office income**

\$4.6 million

committed to **NEXT STAGE**
Writers' Program (including
\$2.3 million in kind)



56%

of total revenue
from **Box Office**

14%

from **other income**

13%

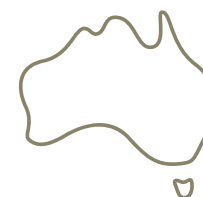
from **private donations**

8%

from **government funding**
(net of payroll tax)

7%

from **corporate partnerships**



4

new Australian plays
on MTC stages

8

new Australian plays developed
through **Cybec Electric**
play reading series

3

productions **on tour**

9

regional and interstate
venues visited on tour

8,436

kilometres travelled on tour

CHAIR'S REPORT

TERRY MORAN AC



Victoria is privileged with a vibrant arts and culture scene and Melbourne Theatre Company plays a leading role.

A creative company reflected in our annual seasons, education

programs and artist development initiatives helps us understand who we are, where we came from and where we may go. For 64 years we have produced exceptional theatre for audiences in Melbourne and through this enriched lives and introduced young audiences across Victoria to the magic of the performing arts.

In 2017 Melbourne Theatre Company had a year marked with great successes as well as the willingness to tackle ongoing and new challenges.

The Board and executive team began implementing key activities of the 2017–2021 strategic plan, including the nationally significant NEXT STAGE Writers' Program that launched in June. We also finalised negotiations for a major international production, the National Theatre's *The Curious Incident of the Dog in the Night-Time*.

Twelve productions filled our stages, many winning awards and selling out their seasons along the way. We staged 555 performances for audiences in Victoria, New South Wales, Queensland and Tasmania and attracted over 215,000 paid attendances. In addition, three productions having premiered at MTC played internationally in the United States, Canada and the United Kingdom.

In 2017 our subscriptions numbers grew once again, making MTC the most subscribed theatre company nationally and we achieved a box office record.

However, the reality we continue to face is diminishing government funding coupled with an ever more volatile box office. This makes commercial programming and private generosity more crucial than ever. The policies, on which government funding of the arts rests, require serious review.

Government neglect of developing a better sense of ourselves as Australians places the MTC Foundation in a vital role. Led by Chair Jane Hansen, the Foundation Board gained considerable momentum in 2017 and reached a number of important milestones, notably raising \$2.3 million for our NEXT STAGE Writers' Program which was matched by \$2.3 million of in-kind

support from MTC. This important five-year program repositioned MTC as a champion of Australian writers and has equipped the Company with resources and funding dedicated to nurturing and developing Australian stories.

The Foundation also continued to support the Company's important work in Education and sector development through a range of targeted philanthropic programs, and made significant progress with plans to grow the Company's endowment fund. I commend Jane and the Foundation Board for their work throughout the year.

We have an equally active MTC Board. I must acknowledge and thank my fellow board members for their expertise and energy in guiding the Company. In 2017 we said goodbye to one of our longest serving members, farewelling Gillian Franklin after an 11 year tenure in which her contributions helped build the Company. The vacancy was filled in October upon welcoming three new members – Larry Kamener, Dr Sharmistha Law and Susan Oliver – bringing the board to a total of 15 directors.

With Artistic Director Brett Sheehy and Executive Director Virginia Lovett at the helm, MTC has excellent leaders steering it towards a more vital future. I congratulate

them both, along with the whole MTC team, for their tireless work in 2017. MTC is an essential part of a genuinely Australian performing arts scene in large part because of all the people who make up the Company. Victoria and Australia is in their debt.

FOUNDATION CHAIR'S REPORT

JANE HANSEN



2017 was an exciting time for the nascent MTC Foundation, and in my second year as the inaugural Chair, it was every bit as thrilling, challenging and inspiring as the first.

We achieved a great deal in commencing many new activities, strengthening new and existing relationships and making considerable strides towards long-term sustainability. All with our wonderful community of donors by our side, whose ongoing support underpins all that we do.

Through the generosity of our donors and philanthropic partners, we respond to community need and provide pathways into the future of Australian theatre. Funding of long-term, high impact initiatives such as our artist development programs, MTC Education, and Women in Theatre means that MTC plays a vital leadership role in creating Australian theatre that is stimulating, accessible and unique.

In 2017, this was particularly evident in the launch of our landmark NEXT STAGE Writers' Program. Over five years, NEXT STAGE will enable MTC to actively support up to 35 new and established Australian writers. After

commencing in June, our three NEXT STAGE resident writers have brought a fresh wave of creative energy to the MTC team; while our seven commissioned writers are all well underway on the first draft of their new Australian plays.

The ambitious scope of the NEXT STAGE Writers' Program posed a formidable target for the Company and the Foundation in the requirement to raise \$2.3 million, matched by MTC, in just under one year. However, the commitment of the 18 visionary philanthropists comprising our Playwrights Giving Circle confirmed our belief that developing an Australian voice onstage was of great urgency and significance to our cultural community.

An essential part of ensuring a future for Australian theatre is enabling the next generation of artists and theatre-goers access to world-class creative experiences.

In May we established MTC's Education Giving Circle, a passionate community of donors keen to expand MTC's capacity to provide theatre experiences for the next generation. For many recipients it represents their first interaction with live storytelling, often inspiring a life-long love of the creative arts.

We also renamed our intensive-drama course, the Betty Amsden Youth Scholarship Course, in honour of the legacy gift donated by the late prominent arts philanthropist. While attending the final session and performance of the course in September and listening to the participants' reflections on their time at MTC, I was struck by the impact the experience had on both the students and their families.

This sentiment was echoed at the end-of-year performance for our 2017 Indigenous Scholarship Program where the participants, some of whom had travelled from as far as Halls Gap, spoke of their increased confidence to pursue study and careers in the performing arts as a result of this program. This scholarship is part of MTC's broader *Sharing the Light* initiative, supported by the Crown Resorts Foundation and Packer Family Foundation, which aims to remove the barriers some families face in being able to attend a live performance.

MTC's commitment to equality in all guises is reflected in our philanthropic planning, often focusing on a particular area of concern that resonates with the broader community. We are extremely fortunate to be in the company of donors who share this commitment and whose support enables us to provide assistance in these areas.

The Women in Theatre Giving Circle, set up in 2016 to sustain our Women in Theatre Program, expanded significantly last year, with a 50 per cent increase in Giving Circle members. This inspiring group

of donors are keen to ensure that each cohort of program participants has an essential year of support at MTC, allowing them to seize new opportunities and combat gender inequality in the arts.

If MTC is to continue to prosper and provide the range of quality plays, programs and opportunities that we do today, our Foundation must play a key role in securing a financially stable future for the Company. By building an endowment fund, MTC will be able to provide a stable source of revenue over the longer term through careful investment of the corpus and utilising the annual returns from that capital. Last year we made great headway in solidifying our plans for growing the endowment fund and progressing this vital investment for MTC's future.

We are only able to achieve all that we do through a team effort and I must acknowledge and thank the hard work of my fellow Foundation Board Members – Terry Bracks AM, Fiona Griffiths, Janette Kendall, Sam Margis, Louise Myer, Leigh O'Neill, Hilary Scott, Richard Tegoni, Executive Director Virginia Lovett, Finance Director Liz Chappell and Development Director Jayne Lovelock – as well as Artistic Director Brett Sheehy and the Development Department.

Most importantly, however, I must again thank our donors. The many achievements outlined here and throughout the 2017 annual report are testament to the commitment and shared vision of our dedicated community of donors, without whom none of this would be possible.

ARTISTIC DIRECTOR'S REPORT

BRETT SHEEHY AO



Artistically, 2017 has been one of our most satisfying yet. Records and 'firsts' were achieved by the Company in several areas, not least amongst them the record response

to our work by audiences.

In 2017 we had over 20,000 subscribers join us – more than for any other theatre company in the country – and set a new box office record for the second year running.

These burgeoning box office results, while pleasing, indicate the growing need for even more dependence on commercial programming, as overall government support continues to shrink in real terms, costs continue to rise, sometimes astronomically. And for MTC the challenge exceeds that of other companies as we still have the lowest percentage of government support of any of Australia's 28 major performing arts organisations.

So the successes we achieve in ticket sales and box office revenue are not a luxury but a necessity to continue to function as Victoria's primary live storyteller, whilst employing hundreds of Australians each year.

That said, in 2017 we still managed to provide an extraordinarily diverse program of work, which both challenged and entertained tens of thousands of Melburnians as well as national and international audiences. The year featured 12 productions including four world premieres of new Australian works in Melbourne, and past MTC hit productions remounted for national and international tours.

Those tours included our production of *What Rhymes with Cars and Girls* touring Victoria, followed by seasons in Sydney and Brisbane. They also included three shows born at MTC being presented on the world's stages: *North by Northwest* opened to four and five star reviews in the UK before moving to Toronto in September; *Lilith: The Jungle Girl* had a season at the legendary Traverse Theatre in Edinburgh and garnered more four and five star reviews; and our first ever dance/theatre collaborative production from 2014, *Complexity of Belonging*, had the honour of being the closing season for the prestigious European Capital of Culture Festival in Denmark.

Back at home, through the generosity and national vision of Melbourne's philanthropic community, we launched the NEXT STAGE

Writers' Program – the largest and most sophisticated playwright development scheme ever undertaken in Australia, as we aim to generate the next generation of iconic and canonical works for Australia's stage future.

In 2017 we continued the landmark Women in Theatre Program, creating more and more pathways for women into the theatre industry, and our total alumni now is an army of 45 women out in the theatre world, working as artistic directors, playwrights, directors, producers, designers, dramaturgs, production and technical personnel, venue managers, and general managers, all over Australia.

We continued our Cybec Electric playreading series, and championed the work of nine Asian-Australian playwrights, for Melbourne's inaugural Asia Triennial of Performing Arts (AsiaTOPA) festival curated by Arts Centre Melbourne.

And we continued our NEON NEXT workshops, developing artists and projects with Victoria's magnificent independent theatre sector.

In 2017 we blitzed Victoria's theatre awards, the Green Room Awards, with our productions of *Miss Julie* taking the top honours for Best Production, and our co-production *Lilith: The Jungle Girl*, taking the Best Ensemble Award.

MTC also picked up four other awards: Best New Writing, Best Director, Best Set and Costume and Best Digital Design.

Our production of *Jasper Jones* won two 2017 national Helpmann Awards, making us the only State theatre company in the country on the year's Helpmann stage, and our children's play commission *Egg* was awarded the nation's Best Play for Young People, at the Australian Writers' Guild Awards.

On our stages we saw sell-out performances of *Born Yesterday*, *Three Little Words*, *Minnie & Liraz*, *Macbeth*, *The Father* and *Vivid White*.

Macbeth was especially pleasing. While the show opened with good sales, audiences' praise was contagious, seeing more than 50 per cent of tickets purchased in-season by people new to MTC. A whole new MTC audience of thousands was made with just one production.

To have achieved all this, while also presenting challenging, technically complex and extremely rigorous works is something of which the Company is very proud.

While we do live with challenges, some of them outlined in this report, we conquer them through our team's ingenuity and indefatigable work ethic, through strategically balanced programming, and with the dedication of our unceasingly supportive Board and Foundation. My thanks and admiration go to them, to Virginia Lovett and to the entire MTC team and MTC artists, for giving Melbourne, Victoria, Australia and other parts of the world yet another year of fine theatre.

EXECUTIVE DIRECTOR'S REPORT

VIRGINIA LOVETT



Every year MTC strives to play a leadership role as one of Australia's major performing arts organisations. In 2017 we aimed higher, achieved a great many of our goals and set

the Company on a course to grow in all areas of theatre and organisational practice over the coming years.

Our productions in 2017 continued to cement MTC's reputation as a world class theatre company, attracting accolades nationally, garnering awards and welcoming first time theatre goers.

In addition, the outstanding craftsmanship, technical expertise and professionalism throughout the organisation from scenic art to carpentry, electrics, wigs, millinery, costumes, production, stage management, front of house, ticketing, development and marketing and communications continued to be admired and studied. It is this work culture and commitment that gives MTC a tremendous competitive edge, allowing us to achieve all that we do.

In 2017 the Company produced 555 performances and employed 529 actors,

creatives and industry professionals. We performed to a paid attendance of over 215,000 resulting in a total box office of \$15.1 million.

With every show a prototype, success is counterbalanced by inherent risk and budgets come under acute pressure. Box office and other revenues are still heavily relied upon as government subsidy shrinks due to little or no indexation while salaries, production and other costs increase at a rate of CPI or higher.

This year the Company will report a consolidated surplus of \$1.2 million with a small operating deficit of \$91,000.

With a company of MTC's size and a full time staff of 94, part time staff of 21 and casual staff of 285 across the year, the challenge is to ensure we continue to have the proper resources to fulfil the artistic vision and strategic direction of the Company.

Over the years, we have worked strategically to grow our contributable income and be less reliant on earned income. In 2013 private donations represented 3% of total revenue and in 2017 it is 13%, compared to 8% of government funding. Another key goal of this strategy was establishing MTC's General Endowment

Fund which reached \$3 million in 2017, continuing to fulfil our aim to grow our corpus for the Company's future.

As the State theatre company there is an expectation for MTC to undertake many programs and collaborations outside our main season of productions. This is only possible with support from our major donors and sponsors given our Federal and State governments' subsidies are wholly subsumed into the mainstage season.

MTC is a great ambassador for the State and each year we extend our reach to new corners of Victoria. In addition to our education and regional touring programs we are always looking for innovative ways to reach out beyond Southbank. One of the many ways we achieved this last year was through teaming up with Distance Education Victoria and Creative Victoria for the Virtual Creative Professionals in Schools pilot program. Led by our Education Department, the project delivered an innovative online Year 8 Drama program integrating digital technologies with theatre and arts education.

2017 also saw great successes with the implementation of the Company's new digital content strategy, delivering a number of pleasing results.

Our new way of thinking about self-produced editorial content and its potential to provide a richer theatre experience for audiences and revenue streams for the Company, led to a 132% increase in content output on MTC's blog and consequently an 85% increase in blog visitation. We also saw greater engagement from regional and interstate audiences, improvements to our Education program materials, and new

demographics reached by starting diverse, engaging conversations with our ever-growing audience.

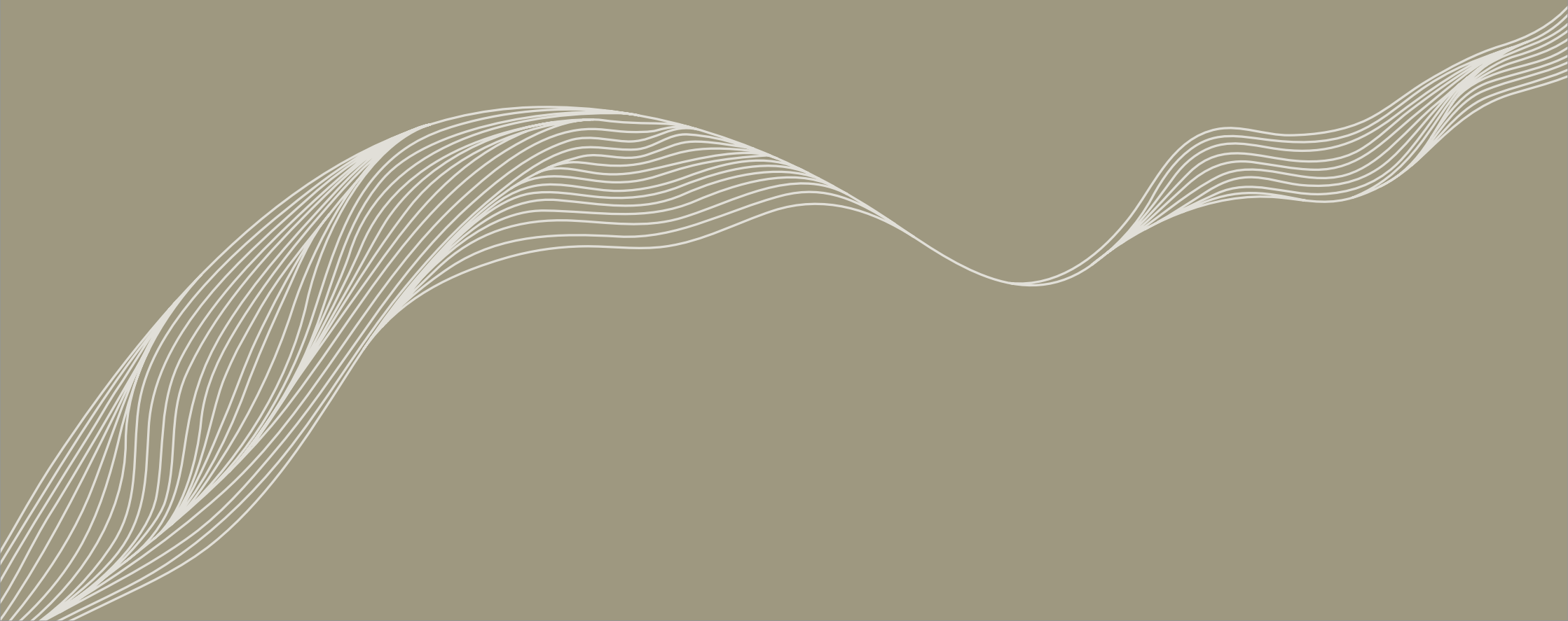
In just a decade, MTC finds itself at the gateway of a global arts precinct in Southbank. Over the next five years this precinct will see the completion of a major redevelopment of Southbank Boulevard, the opening of the University of Melbourne's Conservatorium of Music and the new Stables as part of the new development of the VCA. Southbank will experience greater tourism and residential development.

MTC is well positioned to respond to this opportunity by working closely with our parent organisation, the University of Melbourne, and the State Government to fully leverage these new audiences and commercial opportunities.

It has been a fulfilling year. I would like to thank my colleagues and the entire staff of the Melbourne Theatre Company. I, along with Artistic Director Brett Sheehy, count ourselves very fortunate to work with the very best in this industry. MTC has an envied workplace culture and is committed to providing a respectful working environment for everyone. In 2017 we reinforced this commitment as signatories to the safe workplaces statement and the newly introduced national code of conduct issued by the Confederation of Australian State Theatre Companies.

I would like to pass on my gratitude to the sage counsel and support of the Chair of the MTC Board Terry Moran and Chair of the Foundation Jane Hansen along with all the members of those Boards who volunteer their time and show such commitment in making MTC the best company it can be.

MAINSTAGE





★★★★★

'A brilliantly entertaining opener to MTC's 2017 season.'

Daily Review

'In *Born Yesterday*, MTC's newly appointed Associate Director Dean Bryant, has drawn out some superb performances and orchestrated them to fine comic effect. This is drama and entertainment at its best.'

Australian Stage

BORN YESTERDAY

by Garson Kanin

14 JANUARY – 25 FEBRUARY
SOUTHBANK THEATRE,
THE SUMNER

PERFORMANCES
48

PAID ATTENDANCE
17,931

CAST

Mrs Hedges/Helen/Manicurist
Heidi Arena
Ed Devery Tyler Coppin
Harry Brock Russell Dykstra
Eddie Brock Chris Fortuna
Bellhop/Bootblack/Waiter
Josh Gates
Paul Verrall Joel Jackson
Senator Norval Hedges/Assistant
Manager/Barber Richard Piper
Billie Dawn Christie Whelan Browne

CREATIVE AND PRODUCTION TEAM

Director Dean Bryant
Set & Costume Designer
Dale Ferguson
Lighting Designer Matt Scott
Composer & Sound Designer
Mathew Frank
Voice & Dialect Coach
Leith McPherson
Choreographer
Andrew Hallsworth
Fight Choreographer Felicity Steel
Stage Manager Julia Smith
Assistant Stage Manager
Meg Richardson

KEY DATES

Opening Night
Thursday 19 January
Audi Forum Nights Monday 23
and Monday 30 January
Donor Event Tuesday 31 January
Audio Described Performances
Tuesday 7 and Saturday 11 February
(matinee)
Tactile Tour Saturday 11 February
(matinee)
Captioned Performance Saturday
25 February (matinee)



★★★★★

'A play of atmosphere and immersion – a truly fantastic experience'

Arts Hub

★★★★★

'Acting doesn't get classier than Morse and Jurisic in this production.'

The Age

JOHN

by Annie Baker

10 FEBRUARY – 25 MARCH
ARTS CENTRE MELBOURNE,
FAIRFAX STUDIO

PERFORMANCES
49

PAID ATTENDANCE
13,982

CAST

Elias Schreiber-Hoffman
Johnny Carr
Genevieve Marduk Melita Jurisic
Jenny Chung Ursula Mills
Mertis Katherine Graven
Helen Morse

CREATIVE AND PRODUCTION TEAM

Director Sarah Goodes
Set & Costume Designer
Elizabeth Gadsby
Lighting Designer Richard Vabre
Composer & Sound Designer
Russell Goldsmith
Voice & Dialect Coach
Geraldine Cook-Dafner
Fight Choreographer Felicity Steel
Stage Manager Christine Bennett
Assistant Stage Manager
Lisette Drew
Stage Management Secondment
(NIDA) Brittany Coombs
Composer & Sound Design
Attachment Jess Keeffe
Lighting Design Attachment
Jake Kirby

KEY DATES

Opening Night
Thursday 16 February
Audi Forum Nights Monday 20 and
Monday 27 February
Audio Described Performances
Tuesday 7 March and Saturday
11 March (matinee)
Tactile Tour Saturday 11 March
(matinee)
Captioned Performance Saturday
25 March (matinee)

Production Partner



Media Partner



Presented by special arrangement
with SAMUEL FRENCH, INC.



★★★★★

‘Rich, poised performances that excavate all the beauty and brutality of this modern Irish classic.’

The Age

★★★★★

‘One of the best productions to appear in Melbourne so far this year.’

Beat Magazine

FAITH HEALER

By Brian Friel

4 MARCH – 8 APRIL
SOUTHBANK THEATRE,
THE SUMNER

PERFORMANCES
40

PAID ATTENDANCE
15,430

CAST

Teddy Paul Blackwell
Frank Colin Friels
Grace Alison Whyte

CREATIVE AND PRODUCTION TEAM

Director Judy Davis
Set Designer Brian Thomson
Costume Designer Tess Schofield
Lighting Designer Verity Hampson
Associate Lighting Designer
Daniel Barber
Composer & Sound Designer
Paul Charlier
Stage Manager
Whitney McNamara
Assistant Stage Manager
Roxzan Bowes

KEY DATES

Opening Night Thursday 9 March
Audi Forum Nights Monday 13
and Monday 20 March
Donor Event Monday 13 March
Audio Described Performances
Tuesday 28 March and
Saturday 1 April (matinee)
Tactile Tour Saturday 1 April
(matinee)
Captioned Performance
Saturday 8 April (matinee)



'Murray-Smith's quick-witted dialogue and Sarah Goodes' sleek direction keep the action moving and the emotional conflict searing.'

Herald Sun

'McClements is deliciously good as capricious and contrary Tess.'

The Australian

THREE LITTLE WORDS

by Joanna Murray-Smith

18 APRIL – 27 MAY
SOUTHBANK THEATRE,
THE SUMNER

PERFORMANCES
45

PAID ATTENDANCE
19,830

CAST

Annie Kate Atkinson
Curtis Peter Houghton
Tess Catherine McClements
Bonnie Katherine Tonkin

CREATIVE AND PRODUCTION TEAM

Director Sarah Goodes
Set & Costume Designer Michael Hankin
Lighting Designer Paul Jackson
Composer & Sound Designer Kelly Ryall
Assistant Director Elsie Edgerton-Till
Fight Choreographer Nigel Poulton
Tap Choreographer Nathan Pinnell
Dramaturg Consultant Brent Hazelton
Stage Manager Julia Smith
Assistant Stage Manager Benjamin Cooper
Stage Manager Secondment Amelia Trenaman

KEY DATES

Opening Night Saturday 22 April
Audi Forum Nights Monday 24 April and Monday 1 May
Donor Event Thursday 4 May
Audio Described Performances Tuesday 9 May and Saturday 13 May (matinee)
Tactile Tour Saturday 13 May (matinee)



'This production will make you laugh out loud.'

The Age

★★★★★

'Minnie and Liraz doesn't miss a beat.'

Limelight Magazine

MINNIE & LIRAZ

by Lally Katz

12 MAY – 24 JUNE
ARTS CENTRE MELBOURNE,
FAIRFAX STUDIO

PERFORMANCES
49

PAID ATTENDANCE
16,709

CAST

Rachel Virginia Gay
Minnie Cohen Nancye Hayes
Liraz Weinberg Sue Jones
Morris Cohen Rhys McConnochie
Norma Georgina Naidu
Ichabod Peter Paltos

CREATIVE AND PRODUCTION TEAM

Director & Dramaturg
Anne-Louise Sarkis
Set & Costume Designer Mel Page
Design Assistant
Matilda Woodroffe
Lighting Designer Matt Scott
Composer & Sound Designer
Stefan Gregory
Directorial Secondment
Stephanie Ghajar
Fight Choreographer
Lyndall Grant
Flute Teacher Kim Tan
Stage Manager Christine Bennett
Assistant Stage Manager
Pippa Wright
Assistant Stage Manager
Meg Richardson

Automation Operator

Jake Hutchings
Stage Management Secondment
Will Barker

KEY DATES

Opening Night Thursday 18 May
Audi Forum Nights Monday
22 May and Monday 29 May
Donor Event Monday 5 June
Audio Described Performances
Tuesday 6 June and Saturday 10
June (matinee)
Tactile Tour Saturday 10 June
(matinee)
Captioned Performances
Saturday 24 June (matinee)

'Simon Phillips's second *Macbeth* for the MTC is a rollicking crowd pleaser: big budget, plenty of biff, spectacular sets and costumes, full of sound and fury.'

The Australian

'For two non-stop hours, the team presents a post-apocalyptic vision, fully-loaded and action-packed for twenty-first century audiences.'

Theatre People

MACBETH

by William Shakespeare

5 JUNE – 20 JULY
SOUTHBANK THEATRE,
THE SUMNER

PERFORMANCES
50

PAID ATTENDANCE
24,806

CAST

Macbeth Jai Courtney
Lady Macbeth Geraldine Hakewill
Witch/Nurse
Jane Montgomery Griffiths
Witch/Lady Macduff
Shareena Clanton
Witch/Fleance/Macduff's son
Kamil Ellis
King Duncan/Porter/Doctor
Robert Menzies
Malcolm/Murderer Tom Hobbs
Donalbain/Seyton Dylan Watson
Lennox Lachlan Woods
Ross Rodney Aff
Angus Khisraw Jones-Shukoor
Banquo Kevin Hofbauer
Macduff/Murderer Dan Spielman
Soldier/Thane Guy Talon
Soldier/Thane Blake Testro
Other roles played by the company

CREATIVE AND PRODUCTION TEAM

Director Simon Phillips
Set Designer Shaun Gurton
Costume Designer
Esther Marie Hayes
Lighting Designer Nick Schlieper
Composer Ian McDonald
Voice & Text Coach
Leith McPherson
Associate Director Dean Bryant
Stage Manager (Rehearsals)
Jess Burns
Stage Manager (Performance Season) Julia Smith
Deputy Stage Manager Whitney McNamara
Assistant Stage Manager
Jess Keepence
Fight Choreographer
Lyndall Grant

Composition Secondment
Connor Ross
Video Director of Photography
Josh Burns
Armourer Len Steel
Military Consultant Tactical Performance Australia

KEY DATES

Opening Night Friday 9 June
Audi Forum Nights Monday 12 and Monday 19 June
Donor Event Tuesday 13 June
Audio Described Performances
Tuesday 27 June and Saturday 1 July (matinee)
Tactile Tour Saturday 1 July (matinee)
Captioned Performances
Saturday 15 July (matinee)

Production Partner



Media Partners





'Director Sam Strong, in collaboration with movement director Nigel Poulton, has created a dizzyingly fast paced and explosively riotous production.'

ArtsHub

'It's pure entertainment ...'

Australian Stage

NOISES OFF

by Michael Frayn

8 JULY – 12 AUGUST
ARTS CENTRE MELBOURNE,
PLAYHOUSE

PERFORMANCES
40

PAID ATTENDANCE
25,533

CAST

Lloyd Dallas/Director
Simon Burke
Garry Lejeune/Roger
Tramplmain Ray Chong Nee
Poppy Norton-Taylor/Assistant
Stage Manager Emily Goddard
Brooke Ashton/Vicki Libby Munro
Freddie Fellowes/Philip Brent
Hugh Parker
Tim Allgood/Company and
Stage Manager James Saunders
Dotty Otley/Mrs Clackett
Louise Siversen
Selsdon Mowbray/Burglar
Steven Tandy
Belinda Blair/Flavia Brent
Nicki Wendt

CREATIVE AND PRODUCTION TEAM

Director Sam Strong
Associate Director & Voice Coach
Leith McPherson
Assistant Director Caroline Dunphy
Set & Costume Designer
Richard Roberts
Lighting Designer Ben Hughes
Composer & Sound Designer
Russell Goldsmith
Voice & Dialect Coach
Leith McPherson
Movement Director Nigel Poulton
Stage Manager Eloise Grace
Deputy Stage Manager Dan Sinclair
Assistant Stage Manager
Millie Mullinar
Director Observation Emily Millera

KEY DATES

Opening Night Wednesday 12 July
Audi Forum Night Monday 17 July
Donor Event Monday 24 July
Audio Described Performances
Tuesday 1 and Saturday 5 August
(matinee)
Tactile Tour Saturday 5 August
(matinee)
Captioned Performance
Saturday 12 August (matinee)



★★★★★

'It's this vivid, heartfelt portrayal of female friendship, resilient and difficult as it is, that is the greatest triumph of *Di and Viv and Rose*.'

Time Out

'It is a joy to witness such entertaining, nuanced and credible performances ...'

Herald Sun

DI AND VIV AND ROSE

by Amelia Bullmore

12 AUGUST – 16 SEPTEMBER
SOUTHBANK THEATRE,
THE SUMNER

PERFORMANCES
37

PAID ATTENDANCE
16,308

CAST

Di Nadine Garner
Viv Belinda McClory
Rose Mandy McElhinney

CREATIVE AND PRODUCTION TEAM

Director Marion Potts
Set & Costume Designer Dale Ferguson
Lighting Designer Paul Jackson
Composer & Sound Designer Kelly Ryall
Voice & Dialect Coach Geraldine Cook-Dafner
Assistant Director Stephen Nicolazzo
Set Designer Secondment Matthew McLaughlin
Lighting Designer Secondment Rachel Rui Qian Lee
Stage Manager Christine Bennett
Assistant Stage Manager (Rehearsals and Performance Season) Benjamin Cooper

Assistant Stage Manager (Performance Season) Millie Mullinar

KEY DATES

Opening Night Thursday 17 August
Audi Forum Nights Monday 21 and Monday 28 August
Audio Described Performances Tuesday 5 September and Saturday 9 September (matinee)
Tactile Tour Saturday 9 September (matinee)
Captioned Performance Saturday 16 September (matinee)

Production Partner THE LANGHAM
MELBOURNE

Media Partner MELBOURNE AIRPORT



‘... this production of *Hay Fever* lets you sit back, relax and enjoy Coward’s clever creation. It’s jolly good fun.’

The Age

‘If you’re a fan of classic comedies done well, then you’re in for a treat with this quintessential Noël Coward wonder.’

Theatre People

Noël Coward’s HAY FEVER

23 SEPTEMBER – 1 NOVEMBER
SOUTHBANK THEATRE,
THE SUMNER

PERFORMANCES
43

PAID ATTENDANCE
20,800

CAST

Simon Bliss Gareth Davies
Clara Marg Downey
Richard Greatham Simon Gleeson
David Bliss Kim Gyngell
Jackie Coryton Alexandra Keddle
Judith Bliss Marina Prior
Sorel Bliss Imogen Sage
Myra Arundel Monica Sayers
Sandy Tyrell Drew Weston

CREATIVE AND PRODUCTION TEAM

Director Lee Lewis
Set Designer Christina Smith
Costume Designer
Esther Marie Hayes
Lighting Designer Paul Jackson
Composer & Sound Designer
Kelly Ryall
Voice & Dialect Coach
Geraldine Cook-Dafner
Assistant Director Prue Clark
Piano Arrangement Mark Jones
Set Design Secondment
Fiona Bruce
Stage Manager Jess Keepence
Assistant Stage Manager
Meg Richardson

KEY DATES

Opening Night Thursday 28
September
Audi Forum Nights Monday 2 and
Monday 9 October
Donor Event Monday 16 October
Audio Described Performances
Tuesday 17 and Saturday 21
October (matinee)
Tactile Tour Saturday 21 October
(matinee)



★★★★★

'In a sensitive, nuanced performance deftly directed by Damien Ryan, Bell effectively captures Andre's transformation from a belligerent, intelligent older man, into one plagued by angst, fear and bewilderment.'

Herald Sun

'John Bell gives a performance as great as any he's given.'

The Australian

THE FATHER

by Florian Zeller,
translated by Christopher Hampton

2 NOVEMBER – 16 DECEMBER
ARTS CENTRE MELBOURNE,
FAIRFAX STUDIO

PERFORMANCES
50

PAID ATTENDANCE
17,405

CAST

Laura Faustina Agolley
André John Bell
Pierre Marco Chiappi
Man Glenn Hazeldine
Anne Anita Hegh
Woman Natasha Herbert

CREATIVE AND PRODUCTION TEAM

Director Damien Ryan
Set & Costume Designer Alicia Clements
Lighting Designer Rachel Burke
Composer & Sound Designer Steve Francis
Assistant Director Priscilla Jackman
Voice & Text Coach Charmian Gradwell
Production Manager Kate Chapman
Stage Manager Natalie Moir
Assistant Stage Manager Katie Hankin
Assistant Stage Manager Christine Bennett

KEY DATES

Opening Night Wednesday 8 November
Audi Forum Nights Monday 13 and Monday 20 November
Donor Event Monday 13 November
Audio Described Performances Tuesday 28 November and Saturday 2 December (matinee)
Tactile Tour Saturday 2 December (matinee)
Captioned Performance Saturday 16 December (matinee)



'Under Dean Bryant's expert guidance we get an entertaining, deliciously filthy and giddily over the top cracker of a show.'

ArtsHub

'Perfect's feisty songs, with their pithy lyrics, diverse styles and quirky musical arrangements ... are the highlight...'

Herald Sun

VIVID WHITE

by Eddie Perfect

18 NOVEMBER – 23 DECEMBER
SOUTHBANK THEATRE,
THE SUMNER

PERFORMANCES
40

PAID ATTENDANCE
18,735

CAST

Holly/Consultant/Rachel Gillian
Cosgriff
Güüs/Brenda Virginia Gay
Ben Brent Hill
Liz Verity Hunt-Ballard
Martin/Harvey Keegan Joyce
Evan Ben Mingay
Cynthia Christina O'Neill

ENSEMBLE Sian Crowe, Manali Datar, Majella Davis, Jake Gardner, Lauren Goetz, Juan Gomez, Chloe Honig, Hamish Johnston, Sarah Krndija, Ayesha Madon, James Majoos, Nicholas Mayer, Jessica Monk, Olivia Morison, Callum O'Malley, Tomas Parrish, Matthew Prime, Joseph Spanti and Lisa Thomas.
The Ensemble was made possible with support from VCA Music Theatre at the University of Melbourne and the Media, Entertainment & Arts Alliance.

CREATIVE TEAM

Director Dean Bryant
Set Designer Owen Phillips
Costume Designer Tim Chappel
Lighting Designer Ross Graham
Sound Designer Russell Goldsmith
Musical Director/Orchestrator James Simpson
Assistant Director Sarah Kriegler
Choreographer Andrew Hallsworth
Associate Choreographer Natalie Gilhome
Movement Director Lyndall Grant
Associate Movement Director Kyle Davey
Creature Designer A Blanck Canvas
Vocal Consultant Debbie Phylard
Stage Manager Whitney McNamara
Deputy Stage Manager Julia Smith
Assistant Stage Manager Jess Maguire

VCA Stage Management
Secondment Julia Orlando
VCA Design Secondment
Nathan Burmeister
Sound Design Attachment
Kellie-Anne Kimber
VCA Sound Secondment
Caiden de Win

KEY DATES

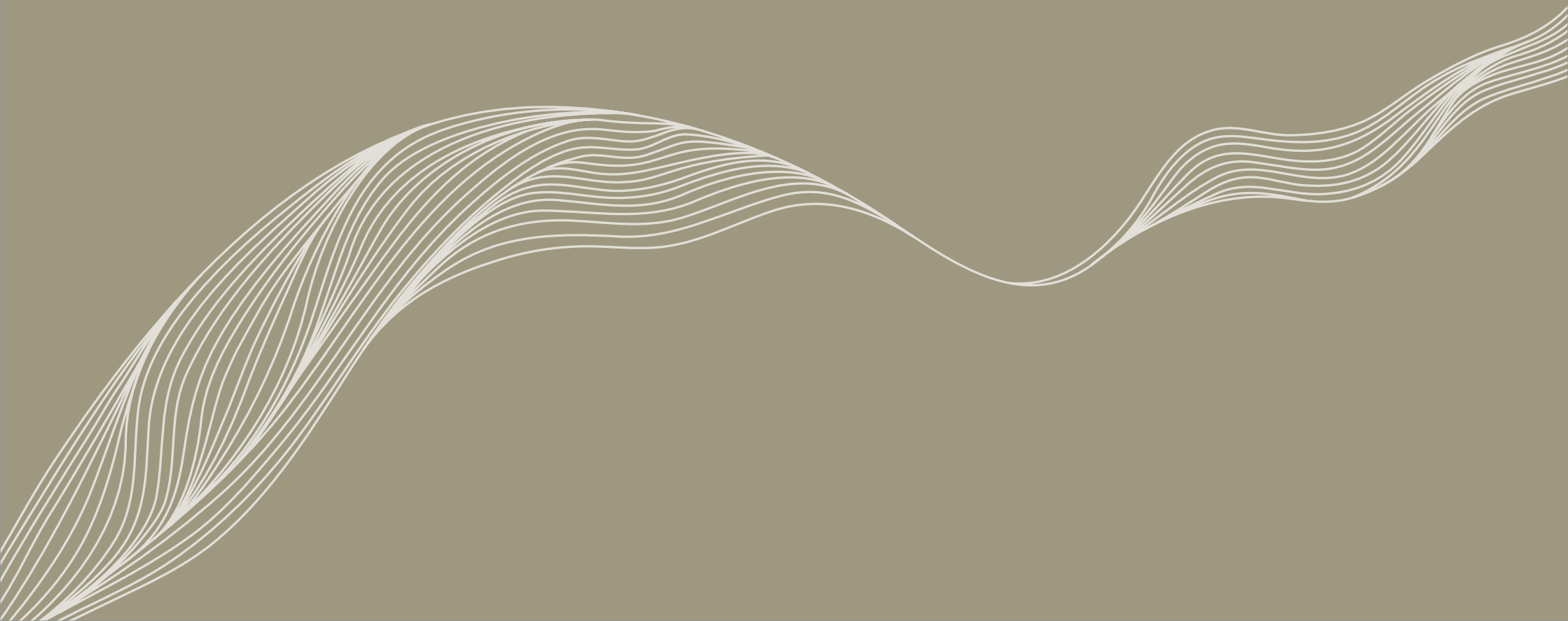
Opening Night Thursday 23 November
Audi Forum Nights Monday 27 November and Monday 4 December
Donor Event Monday 27 November
Audio Described Performances
Tuesday 12 December and Saturday 16 December (matinee)
Tactile Tour Saturday 16 December (matinee)
Captioned Performance Saturday 23 December (matinee)

Production Partner **LITTLE GROUP**

Media Partners **MELBOURNE AIRPORT** **TimeOut**

Commissioned with the support of the Joan and Peter Clemenger Trust.

EDUCATION





‘... Kalsie’s script – coupled with committed and truthful performances – ensures the production vividly depicts experiences and characters which are rarely explored on Australia’s mainstages.’

ArtsHub

‘Under Petra Kalive’s direction, all the cast deliver exceptionally nuanced and poignant performances.’

Australian Stage

MELBOURNE TALAM

by Rashma N. Kalsie

4 MAY – 20 MAY
SOUTHBANK THEATRE,
THE LAWLER

PERFORMANCES
21

PAID ATTENDANCE
2,628

CAST


Jasminder Singh
Rohan Mirchandaney
Poornachandra Rao Sahil Saluja
Sonali Chugh Sonya Soares

CREATIVE AND PRODUCTION TEAM

Director Petra Kalive
Dramaturg Chris Mead
Set & Costume Designer
Andrew Bailey
Lighting Designer Rachel Burke
Composer & Sound Designer
Darius Kedros
Movement Director Lyndall Grant
Voice & Dialect Coach
Geraldine Cook-Dafner
Dialect Consultant
Leith McPherson
Stage Manager Lisette Drew

Opening Night Saturday 6 May

Developed through MTC Connect and MTC’s NEON and Cybec Electric play development programs.

Media Partner 

SHARING THE LIGHT

Supported by the Crown Resorts Foundation and Packer Family Foundation

MTC is passionate about theatre being accessible to all, and with our *Sharing the Light* program we are able to put the transformative power of live performance and storytelling within reach of more Victorian young people and families. The program has four key components, all designed to help more people engage with the creative industries.

\$5 TICKETS

Student Tickets

Subsidised \$5 tickets for students at disadvantaged schools to attend MTC mainstage, education and family productions.

Family Tickets

Subsidised \$5 tickets available to families in outer-metro Melbourne for nominated MTC productions.

Total tickets provided 3,646

TRAVEL SUBSIDY

Offered to schools in regional areas of Victoria to reduce geographical and financial barriers in getting to the theatre.

Total travel subsidy provided to schools \$24,839

INDIGENOUS SCHOLARSHIP PROGRAM

A scholarship for young Aboriginal and Torres Strait Islander people interested in the performing arts, offered by MTC, in partnership with the Wilin Centre for Indigenous Arts and Cultural Development.

The program features a series of workshops on performance skills, writing for the stage, technical and design production, and arts marketing. Under the mentorship of Indigenous teaching artists and facilitators, as well as experienced MTC staff and creatives, the program culminates in a group-devised performance for family and friends staged at Southbank Theatre.

In 2017 there were 8 participants in the program, hailing from regional Victoria and metro Melbourne as well as Western Australia.



Participants

Khan James-Parker
Jacinta Keefe
Shaniqua Lee
Ian Leyland
Joshua Marshall
Keiran Mounsey
Amelia O'Leary
Brodi Purtill

Program Artists and Mentors

Sermah (Suri) Bin Saad and Lenka Vanderboom

REGIONAL TOUR

In 2017, *Melbourne Talam* travelled as a full-scale production to regional performing arts centres. Pre-show talks were held before every performance, facilitated by MTC Community Outreach Manager Karin Farrell.

Venues visited: 7

Mildura Arts Centre
Lighthouse Theatre, Warrnambool
Ulumbarra Theatre, Bendigo
Eastbank Centre, Shepparton
The Cube, Wodonga
Geelong Performing Arts Centre
Launceston College

EDUCATION ACTIVITIES

MTC Education connects young people and teachers with first-rate learning opportunities. Throughout the year MTC Education runs a range of enrichment programs, scholarships and workshops designed to foster students' love and understanding of the creative industries.

The Education Department is supported by MTC's Education Giving Circle.

VCE DRAMA WORKSHOPS

6 – 10 June | MTC HQ

Teaching Artists Emily Taylor, Meg Upton

Participants 93

VCE THEATRE STUDIES WORKSHOPS

22 – 26 August | MTC HQ

Teaching Artists Emily Taylor, Meg Upton

Participants 55

BETTY AMSDEN YOUTH SCHOLARSHIP COURSE

2 – 6 October | MTC HQ

Teaching Artists Jane Bayly,

Darcy Brown and Bec Matthews

Support Artist Sarah Hosford

Workshop Assistants Latiesha Chaplin

and Kelsie Miller

Participants 25

Supported by the late Betty Amsden AO DSJ, Lord Mayor's Charitable Foundation and the Lady Mayoress's Committee

MTC AMBASSADOR'S PROGRAM

April – December

Participants 15

Supported by MTC's Youth

Ambassador Giving Circle

PRE-SHOW TALKS AND POST-SHOW Q&AS

March – August | Southbank Theatre,

The Sumner and The Lawler

Pre-show talks were held for *Faith Healer*,

Melbourne Talam, *Macbeth* and *Noises Off*

Teaching Artists Meg Upton and Nick Tranter

Total Participants 1,403

NOISES OFF COMEDY WORKSHOP

13 July | MTC HQ

Teaching Artists Rosa Campagnaro

and Rik Brown

Participants 104

HQ TOURS

February – December | MTC HQ

Participants 20 school groups



WORK EXPERIENCE

February – October | MTC HQ

Participants 14

REGIONAL ENRICHMENT PROGRAM

May – August

Melbourne Talam workshops

St Mary of the Angels Secondary

College, Nathalia

Victory Lutheran College, Wodonga

Trinity Anglican College, Albury

Melton Secondary College

Trinity College, Colac

Teaching Artists Lenka Vanderboom

and Nick Tranter

Macbeth Workshops

Murrayville Community College

Edenhope College

Teaching Artists Darcy Brown

and Nick Tranter

VCE Workshops

Wanganui Secondary College

Bendigo Senior Secondary College

Mildura Senior College

Teaching Artists Emily Taylor, Meg Upton

Total regional workshops 10

Total participants 166 Students

Supported by the Gailey/Lazarus Charitable Foundation

IN AND OUT OF WORLDS

A Year 8 Drama program in partnership with Distance Education Centre Victoria for the Virtual Creative Professionals in Schools Project.

July – November

Teaching Artist Emma Valente

Production Manager Rebecca Etchell

Online Workshop Participants 50 students

Workshop and presentation

participants at MTC HQ 8 students

DECV teachers Catherine Mayer,

Rachel Clarke, Jennifer Cameron

Presentation Friday 24 November | MTC HQ

MTC ON TOUR



MINNIE & LIRAZ

by Lally Katz

28 JUNE – 5 JULY

PERFORMANCES
5

PAID ATTENDANCE
1,271

VENUE

Geelong Performing Arts Centre

CAST

Rachel Virginia Gay
Minnie Cohen Nancye Hayes
Liraz Weinberg Sue Jones
Morris Cohen Rhys McConnochie
Norma Georgina Naidu
Ichabod Peter Paltos

CREATIVE AND PRODUCTION TEAM

Director & Dramaturg
Anne-Louise Sarkis
Set & Costume Designer Mel Page
Design Assistant
Matilda Woodroffe
Lighting Designer Matt Scott
Composer & Sound Designer
Stefan Gregory
Directorial Secondment
Stephanie Ghajar

Fight Choreographer
Lyndall Grant
Flute Teacher Kim Tan
Stage Manager Christine Bennett
Assistant Stage Manager
Pippa Wright
Assistant Stage Manager
Meg Richardson

Minnie & Liraz was commissioned by the Kim Williams Fellowship.



MELBOURNE TALAM

by Rashma N. Kalsie

23 MAY – 9 JUNE
REGIONAL TOUR

PERFORMANCES
10

PAID ATTENDANCE
950

VENUES

Mildura Arts Centre
Tuesday 23 May

Lighthouse Theatre, Warrnambool
Thursday 25 May

Ulumbarra Theatre, Bendigo
Tuesday 30 May

Eastbank Centre, Shepparton
Wednesday 31 May

The Cube, Wodonga
Thursday 1 June

Geelong Performing Arts Centre
Tuesday 6 June

Launceston College
Friday 9 June

CAST

Jasminder Singh
Rohan Mirchandaney
Poornachandra Rao Sahil Saluja
Sonali Chugh Sonya Suares

CREATIVE AND PRODUCTION TEAM

Director Petra Kalive
Dramaturg Chris Mead
Set & Costume Designer Andrew Bailey
Lighting Designer Rachel Burke
Composer & Sound Designer Darius Kedros
Movement Director Lyndall Grant
Voice & Dialect Coach Geraldine Cook-Dafner
Dialect Consultant Leith McPherson
Stage Manager Lisette Drew
Technical Operator James Lipari



WHAT RHYMES WITH CARS AND GIRLS

by Aidan Fennessy, music and lyrics by Tim Rogers

21 SEPTEMBER – 4 NOVEMBER

PERFORMANCES
22

PAID ATTENDANCE
2,562

VENUES

Geelong Performing Arts Centre
20 – 23 September

Ulumbarra Theatre, Bendigo
29 September

Riverside Paramatta
11 – 14 October

Powerhouse, Brisbane
26 October – 4 November

CAST

Johnno Johnny Carr
Tash Sophie Ross

BAND

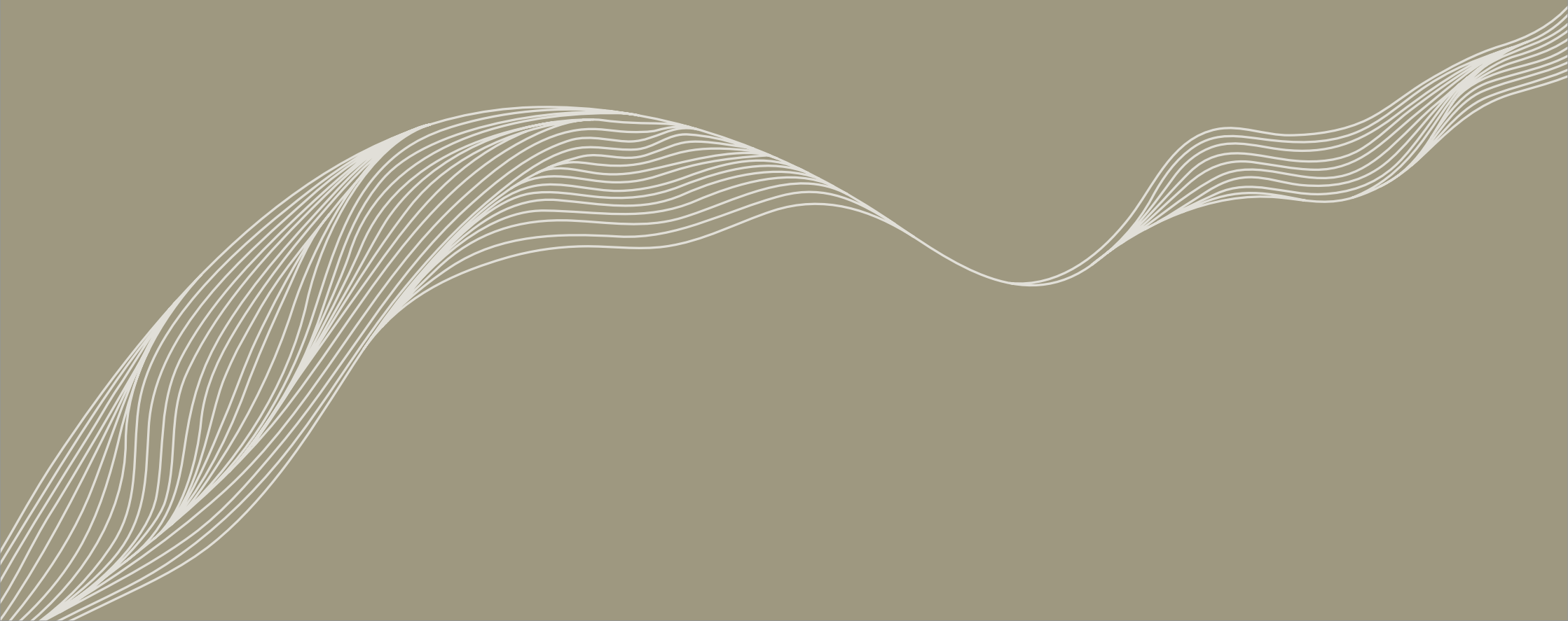
Xani Kolac Violin
Ben Franz Double Bass, Mandolin
Tim Rogers Guitar

CREATIVE AND PRODUCTION TEAM

Director Clare Watson
Musical Director Tim Rogers
Set Designer Andrew Bailey

Lighting Designer Richard Vabre
Costume Designer Kate Davis
Sound Designer Russell Goldsmith
Stage Manager Lisette Drew
Assistant Stage Manager Benjamin Cooper
Production Manager James Lipari
Audio Operator Chris O'Brien
Lighting Realiser/Production Technician Adam Bowring
Head Mechanist Jamie Cunningham
Producer Martina Murray

NEXT STAGE WRITERS' PROGRAM





NEXT STAGE WRITERS' PROGRAM

In June 2017 Melbourne Theatre Company launched the NEXT STAGE Writers' Program, a \$4.6 million investment in Australian writers co-funded by the donors of MTC's Playwrights Giving Circle and Melbourne Theatre Company.

The five-year program introduced the most rigorous playwright commissioning and development process ever undertaken by MTC, setting a new benchmark for play development in Australia that will enhance the fabric, and legacy, of Australian live storytelling.

NEXT STAGE will provide a total of 50 opportunities for Australian writers, consisting of residencies and commissions across the five years of the program.

In the first year of the program there were seven commissioned writers and three writers-in-residence.

COMMISSIONS

Angus Cerini
Patricia Cornelius
Michael Gow
Benjamin Law
Joanna Murray-Smith
Ellen van Neerven
Leah Purcell

WRITERS-IN-RESIDENCE

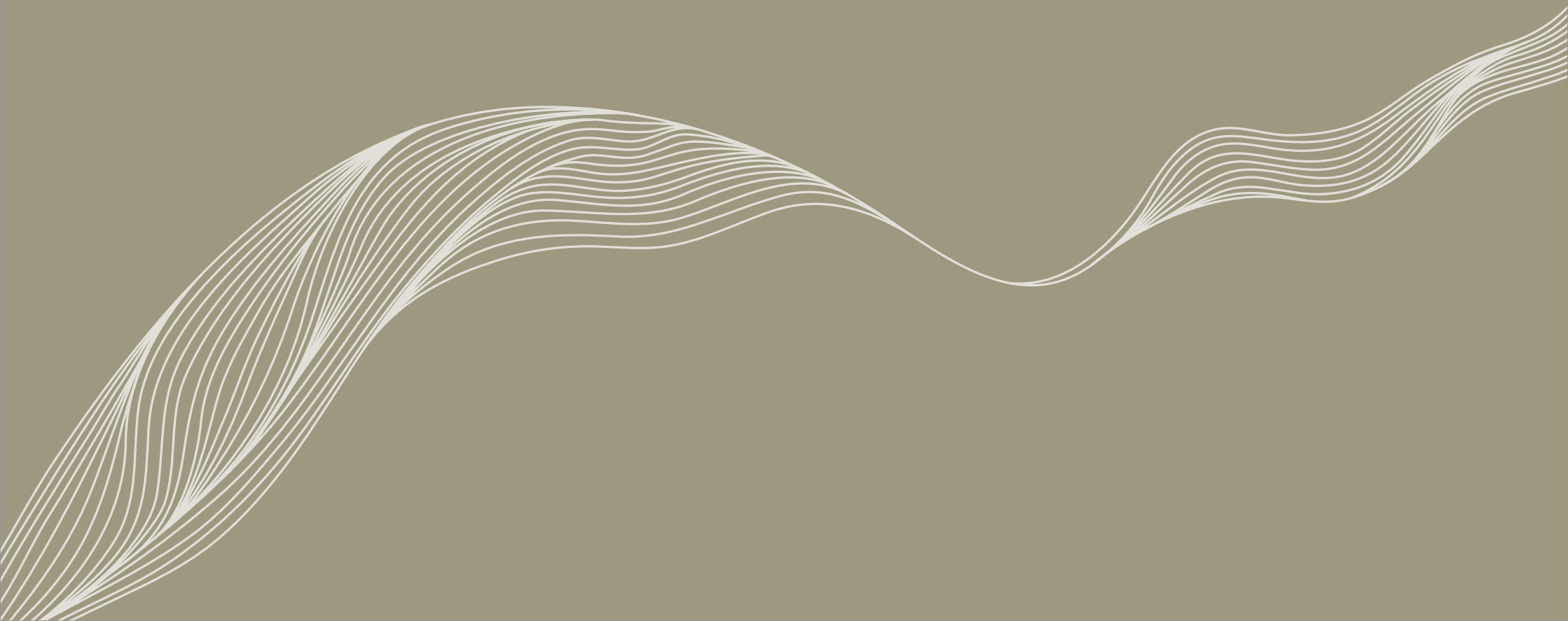
Dan Giovannoni
Natesha Somasundaram
Kylie Tounson

Made possible by MTC's Playwrights Giving Circle

Louise Myer and Martyn Myer AO, Maureen Wheeler AO and Tony Wheeler AO, Christine Brown Bequest, Naomi Milgrom AO, Allan Myers AC QC and Maria Myers AC, Tony Burgess and Janine Burgess, Dr Andrew McAliece and Dr Richard Simmie, Larry and Petra Kamener



READINGS & MTC INITIATIVES



CYBEC ELECTRIC

A series of public playreadings of new works.
In 2017 Cybec Electric featured the work of nine exciting young playwrights.

23 – 25 FEBRUARY
SOUTHBANK THEATRE,
THE LAWLER

PERFORMANCES
6

TOTAL PAID ATTENDANCE
416

HUNGRY GHOSTS

by Jean Tong

24 – 25 FEBRUARY

Director Mark Zhuang Yi
Stage Manager Pippa Wright
Lawler Supervisor Nathan Evers
Cybec Intern Lara Kerestes

Cast

Emina Ashman, Jing-Xuan Chan,
Gareth Yuen

HERO

by Arun Subramaniam

23 – 25 FEBRUARY

Director Jo Kukathas
Stage Manager Pippa Wright
Lawler Supervisor Nathan Evers
Cybec Intern Ra Chapman

Cast

Joseph Lai, Georgina Naidu,
Ricardo Rusch

CYBEC SCENES 1

23 FEBRUARY

Mirror's Edge
by Kim Ho

**The Moon was a Telephone
into which I was Screaming**
by Jeremy Nguyen & Alan Nguyen

Mermaid Terrorist

by Chi Vu

Director Mark Zhuang Yi
Stage Manager Pippa Wright
Lawler Supervisor Nathan Evers
Cybec Intern Jonny Graffam

Cast

Emina Ashman, Jing-Xuan Chan,
Joseph Lai, Georgina Naidu,
Ricardo Rusch, Gareth Yuen

CYBEC SCENES 2

24 FEBRUARY

Assisted Living
by Hiroki Kobayashi

Vivid
by Hoa Pham

Entomology
by Natesha Somasundaram

Director Jo Kukathas
Stage Manager Pippa Wright
Lawler Supervisor Nathan Evers
Cybec Intern Callum Dale

Cast

Emina Ashman, Jing-Xuan Chan,
Joseph Lai, Georgina Naidu,
Ricardo Rusch, Gareth Yuen





MTC INITIATIVES

WOMEN IN THEATRE

MTC's industry-leading Women in Theatre Program helps create practical pathways for women pursuing careers in a range of disciplines from production to artistic and executive management.

The program provides the opportunity for participants to be mentored by respected theatre practitioners; take part in intensive leadership training; access practical career advice and coaching across a wide range of business and commercial aspects of the theatre industry; and gain insights to the daily operation of a major performing arts organisation.

The program is supported by MTC's Women in Theatre Giving Circle.

Participants

Gorkem Acaroglu – Director
Mentor: Jonathan Holloway

Mary Rachel Brown – Playwright
Mentor: Hannie Rayson

Fiona Bruce – Set and Costume Designer
Mentor: Christina Smith

Samantha Butterworth – Producer
Mentor: Martina Murray

Tania Cañas – Early Career Director
Mentor: Leticia Caceres

Angelica Clunes – Artistic Director
Mentor: Brett Sheehy

Suzanne Cranny – Technical Manager/
Venue Operations
Mentor: Mark Wheeler

Kellie-Anne Kimber – Sound Design
& Composition
Mentor: Russell Goldsmith

Clare McKenzie – Executive Director/
General Manager
Mentor: Virginia Lovett

Dans Marie Sheehan – Lighting Design
Mentor: Paul Jackson

Erin Taylor – Dramaturg
Mentor: Chris Mead

Emily Tomlins – Cross Discipline Practitioner
Mentor: Sarah Goodes

Victoria Woolley – Production Management
Mentor: Michele Preshaw

NEON WORKSHOPS

MTC's series of free NEON workshops and boutique masterclasses for independent theatre makers and practitioners took place from April – September led by respected industry professionals.

In 2017 MTC was pleased to expand its offering and run the full program at both MTC HQ and Frankston Arts Centre in partnership with the Frankston Arts Centre.

Directing Masterclass

Facilitator Leticia Cáceres

Saturday 29 April | Frankston Arts Centre

Monday 14 August | MTC HQ

Total Participants 22

For The Independent Producer

Facilitator Josh Wright

Thursday 1 June | Frankston Arts Centre

Wednesday 16 August | MTC HQ

Total Participants 22

Structure & Creativity

Facilitator Chris Mead

Saturday 22 July | Frankston Arts Centre

Wednesday 23 August | MTC HQ

Total Participants 26

Storming An Idea

Facilitators THE RABBLE

Saturday 12 August | MTC HQ

Saturday 19 August | Frankston Arts Centre

Total Participants 22

Grant Writing Toolkit

Facilitator Kerrii Cavanagh

Friday 25 August | MTC HQ

Thursday 28 September | Frankston Arts Centre

Total Participants 22

MTC CONNECT

A partnership with Multicultural Arts Victoria that aims to broaden the range of voices informing MTC's theatre making and programming processes.

Participants

Samah Sabawi

Suhasini Seelin

Shannon Lim

Vidya Rajan

Wahibe Moussa

ASSISTANT DIRECTORS

MTC's Assistant Director positions provide the opportunity for emerging or mid-career artists to work on an MTC mainstage production. These opportunities aim to enable directors to learn from senior theatre directors about the process of developing shows for large scale companies.

2017 Assistant Directors

Stephen Nicolazzo (*Di and Viv and Rose*)

Prue Clarke (*Hay Fever*)

Elsie Edgerton-Till (*Three Little Words*)

Sarah Kriegler (*Vivid White*)

COMMISSIONS

MTC is passionate about telling Australian stories and regularly commissions new works for the theatre from our finest playwrights.

Joan and Peter Clemenger Commissions

Kylie Coolwell

Aidan Fennessy

Declan Greene

Judith Lucy

Damien Millar
Ross Mueller
Roslyn Oades
Hannie Rayson
(with Manhattan Theatre Club)
John Romeril
Magda Szubanski
Jean Tong

NEON NEXT Commissions

Nicola Gunn

Daniel Schlusser

Malcolm Robertson

Foundation Commissions

Van Badham

Angela Betzien

SECONDMENTS AND ATTACHMENTS

Each year we offer a number of placements for backstage secondments in the areas of Stage Management, Lighting, Sound, Wardrobe and as Directors Assistants, helping the next generation of theatre makers develop their skills in a professional setting.

Stage Management Secondments

Brittany Coombs – *John*

Amelia Trenaman – *Three Little Words*

Will Barker – *Minnie & Liraz*

Julia Orlando – *Vivid White*

Denis Irving Award

Julia Orlando – *Vivid White*

Design Secondments and Attachments

Jess Keeffe – Composer & Sound Design, *John*

Jake Kirby – Lighting Design, *John*

Connor Ross – Composition, *Macbeth*

Matthew McLaughlin – Set Design,
Di and Viv and Rose

Rachel Rui Qian Lee – Lighting Design,
Di and Viv and Rose

Jess Keeffe – Composition & Sound Design,
Di and Viv and Rose

Fiona Bruce – Set Design, *Hay Fever*

Nathan Burmeister – Design, *Vivid White*

Kellie-Anne Kimber – Sound Design,
Vivid White

Caiden de Win – Sound Design, *Vivid White*

Directorial Secondments

Stephanie Ghajar – *Minnie & Liraz*

MTC AND CAAP ACTING WORKSHOPS

22 – 25 May

MTC partnered with Contemporary Asian Australian Performance (CAAP) to offer a week-long acting workshop led by MTC Associate Director Sarah Goodes.

Daniel Fischer

Elmira Jurik

Emi Canavan

Fia Hamid-Walker

Harry Tseng

John Marc Desengano

Joseph J Lai

Kim Ho

Mario Setyana

Natesha Somasundaram

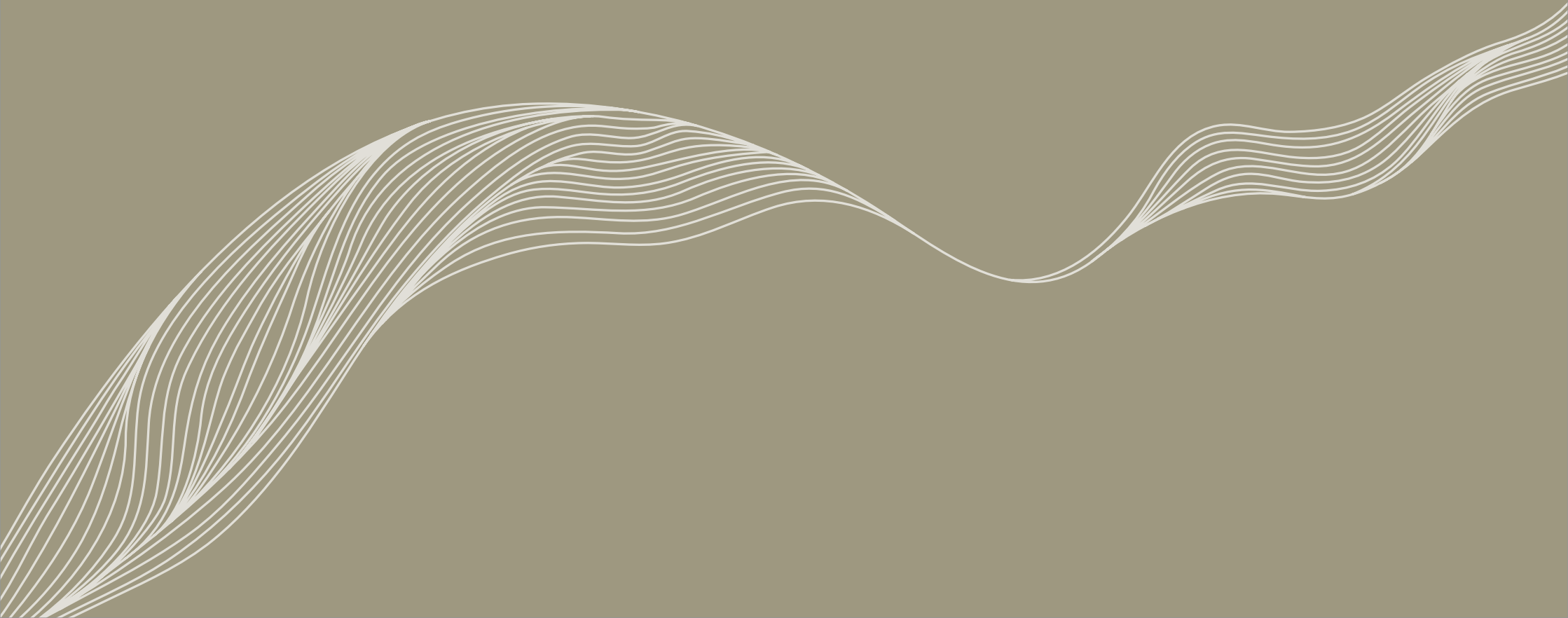
Nisha Marie Joseph

Ra Chapman

Suhasini Seelin

Vidya Rajan

AWARDS & NOMINATIONS



AWARDS AND NOMINATIONS

2017 HELPMANN AWARDS

**Best Male Actor in a
Supporting Role in a Play**
Guy Simon – *Jasper Jones*

Best Scenic Design
Anna Cordingley – *Jasper Jones*

2017 HELPMANN AWARD NOMINATIONS

Best Play
Jasper Jones

Best Female Actor in a Play
Helen Morse – *John*

**Best Female Actor in a
Supporting Role in a Play**
Melita Jurisic – *John*

**Best Male Actor in a
Supporting Role in a Play**
Guy Simon – *Jasper Jones*

Best New Australian Work
Kate Mulvany – *Jasper Jones*

Best Scenic Design
Anna Cordingley – *Jasper Jones*

2017 GREEN ROOM AWARDS

Male Performer
Paul Blackwell – *Faith Healer**

2017 GREEN ROOM NOMINATIONS

Female Performer
Melita Jurisic – *John*

Male Performer
Paul Blackwell – *Faith Healer**
Tyler Coppin – *Born Yesterday*

Ensemble
Melbourne Talam

Lighting Design
Rachel Burke – *Melbourne Talam*
Richard Vabre – *John*

Composition and Sound Design
Darius Kedros – *Melbourne Talam*

New Writing For the Australian Stage
Rashma N. Kalsie – *Melbourne Talam*

Direction
Petra Kalive – *Melbourne Talam*

DRAMA VICTORIA AWARDS

Best Performance for VCE Drama
Melbourne Talam

**Best Performance by a Theatre Company
for Secondary Students (7 – 10)**
Macbeth

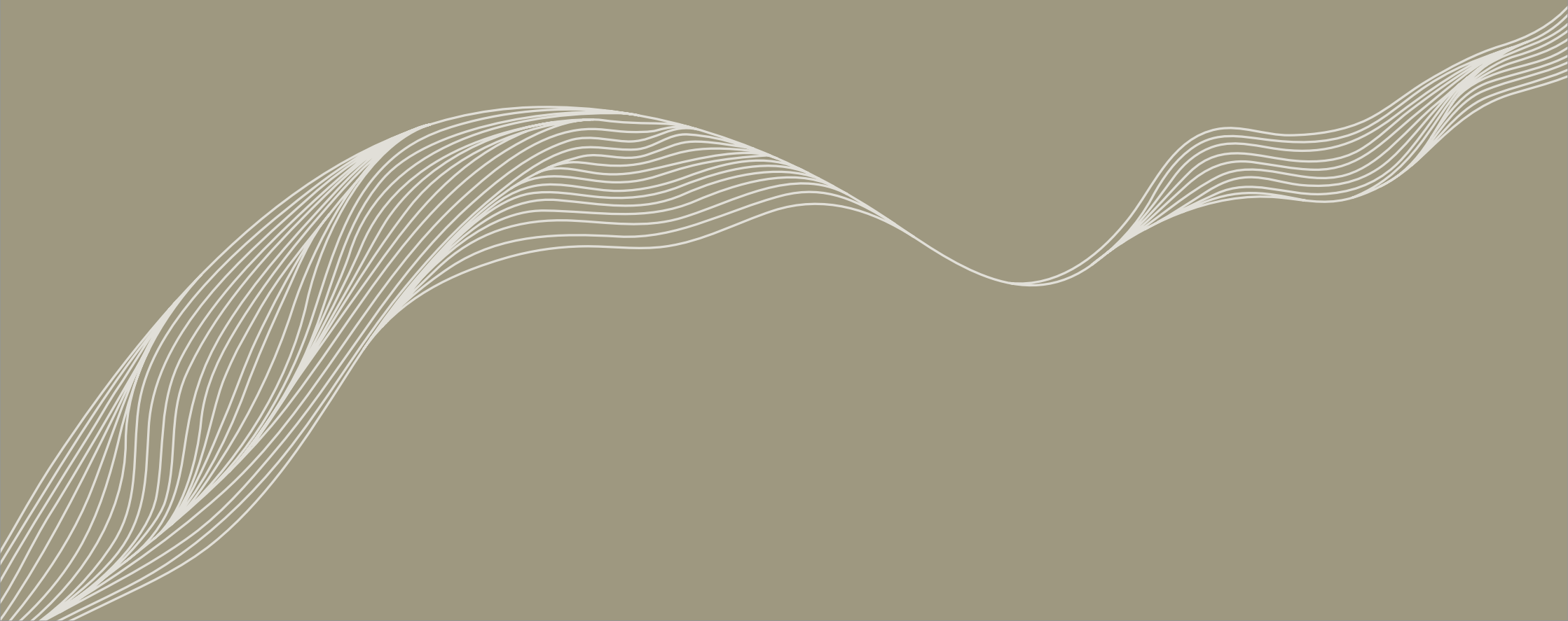
**Best Resource Kit for Theatre
or Drama Education**
Melbourne Talam Education Pack
by Nick Tranter and MTC Education

AUSTRALIAN WRITERS GUILD AWARD

Children's Theatre
Egg – Angela Betzien

**Faith Healer* is a Belvoir production presented by MTC in 2017.

THE COMPANY



MTC BOARD

Terry Moran AC (Chair)

Secretary of the Department of Prime Minister and Cabinet to 2011; Chair of the Barangaroo Delivery Authority; Special Adviser at the Boston Consulting Group; Chair of the Centre for Policy Development; Director, Walter and Eliza Hall Institute; Director, Menzies Foundation; Governor, Committee for Economic Development of Australia; BA (Hons). Board Member since January 2012. Chair from January 2014.

Tony Burgess

Chief Executive Officer of Flagstaff Partners; Director of Diversified United Investment Limited; Director of Melbourne Business School Limited; Chairman of the Melbourne Foundation for Business and Economics; Governor of the Ian Potter Foundation; B.Com (Hons), MBA. Board Member since February 2015.

Professor Barry Conyngham AM

Redmond Barry Distinguished Professor of Music; Dean, Faculty of Fine Arts and Music, University of Melbourne; Emeritus Professor University of Wollongong and Southern Cross University; MA (Hons), DMUS; CertPostDocStud (UCSD). Board Member since October 2013.

Professor Glyn Davis AC

Vice Chancellor, The University of Melbourne; Professor of Political Science; past Chair, Universities Australia; B.A (Hons), PhD, AC, FASSA. Board Member since January 2005.

Patricia Faulkner AO

Chair, Telecommunications Industry Ombudsman, Jesuit Social Services and Melbourne Racing Club Foundation; Deputy Chair, St Vincent's Healthcare Australia; Member, CEDA Board; Member, Melbourne Racing Club Committee and Catholic Professional Standards Ltd; Member/Trustee, VicSuper; BA, Dip Ed., M Admin, Doctor of Laws honoris causa by Monash University. Board member since February 2015

Jonathan Feder

Partner at K & L Gates; Leader of Intellectual Practice Group, Australia; Theatre Producer (JAF Productions and Two Left Feet Productions); Board member of Opera Australia, Member of the Advisory Board to the VCA and Conservatorium of Music – Monash University; B.Laws (Hons), B.Sc. Board Member since June 2010.

Jane Hansen

Inaugural Chair of MTC Foundation; Deputy Chancellor and Member of the University of Melbourne Council, Deputy Chair of Believe Campaign and Member of Humanities Foundation Board of University of Melbourne; Board Member of the Lord Mayors Charitable Foundation; Chair and CEO of the Hansen Little Foundation; previously on the Boards of the MCG Trust, the State Sport Centres Trust, the Federal body of Athletics Australia and the Foundation of the State Library of Victoria. Board Member since February 2015.

Larry Kamener

Senior Partner, Melbourne office of The Boston Consulting Group; founder and former leader of BCG's global Public Sector Practice; founder and current chair of BCG's Centre for Public Impact; Chair of Teach for Australia and Strategic Advisory Council for the Bastow Institute of School Leadership. Formerly an economist for the Australian and Victorian Government Treasury Departments. Board Member since October 2017.

Janette Kendall

Non-executive director of Costa Group, Nine Entertainment and Wellcom Worldwide; previously on the boards of the Melbourne International Festival of the Arts, AURL Foodworks, Clemenger BBDO; former Senior Vice President at Galaxy Entertainment Group, China. Board Member since February 2015.

Dr Sharmistha Law

BS in Computer Science, MS in Business Administration and a PhD in Marketing; former Associate Professor, Associate Chair of Management, Scarborough, and Principal's Advisor on Diversity and Outreach at the University of Toronto; former board member of London Hindu Temple; founder J C Law Homes. Board Member since October 2017.

Virginia Lovett

MTC Executive Director; Board Member since January 2013.

Ian Marshman AM

Former Senior Vice-Principal, University of Melbourne, Chair of the Universitas 21 Managers Group and Chair of VTAC Committee of Management; Chair of Headspace National Youth Mental Health Foundation; Chair, Melbourne Dental Clinic Board; Member, Queen's College Council; Member, Yea Memorial Hospital Board; LLD (Hons); BA Honours, LLB. Board Member since January 2009.

Martyn Myer AO

Deputy Chancellor of University of Melbourne and Chair of the Investment Committee; Deputy Chair of University of Melbourne Believe Campaign; President of The Myer Foundation; Chair of Cogstate Limited; B.Mech Eng, M.Eng. Science, M. Sc in Management, FIEA. Board Member since January 2011.

Susan Oliver

Founding Chair of Scale Investors; Chair of Campus Living Villages, Chair of The Wheeler Centre, Independent Member of the Investment Committee for Industry Funds Management; Non-executive Director of CNPR; Board Member of Melbourne Chamber Orchestra; Co-founder of The Big Issue, Australia; formerly Managing Director of the Australian Commission for the Future and British Council Scholar. Board Member since October 2017.

Brett Sheehy AO

MTC Artistic Director and CEO; Board Member since January 2012.

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Founding Chair of Western Chances; Patron of Heide Gallery and the Williamstown Literary Festival; formerly a Board Member of Breast Cancer Network Australia, the National Film and Sound Archive, the Australian Children's Television Foundation; and a past Trustee of the Victorian Arts Centre Trust. MTC Foundation Board Member since March 2015.

Fiona Griffiths

Board Member of Ruyton Girls' School; Chair of Ruyton Girls' School Foundation Board; former School Council President Auburn Primary School; formerly ANZ Group Strategy, ANZ Legal Group and a senior associate at DLA Phillips Fox. MTC Foundation Board Member since March 2015.

Liz Chappell

MTC Finance Director; MTC Foundation Board Member since March 2015.

Janette Kendall

Non-executive director of Vicinity Centres, Costa Group, Nine Entertainment, and Wellcom Worldwide; previously on the boards of the Melbourne International Festival of the Arts, AURL Foodworks, Clemenger BBDO; former Senior Vice President at Galaxy Entertainment Group, China. MTC Board Member since February 2015. MTC Foundation Board Member since March 2015.

Jayne Lovelock

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Louise Myer

Founding Director of The Myer Stores Community Fund; previous Member of Asialink Board; 2013 Relais & Chateaux Woman of the Year; Founder and owner, Whare Kea Lodge, New Zealand; trained at La Varenne, Paris; prominent Melbourne Philanthropist and generous supporters of the Arts. MTC Foundation Board Member since January 2016.

Leigh O'Neill

Executive General Manager, Business Direct and Small Business in Business and Private Banking NAB; Chair of Chunky Move; formerly General Manager for NAB Private Wealth in Victoria and Board Member for the Griffin Theatre Company and the Ilhan Food Allergy Foundation. MTC Foundation Board Member since March 2015.

Hilary Scott

Corporate Counsel, Kin Group Pty Ltd (formerly including Pact Group Holdings). Previously; Legal Counsel, Pact Group Holdings; Legal Counsel, Symbion formerly Mayne Group Limited; Lawyer, Deacons (now Norton Rose Fulbright). MTC Foundation Board Member since January 2016.

Richard Tegoni

Chief Operating Officer and Company Secretary of Melbourne University Publishing Ltd.; Executive Chairman at SECOS Group Limited (aka, Cardia Bioplastics Limited); former Senior Executive of Optus Communications. MTC Foundation Board Member since January 2016.

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Executive Director
Virginia Lovett
**Executive Assistant
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& CEO**
Nick Doherty
Executive Administrator
Annie Bourke

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Sarah Goodes
Producer
Martina Murray
Literary Director
Chris Mead
Casting Director
Janine Snape
Casting Executive
Matt Bebbington
Company Manager
Stephen Moore
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Literary Associate
Jennifer Medway

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Andrea Purvis
Assistant Manager
Anita Lyovic
Café staff
Bev Reinmuth

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Sophie Boardley
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Philanthropy Coordinator
Sytke Hillenius
Events Manager
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IT Support Officer
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Production Director**
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Production Manager
Mikkel Mynster
Josh Noble (Vivid White)
Production Coordinator
Michaela Deacon
(maternity leave from July)
Marta Losiewicz
(from August)
Props Buyer/ASM Swing
Jess Maguire
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Isobel Taylor-Rogers

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Technician**
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– Staging**
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Dr Andrew McAliece and Dr Richard Simmie, Larry Kamener and Petra Kamener



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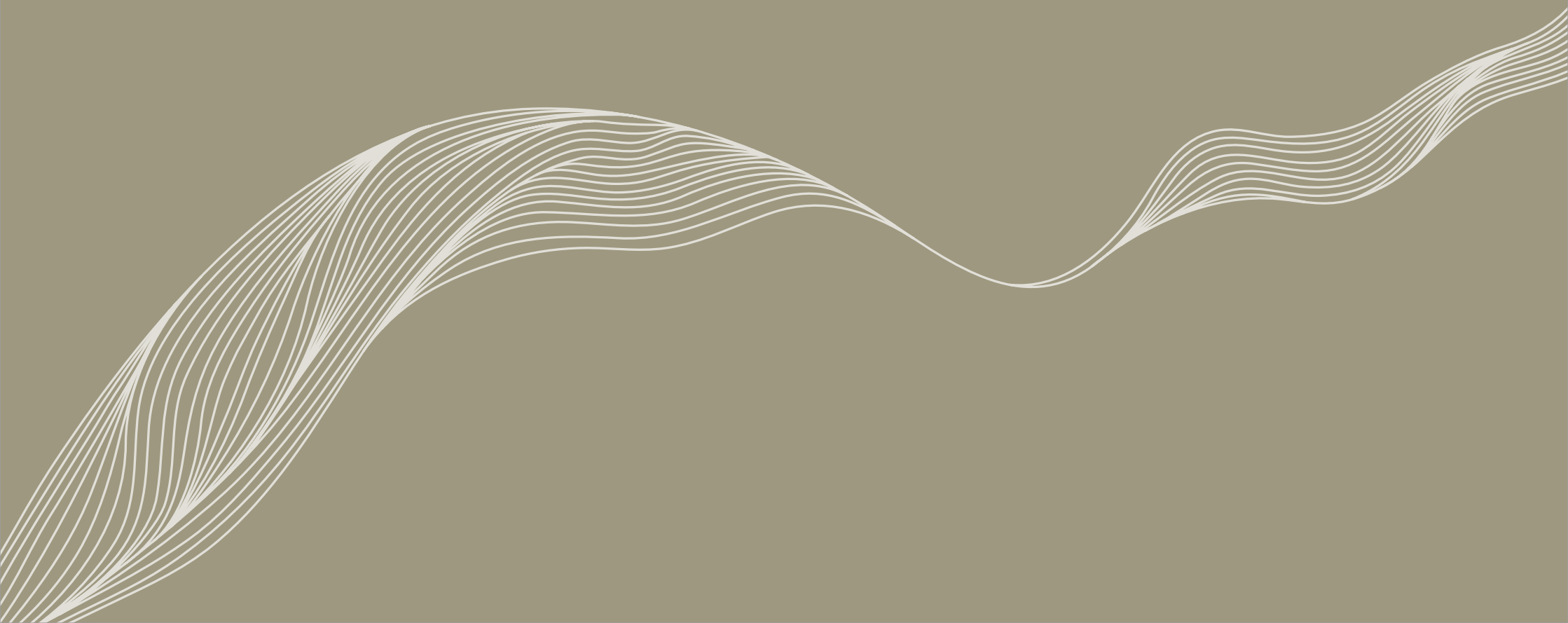
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FINANCIAL REPORT 2017



KEY PERFORMANCE INDICATORS

	2017	2016
ARTISTIC VIBRANCY		
Subscription Season		
Productions	8	9
Co-Productions	2	0
Buy-ins	1	2
Total	11	11
New productions	8	9
Studio Season		
Productions		
Co-Productions (NEON)	0	1
Residency (NEON)	0	0
Total	0	1
New productions	0	1
Other Plays		
Touring/Sold Off	2	1
Entrepreneurial	0	0
Co-productions	0	0
Buy-ins	0	0
Total	2	1
New productions	1	1
Profile of plays		
New Australian (MTC)	3	4
New Australian (NEON)	0	1
Existing Australian	0	0
New overseas	3	4
Existing overseas	5	3
Education Program		
Productions	1	2
Tours	1	2
Workshops/Forums/Talks	20	19
Ambassador Program	1	1

	2017	2016
ACCESS		
Number of Performances		
Self Entrepreneurured		
Home City	361	404
Studio Season		
Home City (NEON)	0	33
Buy-ins		
Home City	40	95
Co-productions		
Home City	90	0
Touring/Sold Off		
Home City	0	0
Regional	20	18
Other Capital City	17	31
International	0	0
Education	21	49
Development	6	8
Total Performances	555	638

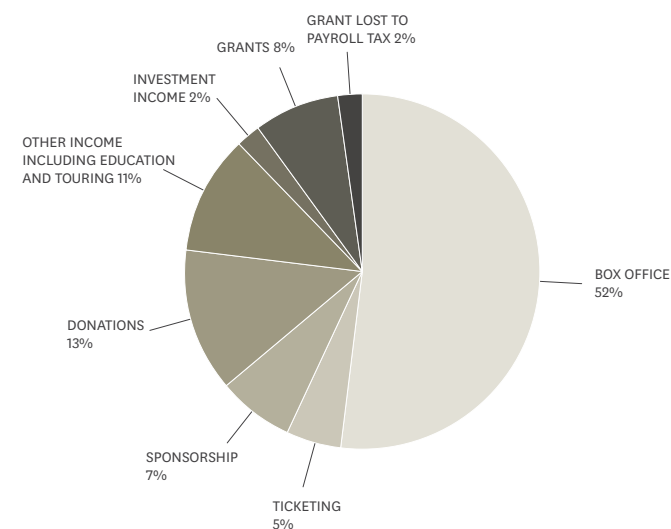
	2017	2016
NUMBER OF PAID ATTENDANCES		
Self Entrepreneurured		
Home City	149,101	156,040
Studio Season		
Home City (NEON)	0	2,411
Buy-ins		
Home City	15,430	44,272
Co-productions		
Home City	42,938	0
Touring/Sold Off		
Home City	0	0
Regional	3,293	2,346
Other Capital City	1,490	9,083
International	0	0
Education	2,628	5,709
Development	416	498
Total Paid Attendances	215,296	220,359
Regional		
Number of Productions	3	2
Number of Towns	10	9

KEY PERFORMANCE INDICATORS (cont)

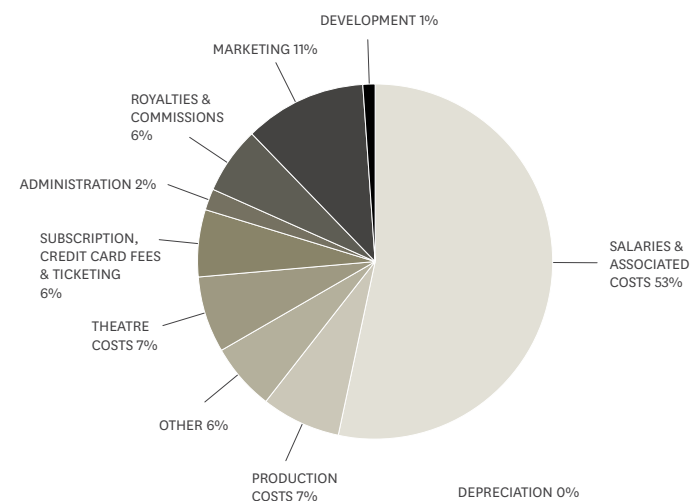
	2017	2016
FINANCIAL VIABILITY		
Based on Audited Accounts		
Strength of reserves (% of Revenue)	36.8%	30.6%
Profitability (excluding non-operating income)		
Core Operations	\$(91,248)	\$11,883
Foundation	0	\$101,736
General Endowment Fund	\$1,830,119	\$1,119,164
Total	\$1,738,870	\$1,232,783
SOURCES OF INCOME AS % OF TOTAL		
Box Office *	56%	56%
Sponsorship	7%	10%
Donations	13%	9%
Other Income	14%	15%
Government Funding Contribution	8%	8%
Funding directed to Payroll Tax	2%	2%
Total	100%	100%
*Includes Ticketing Fees earned on Box Office sales		
GRANTS		
Commonwealth – Base Grant		
Triennial Grant	\$2,217,804	\$2,187,184
Total Commonwealth Grants	\$2,217,804	\$2,187,184
State – Base Grant		
Triennial Grant	\$485,575	\$485,575
Less Payroll Tax paid to State	\$(643,113)	\$(602,664)
Total State Grants	\$(157,538)	\$(117,089)
Project Grants		
ACM/Sidney Myer – AsiaTopa	\$50,000	0
Geoffrey Cohen Trust	\$7,496	0
Lady Mayoress	\$12,500	\$25,000
MacGeorge Fellowship	\$11,643	\$12,143
Creative Partnerships Australia	0	\$50,000
	\$81,638	\$87,143

INCOME AND EXPENDITURE

2017 INCOME



2017 EXPENDITURE



**PROFIT AND LOSS BY ENTITY
FOR THE YEAR ENDED 31 DECEMBER 2017**

INCOME STATEMENT	MTC Core Operations \$	MTC Foundation \$	MTC Endowment \$	Total \$
REVENUE				
Commonwealth Government Grants	2,223,204	–	–	2,223,204
Victorian Government Grants	485,575	152,705	–	638,280
Other Grants	9,138	72,500	–	81,638
Donations and Bequests	154,471	1,967,704	1,660,165	3,782,340
Sponsorships	1,962,804	–	–	1,962,804
Investment Income	571,158	59,154	–	630,312
Retail Sales (Box Office MTC)	15,129,338	–	–	15,129,338
Operating funds from Melbourne University	338,052	–	–	338,052
Other Income	4,494,531	18,209	6,485	4,519,225
TOTAL REVENUE	25,368,271	2,270,272	1,666,650	29,305,193
LESS EXPENSE				
Salaries and Oncosts	14,734,788	0	0	14,734,788
Utilities	119,720	0	0	119,720
Building and Equipment Maintenance and Repairs	640,738	0	0	640,738
Computer Software and Services	209,177	0	0	209,177
Equipment and IT Purchases	90,646	0	0	90,646
Stage Materials and Supplies	586,467	0	0	586,467
Depreciation and Amortisation Expense	177,664	0	0	177,664
Performers & Creatives	589,872	0	0	589,872
– Travel, Accommodation & Tour Costs				
Advertising, Promotion and Publications*	2,978,526	0	0	2,978,526
Theatre Venue Rental and Hire Charges	2,328,902	0	0	2,328,902
Royalties and Commissions	1,555,215	0	0	1,555,215
Ticketing	1,531,446	0	0	1,531,446
General Expenses	2,021,631	1,531	0	2,023,162
TOTAL EXPENSE	27,564,792	1,531	0	27,566,323
Transfer to/(from) Foundation	2,105,273	(2,268,741)	163,468	0
NET SURPLUS/(LOSS)	(91,248)	0	1,830,118	1,738,870
OTHER COMPREHENSIVE INCOME FOR THE YEAR				
Available-for-sale financial assets:				
Revaluation on Pool Unit investments	234,283	92,157	66,809	393,249
– Capital Gain	234,283	92,157	66,809	393,249
TOTAL COMPREHENSIVE INCOME FOR THE YEAR	143,035	92,157	1,896,927	2,132,119

*Includes in-kind support (\$1,127,204)

**PROFIT AND LOSS BY ENTITY (cont)
FOR THE YEAR ENDED 31 DECEMBER 2017**

INCOME STATEMENT	MTC Core Operations \$	MTC Foundation \$	MTC Endowment \$	Total \$
Assets				
Current assets	17,348,626	2,417,495	3,016,091	22,782,212
Non-current assets	5,051,545	0	0	5,051,545
Total segment assets	22,400,171	2,417,495	3,016,091	27,833,757
Liabilities				
Current liabilities	16,162,363	569,801	0	16,732,164
Non-current liabilities	304,741	0	0	304,741
Total segment liabilities	16,467,104	569,801	0	17,036,905
Net Assets	5,935,327	1,847,694	3,016,091	10,796,852

**CONSOLIDATED INCOME STATEMENT
FOR THE YEAR ENDED 31 DECEMBER 2017**

	2017 \$	2016 \$
REVENUE		
Commonwealth Government Grants	2,223,204	2,187,184
State and Local Government Grants	638,280	485,575
Other Grants	81,638	87,143
Donations and Bequests	3,782,340	2,528,021
Sponsorships	1,962,804	2,904,405
Investment Income	630,312	420,420
Retail Sales (Box Office MTC)	15,129,338	14,458,822
Operating funds from Melbourne University	338,052	329,400
Other Income	4,519,225	4,936,054
TOTAL REVENUE	29,305,193	28,337,024
LESS EXPENSE		
Salaries and Oncosts	14,734,788	13,892,969
Audit and Accounting Services	0	(17,723)
Utilities	119,720	255,906
Building and Equipment Maintenance and Repairs	640,738	728,699
Computer Software and Services	209,177	229,311
Equipment and IT Purchases	90,646	109,093
Stage Materials and Supplies	586,467	486,223
Depreciation and Amortisation Expense	177,664	85,369
Production related Travel, Accommodation & Tour Costs	589,872	528,817
Advertising, Promotion and Publications*	2,978,526	3,705,640
Theatre Venue Rental and Hire Charges	2,328,902	2,328,812
Royalties and Commissions	1,555,215	1,567,452
Ticketing	1,531,446	1,526,701
General Expenses	2,023,162	1,676,972
TOTAL EXPENSE	27,566,323	27,104,241
NET SURPLUS/(LOSS)	1,738,870	1,232,783
OTHER COMPREHENSIVE INCOME FOR THE YEAR		
Available-for-sale financial assets:		
Realised prior year capital (gain) on investments	0	0
Unrealised capital gain on investments	393,249	251,108
	393,249	251,108
TOTAL COMPREHENSIVE INCOME FOR THE YEAR	2,132,119	1,483,891

*Includes in-kind support (2017: \$1.1M; 2016: \$2.0M)

**BALANCE SHEET
AS AT 31 DECEMBER 2017**

	2017 \$	2016 \$
CURRENT ASSETS		
Cash Assets	7,690,368	7,492,473
Receivables	307,746	342,860
Other Assets	3,037,973	2,227,395
Other Financial Assets	11,746,125	7,324,546
TOTAL CURRENT ASSETS	22,782,212	17,387,274
NON-CURRENT ASSETS		
Property, Plant & Equipment	5,051,545	4,832,536
TOTAL NON-CURRENT ASSETS	5,051,545	4,832,536
TOTAL ASSETS	27,833,757	22,219,810
CURRENT LIABILITIES		
Payables	1,380,483	1,292,040
Provisions	1,364,096	1,296,101
Other Current Liabilities	13,987,585	10,781,592
TOTAL CURRENT LIABILITIES	16,732,164	13,369,733
NON-CURRENT LIABILITIES		
Provisions	304,741	185,160
TOTAL NON-CURRENT LIABILITIES	304,741	185,160
TOTAL LIABILITIES	17,036,905	13,554,893
NET ASSETS	10,796,852	8,664,917
EQUITY		
Reserves	7,434,626	5,209,183
Retained Surplus	3,362,226	3,455,734
TOTAL EQUITY	10,796,852	8,664,917

**STATEMENT OF CHANGES IN EQUITY
FOR THE YEARS ENDED 31 DECEMBER 2017**

	MTC Core \$	Foundation \$	Endowment \$	Consolidated \$
STATEMENT OF CHANGES IN EQUITY				
Retained Profits	3,443,851	0	0	3,443,851
Reserve Funds	2,149,488	1,587,687	0	3,737,175
Endowed Funds	0	0	0	0
Balance at 1 January 2016	5,593,339	1,587,687	0	7,181,026
Surplus for the year	11,883	101,736	1,119,164	1,232,783
Other comprehensive income for the year	184,994	66,114	0	251,108
Balance at 31 December 2016	5,790,216	1,755,537	1,119,164	8,664,917
Surplus for the year	(91,248)	0	1,830,118	1,738,870
Other comprehensive income for the year	234,283	92,157	66,809	393,249
Closing Equity	5,933,251	1,847,694	3,016,091	10,797,036
Retained Profits	3,364,486	0	0	3,362,226
Reserve Funds	2,570,841	1,847,694	0	4,418,535
Endowed Funds	0	0	3,016,091	3,016,091
Balance at 31 December 2017	5,935,327	1,847,694	3,016,091	10,796,852

**CASH FLOW STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2017**

	2017 Inflows/ (Outflows) \$	2016 Inflows/ (Outflows) \$
CASH FLOWS FROM OPERATING ACTIVITIES		
Inflows:		
Cash flows from government:		
Commonwealth Grants	2,223,204	2,187,184
Victorian Government Grants	638,280	485,575
Other Grants	81,638	87,143
Investment income	648,684	420,420
Other income	27,007,155	23,729,665
GST and WHT collected/refunded by the ATO	82,207	(33,596)
Operating funds from Melbourne University	338,052	329,400
Outflows:		
Payments to employees	(14,547,212)	(13,630,775)
Payments to suppliers	(11,999,138)	(11,175,957)
Net Cash Inflow (Outflow) from Operating Activities	4,472,870	2,399,059
CASH FLOWS FROM INVESTING ACTIVITIES		
Inflows:		
Proceeds from sale of non-current assets	20,900	0
Outflows:		
Payment for Pool Units	(3,899,202)	0
Plant and equipment purchases	(396,673)	(213,647)
Net Cash Inflow (Outflow) from Investing activities	(4,274,975)	(213,647)
CASH FLOWS FROM FINANCING ACTIVITIES		
Inflows:		
None	0	0
Outflows:		
None	0	0
Net Cash Inflow (Outflow) from Financing Activities	0	0
Net increase/(decrease) in cash held	197,895	2,185,412
Cash at the beginning of the reporting period	7,492,473	5,307,061
Cash at the end of the reporting period	7,690,368	7,492,473
RECONCILIATION OF CASH AT END		
Cash/(Overdraft)	7,651,343	7,466,145
Petty cash floats	39,025	26,328
	7,690,368	7,492,473