

ANNUAL REPORT 2016



MTC Headquarters

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Southbank VIC 3006
03 8688 0900

Southbank Theatre

140 Southbank Blvd
Southbank VIC 3006
03 8688 0800

mtc.com.au

Venues

Throughout 2016 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

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Cover Image Jeff Busby

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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.

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.



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82 Financials

THE YEAR IN NUMBERS



639

total performances

501

actors, creatives and
industry professionals
employed

116%

of core government funding
spent directly on cast
and creative wages



220,359

total paid attendance

\$28.3 million

total revenue

\$14.5 million

total box office income

9%

increase in mainstage
paid attendance

10,838

school tickets to
MTC productions



56%

of total revenue
came from Box Office

15%

from other income

10%

from corporate partnerships

9%

from private donations

8%

from government funding
(net of payroll tax)



5

new Australian plays
on MTC stages

5

new Australian plays developed
through Cybec Electric and
workshops

3

productions on tour

10

venues visited
on regional and
interstate tours

CHAIRMAN'S REPORT



As Australia's longest running State theatre company, Melbourne Theatre Company is still – perhaps more than ever – truly vital to Victoria's creative life.

MTC has a history of bringing new

Australian works and celebrated international works to the stage. This has, at times, proven to be a risky venture, but more than 60 years since MTC's inception we have no intention of veering from this path.

2016 was a strong, consolidating year for the Company. Subscriber numbers and paid attendance bounced back from 2015, confident in the artistic program; a program balanced with Australian premieres, international new works, classics and independent work.

MTC's mainstage attendances increased by 9 per cent compared to 2015 and the company delivered 639 performances and employed 501 actors, creatives and industry professionals.

MTC simply could not continue to contribute to building Melbourne's cultural capital without private investment and the ongoing support of our loyal – and growing – donor base.

Private giving in 2016 grew to 9 per cent of

MTC's total revenue compared to our government subsidy of 8 per cent net of payroll tax.

If we were to rely on government support alone to supplement the box office, we would open ourselves up to commercial factors that would, ultimately, mean less wiggle room to take artistic risks, allow flexible ticketing prices for the disadvantaged or youth and stymie our ability to try new innovative practices.

The MTC Foundation is spearheading our efforts in this area and under the stewardship of Chair Jane Hansen is growing from strength to strength. I commend Jane and her team on their remarkable first year and their continuing efforts to redefine our giving program. In February, MTC's first ever General Endowment Fund was created and launched with a visionary gift from The Little Foundation of \$1 million. This fund will grow to ensure the future sustainability of the company for generations to come.

In 2016, the Board and Management adopted a new strategic plan for 2017–2021.

This strategic plan sets a bold task to develop new Australian works truly reflecting our diverse society, increase audience capacity and to reach out across the State through touring and digital access.

In the arts, we are not marginalised and we are not elitist. We are part of the foundation of Australian civic life. This is a fantastic responsibility, and MTC embraces it wholeheartedly – in the plays we stage, to the classic or more commercial works we produce, to the artist development opportunities and educational programs we offer.

With this in mind, the Board of Management, Foundation Board and MTC Management undertook the first priority of the strategic plan raising money for the playwright development scheme. This five-year program will be launched and fully implemented in 2017. It will be a ground-breaking initiative for the national theatre landscape.

If you consider the great cultural cities of the world – London, New York, Paris, Berlin, Beijing – they all present a distinctive mix of current visual and performing arts. All find a way to embrace new work. This work, in turn, provides an opportunity, from their particular perspective, to address the contemporary world as it is.

Melbourne is on the verge of becoming another of these great cultural cities. MTC's strategic vision will provide a road map to steer the Company through the reimagining of the new Southbank area into the Melbourne Arts Precinct – one of the world's leading arts and cultural districts.

The strategic plan also sets us on a path to building audiences and income through MTC's digital strategy. Using digital platforms, we will grow our digital content to extend our reach beyond the physical walls of a theatre, bringing our work to new audiences around Australia and beyond.

It is our firm belief that the community should not be disadvantaged from participating in the arts by virtue of mobility limitations or distance. Our strategic plan will see MTC be more inclusive and our efforts increasingly concerted in ensuring more equitable access to our performances.

In 2016, we strengthened our relationships with the University of Melbourne and the Victorian College of the Arts. But we need to look at more partnerships across government and major corporations to continue to make MTC the leading contemporary voice in the Australian arts landscape.

MTC is fortunate to have a stable and supportive board that has enabled the Company to realise some of the key initiatives outlined in the strategic plan. I would like to extend my sincere thanks to my fellow Board Members for their passionate commitment to MTC and the arts in general.

I must also acknowledge Artist Director Brett Sheehy and MTC Executive Director Virginia Lovett, under whose leadership the Company continues to respond to the needs of not only our audiences but the city's cultural appetite more broadly.

In an environment where many of our arts organisation are struggling to keep their heads above water, there are exciting times ahead for Victoria's flagship theatre company – times of great will and sound purpose – as we reposition MTC to be a contemporary voice of the Australian arts scene in the 21st century.

Terry Moran AC

FOUNDATION CHAIR REPORT



As Chair of the MTC Foundation I experience firsthand the passion and love that Victorians have for this wonderful organisation. This is never more evident than in the

extraordinary support we receive from our family of donors – from all walks of life, all ages and from across the State.

2016 was a turning point in philanthropic activity for the Company.

We officially launched the MTC Foundation; increased the number of donors by 68 from the previous year; and saw income from donations grow by 2 per cent, representing 9 per cent of the annual revenue to the Company – outstripping government subsidy by 1 per cent.

The loyalty of our donors to MTC is the bedrock on which we grow, especially as the organisation becomes increasingly reliant on philanthropy to realise our ambitious goals.

As Chair, I do not take this loyalty for granted. To continue to be successful and prosper we must remain relevant, diversify

our revenue streams, and ensure the Company is stable enough to continue to take artistic risks and provide the array of programs and events so cherished by artists and the community. This is why the MTC Foundation is so vitally important.

The MTC Foundation has a valuable role in creating a focus – both internally and externally – on what we are here to do and what we are trying to achieve. In our first year we've significantly strengthened the relationship between MTC and donors, and generated greater awareness about the importance of private giving to MTC.

Donations to MTC provide essential and ongoing contributions to the Company's core mainstage operations as well as targeting specific programs. Many of our programs, initiatives and education activities would not be possible without philanthropic support.

One of my true passions is theatre, and the importance of this artform continues to be relevant to all generations. Theatre inspires imagination and innovation, teaches us to be compassionate, and can challenge our beliefs and perceptions. I have been a subscriber for many years and I relish the role of Chair along with sitting on the Board of Management.

The Little Foundation, of which I am also Chair, was proud to support the establishment of MTC's General Endowment Fund with a donation of \$1 million in 2016. A general endowment fund is designed to provide the Company with a strong, sustainable and artistically vibrant future, and will be a lasting source of income for the Company for years to come.

If the year had not been busy enough, in November we launched the MTC Legacy Circle to honour the generosity of those who include a gift to MTC in their Will. This bequest program allows us to thank supporters in their lifetime – to publicly recognise those individuals who have confirmed their wishes to remember MTC and who would like to share this with other supporters. I would like to acknowledge the sixteen extraordinary people who became part of the Legacy Circle in 2016 and thank them for their generosity.

Last year we honoured three of our greatest supporters and advocates – Derek Young AM, Caroline Young and the late Biddy Ponsford – with MTC Lifetime Patron Awards to acknowledge and celebrate their astonishing generosity and support that has enriched the arts throughout Victoria and Australia. Each in their own way, these three people made an immense contribution to MTC and are an inspiration to us all.

I am fortunate to be joined on the Foundation Board by a team of like-minded and generous colleagues who love the craft of theatre, and who believe that what MTC does is extremely important to our city –

as a great cultural beacon to this State and to this nation.

I would like to thank both the MTC Board and Foundation Board for all their efforts in helping us to gain significant momentum in a very short time. And I must particularly congratulate the MTC management and philanthropy team, who have been outstanding in supporting the growth of the Foundation in 2016.

We are a small team but we have managed to deliver tremendous results thus far. And we face a bright and exciting future as we look toward 2017 and beyond for philanthropy at MTC.

The biggest thanks, however, is reserved for our donors and their ongoing support, passion and patronage. Without them, none of this would be possible.

Jane Hansen

ARTISTIC DIRECTOR'S REPORT



2016 was another bumper year for MTC, with subscriptions growing by a very healthy 11 per cent over the previous year and attendance to our mainstage season up per cent as well.

We took our highest total box office in history, \$14.5 million, an increase of \$1.8 million over 2015 and nearly \$1 million over our own box office target.

To have achieved this, while also presenting challenging, technically complex and extremely rigorous works is something of which the Company is very proud. I am thinking particularly of the technically near-impossible design of *Lungs* with its 360 degree rotating set; of *Miss Julie*, one of the finest mixed media theatrical works I have seen anywhere, with its seamless marrying of live performance and cinematic technology and its challenge of the conventions of theatre; and of *Straight White Men* which satirically and confrontingly called many of us out on our own inherent privilege.

And in our productions of *Ladies in Black*, *Jasper Jones*, *Disgraced*, *Switzerland* and *The Odd Couple* we saw wave after wave of sold-

out performances which, while cheering, also flagged that many Melbournians who wanted to attend these works simply couldn't get a ticket. An argument always to consider subscription as a way for audiences not to miss out.

In 2016 we had three MTC productions picked up and remounted by commercial producers – a sign that MTC is becoming an incubator for some of the most successful new Australian works. *The Beast*, *Pennsylvania Avenue* and *North by Northwest* were all revived by commercial producers during the year, playing all round the country.

The opening show of our season, *Ladies in Black*, won the most coveted Helpmann Award of the year, Best New Australian Work. In fact, of the nominees for this category over the past years, Best New Australian Work (across every artform), of the productions were presented by MTC.

This is simply evidence that at MTC we present the very best of Australian performance.

And it also highlights perhaps the most distinctive aspect of Melbourne Theatre Company in the national landscape. For Melbourne, Australian stories are of vital importance, and for us at MTC, telling those stories is of the highest priority.

Indeed, we believe presentation of the best contemporary stories, Australian and international, is at the heart of 21st century theatre's relevance to our society, our politics, our relationships and our world.

This report sets out all of the productions of 2016, but in that category of Australian stories we had six eminent works on our stages – *Ladies in Black*, *Double Indemnity* (an Australian adaptation of the screen classic), *Jasper Jones*, *Switzerland*, *Lilith: The Jungle Girl* and *Egg*.

In 2016 we also welcomed two new Associate Directors to the Company, Sarah Goodes and Dean Bryant, who quickly became invaluable members of our Artistic Team.

We also launched the MTC Foundation led by Jane Hansen, which already is attracting the attention and support of a raft of extremely generous donors.

Another important development of 2016 was the designing of, and raising funds for, a new program to develop playwrights and plays with more resources and rigour than ever before undertaken by MTC.

As we were designing this new writers' development program, the elder statesman of Australian playwriting, David Williamson, stated in July 2016:

'There is a way of attracting audiences for the major theatre companies. It's to program polished, incisive plays about our here and now... to my knowledge there is only one major company pursuing such a policy. And that's the Melbourne Theatre Company.'

Of course, in any organisation there is the visible and the less visible, and that applies to the team of people who create the art we present.

While the MTC Foundation, Virginia Lovett and I are the more public faces of this Company, there are 88 full-time and 122 casual and part-time women and men working at MTC, covering every area of our operations. Virginia and I are two, but beside us stand 208. And in my view, they are the heroes of this enterprise – often unseen, never publicly applauded, but driving the 'engine room' of everything MTC achieves.

On a final note, despite the successes and achievements outlined here, as our Chair Terry Moran points out in his report, we still have the lowest percentage of government support of any of Australia's 28 major performing arts organisations. That is, our annual revenue is the least subsidised of any major performing arts company in the country.

This is a challenge which we live with daily, but we conquer it 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 heartfelt thanks go to them, to Virginia and to the entire MTC team and MTC artists for another great year of theatre.

Brett Sheehy AO

EXECUTIVE DIRECTOR'S REPORT



Each time, as I reflect on the past year, I am staggered by this company's output, our consummate professionalism, our drive for artistic vibrancy, our reach and our staff's unflagging

commitment to the excellence of theatre making. It is an honour to lead such an outstanding organisation and team of people.

The previous year had been a challenging one but in 2016 we were able to turn this result around, consolidate and reassess Melbourne Theatre Company's strategic direction for the future.

The Company presented 14 productions – 11 in our mainstage season, an independent co-production, an education production and a family co-production. Ten were staged at MTC's Southbank Theatre, four at Arts Centre Melbourne.

We also toured our education production across regional Victoria and Tasmania, co-presented our family show in Tasmania and presented a hit mainstage show at the Geelong Performing Arts Centre and Queensland Performing Arts Centre.

Our mainstage attendance grew by 9 per cent with an overall paid attendance of 220,359 across all productions. We brought in a total revenue of \$28.3 million and total box office of \$14.5 million. Of the total revenue, 56 per cent came from box office, 10 per cent corporate partnerships, 9 per cent private giving, 8 per cent government funding (net of payroll tax) and 15 per cent from other revenues such as theatre hire. The year ended with a modest operating surplus of just under \$12,000.

The Company continues to look at new ways to innovate; make our revenues stretch further so we can realise our artistic vision; maintain a stable and productive workplace; and to reach our key strategic goals.

Underpinning the Company's success is increasing our contributable income and becoming less reliant on earned income.

The philanthropy team, with the support of the MTC Foundation led by Chair Jane Hansen, really shifted gears in 2016. The Little Foundation gifted MTC its largest ever single donation from a private donor of \$1 million to seed an inaugural general endowment fund. This fund, once fully capitalised, will ensure future generations of Victorians will continue to enjoy the very best theatre the world and Australia has to offer.

Our philanthropy revenue exceeded budget by 5 per cent representing 9 per cent of the Company's overall revenue. As a comparison, philanthropy was 3 per cent of total revenue in 2013. Servicing costs were also kept to a minimum at 20c in \$1. Throughout the year the MTC Foundation continued to gain momentum with increased engagement from all its members and particular focus on key programs such as Women in Theatre, education, youth and families.

At the heart of all our strategies is our key shareholders – our artists, our subscribers, our donors and our future audiences.

Southbank Theatre sits at the heart of Melbourne's arts precinct and the Company has been very much a part of the dialogue about the new development as the precinct transforms to one of the world's great cultural hubs.

In 2016 MTC continued to redefine our food and beverage offerings at the theatre with new dining services in the Members Lounge. We started a transition to offering more online content generated through MTC's own channels offering an array of podcasts, articles and videos featuring actors, the creative practice and behind-the-scenes stories. With the changes in the media landscape MTC wants to be ahead of the bell curve and be creating its own editorial content for its audience.

As the flagship theatre company of the state we are very proud of the ever-increasing role the Company plays in arts education – particularly in regional Victoria. Research shows, when arts learning is embedded in everyday classes students achieve better

grades, are less likely to leave school, and have more positive self-concepts leading to greater social cohesion, self-esteem and critical thinking.

MTC is committed to making theatre and live performance accessible to all young people across this state regardless of ability, cultural, financial or geographical circumstance.

In 2016, we reached over 10,000 school tickets – all with heavily subsidised prices, some as low as \$5 for disadvantaged schools through the Sharing the Light initiative. We also ran regional workshops, scholarship and indigenous mentorship programs, work experience and enrichment activities for young people.

In 2016 the late, great Betty Amsden came on board to support one of our key education programs that offers 25 young people suffering socio or geographic disadvantage the chance to take part in a week of drama workshops at MTC.

This is just one example of the many acts of generosity in 2016 from our many wonderful, passionate donors.

I would like to acknowledge the unflinching support of our Artistic Director Brett Sheehy, the Heads of Departments and entire MTC staff. Brett and I are fortunate to lead such a tremendous team of professionals who strive for excellence in every part of their job.

I would like to thank our Chair Terry Moran AC, Chair of the Foundation Jane Hansen and all the Board Members for their counsel, commitment and support.

Virginia Lovett

MAINSTAGE



★★★★★

'*Ladies in Black* is a unicorn of the stage: a full-blown, home-grown musical that actually works. It's probably the best Aussie musical since *Priscilla* went global.'

– *The Age*

Ladies in Black

Book by Carolyn Burns, Music and Lyrics by Tim Finn

Based on Madeleine St John's novel *The Women in Black*

16 JAN — 27 FEB
SOUTHBANK THEATRE,
THE SUMNER

PERFORMANCES
48

PAID ATTENDANCE
25,452

CAST

Andrew Broadbent
Kate Cole
Carita Farrer Spencer
Bobby Fox
Lucy Maunder
Kathryn McIntyre
Sarah Morrison
Christen O'Leary
Naomi Price
Deidre Rubenstein
Greg Stone

MUSICIANS

Guitars Gerard Assi
Violin Matt Hassall
Percussion David Hatch
Bass Jo To
Cello Paul Zabrowarny

CREATIVE AND PRODUCTION TEAM

Director Simon Phillips
Orchestrations and Musical
Supervisor Guy Simpson
Musical Director David Young
Choreographer
Andrew Hallsworth
Designer Gabriela Tylesova
Lighting Designer David Walters
Associate Designer
Hanna Sandgren
Dramaturg Simon Phillips
System Sound Designer
Matthew Erskine
Dialect Coach
Melissa Agnew
Stage Manager Jodie Roche-Jones
Deputy Stage Manager
Dan Sinclair

Assistant Stage Manager
Lisette Drew
Rehearsal Photographer
Stephen Henry
Production Photographer
Rob Maccoll
Additional orchestrations
Isaac Hayward
Additional lyrics Simon Phillips
and Carolyn Burns

Opening Night 20 January
Forum Night 25 January
Donor Event 2 February
Audio Described Performances
9 and 13 February
Tactile Tour 12 February
Captioned Performance
27 February



‘This is an exhilarating production: good looking, well drilled, confidently and imaginatively directed by Clare Watson and, best of all, supremely well-acted.’

– *The Australian*

Lungs

by Duncan Macmillan

5 FEB – 19 MAR
ARTS CENTRE MELBOURNE,
FAIRFAX STUDIO

PERFORMANCES
49

PAID ATTENDANCE
11,195

CAST

Kate Atkinson
Bert LaBonté

CREATIVE AND PRODUCTION TEAM

Director Clare Watson
Set Designer Andrew Bailey
Costume Designer Kate Davis
Lighting Designer Richard Vabre
Composer and Sound Designer Russell Goldsmith
Stage Manager Christine Bennett
Assistant Stage Manager Jess Maguire
Stage Management Secondment Thomas Corcoran (VCA)
Directorial Attachment Katy Maudlin

Opening Night 11 February
Forum Night 15 February
Donor Event 23 February
Audio Described Performance 1 and 5 March
Tactile Tour 5 March
Captioned Performance 19 March

Production Partner



Media Partner





'The ensemble acting is spot on ... It's a joy to see three mature female characters so vividly brought to life.'

- *The Age*

The Distance

by Deborah Bruce

5 MAR - 9 APR
SOUTHBANK THEATRE,
THE SUMNER

PERFORMANCES
38

PAID ATTENDANCE
13,969

CAST

Martin Blum
Nadine Garner
Joe Klocek
Katrina Milosevic
Nathan Page
Ben Prendergast
Susan Prior

CREATIVE AND PRODUCTION TEAM

Director Leticia Cáceres
Set and Costume Designer
Tracy Grant Lord
Lighting Designer Lisa Mibus
Composer and Sound Designer
THE SWEATS
Voice and Dialect Coach
Geraldine Cook
Stage Manager Julia Smith
Assistant Stage Manager
Meg Richardson
Stage Management Secondment
Andrea Theodore

Opening Night 10 March
Forum Night 14 March
Audio Described Performances
29 March and 2 April
Tactile Tour 2 April



★★★★★

'It is radical and traditional at once; a bold revision and faithful retelling.'

– *Daily Review*

Miss Julie

by August Strindberg

16 APR – 21 MAY
SOUTHBANK THEATRE,
THE SUMNER

PERFORMANCES
40

PAID ATTENDANCE
12,366

CAST

Robin McLeavy
Zahra Newman
Mark Leonard Winter

CREATIVE AND PRODUCTION TEAM

Director / Adaptor Kip Williams
Set and Costume Designer
Alice Babidge
Lighting Designer Paul Jackson
Composer and Sound Designer
THE SWEATS
Assistant Director Jessica Arthur
**Assistant Set and Costume
Designer** Sophie Fletcher
Dramaturg Chris Mead
Stage Manager Jess Keepence
Assistant Stage Manager
Julia Truong
Directorial Secondment
Benjamin Sheen

Opening Night 21 April
Forum Night 25 April
Donor Event 25 April
Audio Described Performance
10 and 14 May
Tactile Tour 14 May



'Straight White Men is a clever, bold and funny study on a privileged racial group that's rarely examined ... For one and a half hours, white privilege is placed on a table in a way that some audience members would not give a thought to. And for that this work is genius.'

– Peril Magazine

Straight White Men

by Young Jean Lee

6 MAY – 18 JUNE
ARTS CENTRE MELBOURNE,
FAIRFAX STUDIO

PERFORMANCES
49

PAID ATTENDANCE
13,438

CAST

Candy Bowers
John Gaden
Hamish Michael
Gareth Reeves
Luke Ryan

CREATIVE AND PRODUCTION TEAM

Director Sarah Giles
Set and Costume Designer
Eugene Teh
Lighting Designer Lisa Mibus
Composer and Sound Designer
David Heinrich
Music Consultant Candy Bowers
Assistant Director Dominic Mercer
Voice and Dialect Coach
Geraldine Cook
Choreographer Ben Giraetz
Fight Choreographer
Lyndall Grant
Stage Manager Lisette Drew
Assistant Stage Manager
Corinne Williams

Directorial Attachment
Anna Molnar

Stage Management Secondment
Nurul Izzatul Fia Sumono

Opening Night 12 May
Forum Night 16 May
Donor Event 24 May
Audio Described Performances
31 May and 4 June
Tactile Tour 4 June
Captioned Performance 11 June

Media Partner





★★★★★

‘In this entertaining and atmospheric production, Sam Strong’s direction is assured, Tom Holloway’s script is intelligent, the acting accomplished and the design, costume and lighting are stylish.’

– *Herald Sun*

Double Indemnity

by Tom Holloway,
adapted from the book by James M Cain

30 MAY – 2 JULY
ARTS CENTRE MELBOURNE,
PLAYHOUSE

PERFORMANCES
39

PAID ATTENDANCE
21,141

CAST

Leon Ford
Peter Kowitz
Richard Piper
Edwina Samuels
Jessica Tovey
Claire van der Boom
Lachlan Woods

CREATIVE AND PRODUCTION TEAM

Director Sam Strong
Set Designer Andrew Bailey
Costume Designer
Esther Marie Hayes
Lighting Designer Paul Jackson
Composer Kelly Ryall
Assistant Director
Stephen Nicolazzo
Dramaturg Chris Mead
Fight Choreographer
Felicity Steele
Voice and Dialect Coach
Leith McPherson
Sound System Designer
Terry McKibben

Stage Manager Christine Bennett
Deputy Stage Manager Julia Smith
Assistant Stage Manager
Jess Maguire
Lighting Design Secondment
Michelle Thorne

Opening Night 3 June
Forum Night 6 June
Donor Event 6 June
Audio Described Performance
21 and 25 June
Tactile Tour 25 June
Captioned Performance 2 July

Production Partner



Media Partners



Marketing Partner





★★★★★

'Director Dean Bryant has a superb talent for vivid and visually arresting storytelling, and his creative team for this production have delivered a striking and considered canvas for the action.'

– *Limelight*

Skylight

by David Hare

18 JUNE – 23 JULY
SOUTHBANK THEATRE,
THE SUMNER

PERFORMANCES
40

PAID ATTENDANCE
15,125

CAST

Colin Friels
Anna Samson
Toby Wallace

CREATIVE AND PRODUCTION TEAM

Director Dean Bryant
Set and Costume Designer
Dale Ferguson
Lighting Designer Matt Scott
Composer and Sound Designer
Mathew Frank
Voice and Dialect Coach
Leith McPherson
Stage Manager Jess Burns
Assistant Stage Manager
Emma Barbaro

Opening Night 23 June
Forum Night 27 June
Donor Event 5 July
Audio Described Performance
12 and 16 July
Tactile Tour 16 July



'Sam strong directs an ideal fusion of atmospheric design and lovable performances.'

- The Age

Jasper Jones

based on the novel by Craig Silvey,
adapted by Kate Mulvany

1 AUG – 10 SEPT 2016
SOUTHBANK THEATRE,
THE SUMNER

PERFORMANCES
49

PAID ATTENDANCE
25,414

CAST

Ian Bliss
Nicholas Denton
Taylor Ferguson
Rachel Gordon
Guy Simon
Hayden Spencer
Harry Tseng

CREATIVE AND PRODUCTION TEAM

Director Sam Strong
Set and Costume Designer
Anna Cordingley
Lighting Designer Matt Scott
Composer and Sound Designer
Darrin Verhagen
Assistant Director
Justine Campbell

Voice and Dialect Coach

Leith McPherson
Choreographer Tanya Mitford
Fight Choreographer
Nigel Poulton
Stage Manager
Whitney McNamara
Deputy Stage Manager
Jess Keepence

Assistant Stage Manager
Benjamin Cooper
Stage Management Secondment
Hristina Tsingas
Sound Secondments
Ben Talbot Dunn, Olivia Joppich
(DENIS IRVING AWARD RECIPIENT)
Set and Costume Design
Secondment James Lew
Indigenous Scholarship
Recipients Lateisha Chaplin,
Jon-Paul Madgwick

Opening Night 5 August
Forum Night 8 August
Donor Event 8 August
Audio Described Performances
23 and 27 August
Tactile Tour 27 August
Captioned Performance
3 September
Education Performances
31 August and 5 September

Production Partner

Goldman
Sachs

Media Partner

MELBOURNE
AIRPORT



'Disgraced is a lean, brilliant play that stares down the obviousness of its own topicalities and manages to be moving and disturbing at the same time.'

– *The Saturday Paper*

Disgraced

by Ayad Akhtar

19 AUG – 1 OCT
ARTS CENTRE MELBOURNE,
FAIRFAX STUDIO

PERFORMANCES
49

PAID ATTENDANCE
17,184

CAST

Mitchell Butel
Kane Felsing
Zindzi Okenyo
Hazem Shammas
Kat Stewart

CREATIVE AND PRODUCTION TEAM

Director Nadia Tass
Set Designer Shaun Gurton
Costume Designer Jill Johanson
Lighting Designer Nigel Levings
Composer and Sound Designer
Russell Goldsmith and
Daniel Nixon
Assistant Director
Ben Schostakowski
Voice and Dialect Coach
Suzanne Heywood
Fight Choreographer Brad Flynn
Stage Manager Julia Smith
Assistant Stage Manager
Jess Maguire
Stage Management Secondment
Lillian U

Opening Night 25 August
Forum Night 29 August
Audio Described Performance
13 and 17 September
Tactile Tour 17 September
Captioned Performance 1 October
Auslan Interpreted Performance
24 September

Production Partner



Media Partner





★★★★★

‘Dazzling work from two actors at the height of their power.’

– *Time Out*

Switzerland

by Joanna Murray-Smith

16 SEPT – 29 OCT
SOUTHBANK THEATRE,
THE SUMNER

PERFORMANCES
47

PAID ATTENDANCE
18,820

CAST

Eamon Farren
Sarah Peirse

PRODUCTION

Director Sarah Goodes
Set and Costume Designer
Michael Scott-Mitchell
Lighting Designer Nick Schlieper
Sound Designer Steve Francis
Voice and Dialect Coach
Charmian Gradwell
Stage Manager Lisette Drew
Assistant Stage Manager
Vanessa Martin

Opening Night 21 September
Forum Night 26 September
Audio Described Performances
11 and 15 October
Tactile Tour 15 October
Captioned Performance
29 October



'Laughs in this buddy comedy flow as freely as the action, with a current of real poignancy under all the easy-to-take fun.'

- *The Age*

Neil Simon's The Odd Couple

5 NOV - 22 DEC
SOUTHBANK THEATRE,
THE SUMNER

PERFORMANCES
51

PAID ATTENDANCE
26,208

CAST

Michala Banas
Francis Greenslade
Shaun Micallef
David Ross Paterson
Grant Piro
Hayden Spencer
Drew Tingwell
Christie Whelan Browne

CREATIVE AND PRODUCTION TEAM

Director Peter Houghton
Set and Costume Designer
Christina Smith
Lighting Designer Matt Scott
Composer Sound Designer
J David Franzke
Assistant Director Kat Henry
Voice and Dialect Coach
Geraldine Cook
Stage Manager Christine Bennett
Assistant Stage Manager
Whitney McNamara
Assistant Stage Manager
Jess Keepence

Opening Night 10 November
Forum Night 14 November
Donor Event 14 November
Audio Described Performances
29 November and 3 December
Tactile Tour 3 December
Captioned Performance
17 December

NEON NEXT



★★★★★

'Who knew a play about identity, cultural imperialism and colonialism could be so entertaining?'

– *Daily Review*

Lilith: The Jungle Girl

A Sisters Grimm production

Commissioned and presented by Melbourne Theatre Company

1 SEPT — 1 OCT
SOUTHBANK THEATRE,
THE LAWLER

PERFORMANCES
33

PAID ATTENDANCE
2,411

CAST

Candy Bowers
Ash Flanders
Genevieve Giuffre

CREATIVE AND PRODUCTION TEAM

Director Declan Greene
Set & Costume Designer
Marg Horwell
Lighting Designer Benjamin Cisterne
Composer & Sound Designer
THE SWEATS
Video Design & Animation
Emma Valente
Dramaturg Nakkiah Lui
Voice & Dialogue Coach
Suzanne Heywood
Fight Choreographer Lyndall Grant
Stage Manager Meg Richardson

NEON EXTRA

2016 saw the fourth year of the popular and free NEON EXTRA workshops for independent theatre makers and practitioners.

49 theatre makers had the opportunity to work with and learn from industry professionals across five tailored workshops:

Writing the Anti-Perfect Play

4 November

MTC HQ

Hosted by MTC Literary Director Chris Mead with guest playwrights

Participants 10

This session encouraged writers to embrace all the flaws, the grit and gristle, the awkward lumps and horrors, all the stuff that makes their writing unique, remarkable, and more than likely, perfection on stage.

Storming an Idea

5 November

MTC HQ

Hosted by THE RABBLE

Participants 11

Critically acclaimed artists THE RABBLE worked with participants to develop their own performance ideas and methodologies. Encouraging a diverse range of practitioners to participate – playwrights, sound artists, poets, directors, video artists, dancers etc. The workshop introduced artists to a range of techniques for creating and devising for performance including THE RABBLE's own compositional methodology and offers participants a chance to get feedback and to develop their own idea for performance.

Directing Masterclass

9 November

MTC HQ

Hosted by MTC Associate Directors Dean Bryant and Sarah Goodes

Participants 10

Hosted by MTC's newly appointed Associate Directors, this masterclass offered two different perspectives on the craft of directing text based theatre from play selection and conceptualisation to working with actors on the floor.

For the Independent Producer

11 November

MTC HQ

Hosted by Nina Bonacci

Participants 8

Independent Producer Nina Bonacci (Sisters Grimm, One step at a time like this, Angus Cerini/Doubletap) unpacked the role of the Producer and provided insights and advice on how to build your team, sourcing venues & rehearsal spaces, budgeting, timelines and useful documents.

Grant Writing Toolkit

16 November

MTC HQ

Hosted by Kerrii Cavanagh

Participants 10

This interactive workshop on the art of applications helped participants get grounded in grants – with advice on mistakes not to make and easy ways to excel, plus pro tips on making the most of the process.

EDUCATION & FAMILY



★★★★★

‘Peddling is enriching, soul crunching, yearning stuff where it is a privilege to be an audience member.’

– Arts Hub

Peddling

by Harry Melling

21 APR – 6 MAY
SOUTHBANK THEATRE,
THE LAWLER

PERFORMANCES
21

PAID ATTENDANCE
2,236

CAST

Darcy Brown

CREATIVE AND PRODUCTION TEAM

Director Susie Dee
Set and Costume Designer
Marg Horwell
Lighting Designer Matt Scott
Lighting Designer Andy Turner
Composer & Sound Designer
Kelly Ryall
Percussionist Bec Matthews
Stage Manager Victoria Woolley
Directorial Secondment
Karen Berger

Opening Night 22 April



‘The rapport between Russell and Morris is a delight. Their clowning is easy and unforced. This egg is a double yolker.’

The Australian

Egg

by Angela Betzien

29 JUNE – 19 JULY
SOUTHBANK THEATRE,
THE LAWLER

PERFORMANCES
28

PAID ATTENDANCE
3,473

CAST

Genevieve Morris
Jim Russell
Michelle Robin Anderson
(Puppeteer)

CREATIVE AND PRODUCTION TEAM

Director Leticia Cáceres
Puppetry Director Sam Routledge
Set and Costume Designer
Owen Phillips
Lighting Designer Andy Turner
Composer and Sound Designer
THE SWEATS
Choreographer
Andrew Hallsworth
Directorial Secondment
Jeanette Tong
Stage Manager Victoria Woolley
Ovo puppet made by
Bryony Anderson
Miniature puppets made by
Jill Munro

Opening Night 30 June

A co-production with Terrapin Puppet Theatre

TERRAPIN
PUPPET THEATRE

made possible
by MTC Family

creative
partnerships
australia



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 within reach of more young people and families in Victoria. The program has four key components, all designed to help more people engage with the creative industries.

\$5 Student Tickets

Subsidised tickets for students at disadvantaged schools to attend MTC mainstage productions.

Travel Subsidy

Offered to schools in regional areas of Victoria to reduce geographical barriers and help more students get to the theatre.

Total amount of travel subsidy provided to schools: \$21,180

\$5 Family Tickets

Subsidised tickets available to families in outer-metro Melbourne to attend MTC's family production, *Egg*.

Indigenous Scholarships

MTC, in partnership with the Wilin Centre for Indigenous Arts and Cultural Development, offers a one-of-a-kind learning opportunity to young Aboriginal

and Torres Strait Islander people interested in the performing arts, to experience first-hand how a production gets made and to explore all the varied roles and career pathways available in the industry.

Recipients: Lateisha Madgewick, Jon-Paul Chaplain

Regional Tour

Annual regional tour of MTC's Education production. In 2016, *Peddling* travelled as a full-scale production to regional performing arts centres.

Venues visited: 6

Mildura Arts Centre; Ulumbarra Theatre, Bendigo; EBBW Entertainment Centre, Sale; Wangaratta Arts Centre; Geelong Performing Arts Centre; Launceston College, Tasmania



PACKER FAMILY
FOUNDATION

EDUCATION ACTIVITIES



MTC's award-winning Education Program reaches thousands of young people across Victoria every year. In addition to bringing world-class productions into the realm of Education and touring to some of the most remote schools in Victoria, our Education program offers dedicated workshops and learning opportunities for students across the state.

Our Youth Scholarship Course offers an immersive drama experience to students with limited access to the arts, and MTC Ambassadors are welcomed into the MTC family for a year of theatrical adventures. We also support the study of VCE Drama and Theatre Studies through targeted workshops, talks and in-depth teaching resources, and run regular tours of our headquarters to give students a look inside a MTC.

VCE Solo Performance Exam Workshops

6 – 10 June

MTC HQ

Participants 96

VCE Stagecraft Exam Workshops

22 – 26 August

MTC HQ

Participants 136

Youth Scholarship Course

26 – 30 September

MTC HQ

Participants 25

Supported by the Lord Mayor's Charitable Foundation and the Lady Mayoress's Committee

MTC Ambassador Program

April – December

MTC HQ

Participants 15

Supported by MTC's Youth Ambassador Giving Circle

Pre-show talks and Post-show Q&As

April – September

Southbank Theatre, The Sumner and The Lawler

Pre-show talks were held for *Miss Julie*, *Peddling* and *Jasper Jones*

Total Participants 1,142

HQ Tours

February – December

MTC HQ

Participants 14 School Groups

Work Experience

February – October

MTC HQ

Participants 14

Regional Enrichment Workshops

11 – 17 May

Mildura, Sale, Wangaratta

Participants 52

Supported by the Gailey/Lazarus Charitable Foundation

MTC ON TOUR



Peddling

by Harry Melling

10 – 25 MAY
REGIONAL TOUR

PERFORMANCES
8

PAID ATTENDANCE
754

VENUES

Mildura Arts Centre
Tuesday 10 May

Ulumbarra Theatre, Bendigo
Thursday 12 May

EBBW Entertainment Centre, Sale
Tuesday 17 May

Wangaratta Arts Centre,
Wangaratta
Thursday 19 May

Geelong Performing Arts Centre,
Geelong
Monday 23 May

Launceston College, Tasmania
Wednesday 25 May

CAST

Darcy Brown

CREATIVE AND PRODUCTION TEAM

Director Susie Dee
Set and Costume Designer
Marg Horwell
Lighting Designer Matt Scott
Lighting Designer Andy Turner
Composer & Sound Designer
Kelly Ryall
Percussionist Bec Matthews
Stage Manager Victoria Woolley



Egg

by Angela Betzein

22 – 30 JULY
TASMANIA

PERFORMANCES
8

PAID ATTENDANCE
1,003

Earl Arts Centre Launceston
22 – 23 July

Devonport Entertainment and
Convention Centre
26 July

Theatre Royal Hobart
29 – 30 July

CAST

Genevieve Morris
Jim Russell
Michelle Robin Anderson (Puppeteer)

CREATIVE AND PRODUCTION TEAM

Director Leticia Cáceres
Puppetry Director Sam Routledge
Set and Costume Designer
Owen Phillips

Lighting Designer Andy Turner
Composer and Sound Designer
THE SWEATS
Choreographer
Andrew Hallsworth
Directorial Secondment
Jeanette Tong
Stage Manager Victoria Woolley
Ovo puppet made by
Bryony Anderson
Miniature puppets made by
Jill Munro

A co-production with Terrapin Puppet Theatre

TERRAPIN
PUPPET THEATRE

made possible
by MTC Donors
MTC FAMILY

creative
partnerships
australia



Disgraced

by Ayad Akhtar

5 - 8 OCT
GEELONG PERFORMING ARTS
CENTRE

PERFORMANCES
5

PAID ATTENDANCE
1,397

14 OCT - 6 NOV
QUEENSLAND PERFORMING
ARTS CENTRE, BRISBANE

PERFORMANCES
28

PAID ATTENDANCE
8,275

CAST

Mitchell Butel
Kane Felsing
Libby Munro (Brisbane season only)
Zindzi Okenyo
Hazem Shammass
Kat Stewart (Geelong season only)

CREATIVE AND PRODUCTION TEAM

Director Nadia Tass
Set Designer Shaun Gurton
Costume Designer Jill Johanson
Lighting Designer Nigel Levings
Composer and Sound Designers
Russell Goldsmith and
Daniel Nixon

Assistant Director Ben
Schostakowski
Voice and Dialect Coach
Suzanne Heywood
Fight Choreographer Brad Flynn
Stage Manager Julia Smith
Assistant Stage Manager
Jess Maguire
Stage Management Secondment
Lillian U



READINGS, TALKS AND MTC INITIATIVES

Cybec Electric

25 FEB – 5 MAR
SOUTHBANK THEATRE,
THE LAWLER

PERFORMANCES
8

TOTAL PAID ATTENDANCE
498

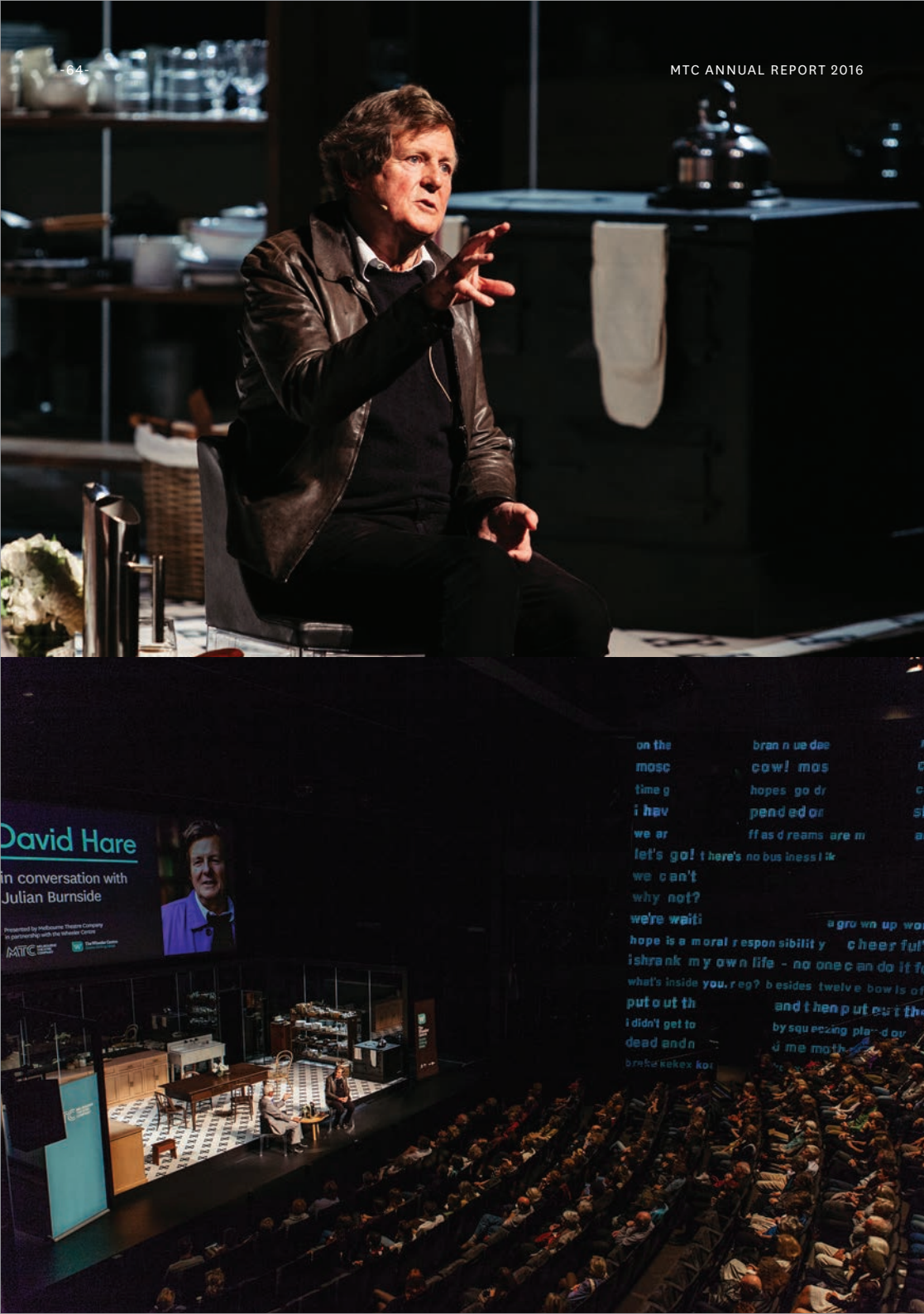
**THE DAY I LEFT HOME –
MELBOURNE TALAM**
by Rashma N. Kalsie
25 – 27 February
Director Alex Pinder
Stage Manager Jess Burns
Cybec Intern James O'Donohue
Cast Rayesh Gunasekera, Sahil
Saluja, Suhasini Seelin
Paid attendance 131

UNTOLD
by Justine Campbell and
Sarah Hamilton of Human Animal
Exchange
26 – 27 February
Director Justine Campbell
Stage Manager Jess Burns
Cybec Intern Jamaica Zuanetti
Cast Isabelle Ford, Genevieve
Morris, Louise Siversen, Honor
Wolff
Paid attendance 128

THE EXACT DIMENSIONS OF HELL
by Bridget Mackey
3 and 5 March
Director Luke Kerridge
Cybec Intern Justin Nott
Cast Sophie Ross, Hayden
Spencer, Emily Tomlins
Paid attendance 121

THE SON
by Louris van de Geer
4 – 5 March
Director Kat Henry
Stage Manager Jess Burns
Cybec Intern Emily Sheehan
Cast Kate Cole, Brigid Gallacher,
Sonya Suares
Paid attendance 118





IN CONVERSATION

In 2016 MTC hosted two free public talks as part of its In Conversation series, putting audiences up close with writers and directors from around the world and opening a dialogue about their work.

David Hare in Conversation with Julian Burnside

1 May
Southbank Theatre
Presented in partnership with the
Wheeler Centre
Total attendance 500

Ahead of his iconic play *Skylight* opening at Southbank Theatre in June 2016, acclaimed UK playwright David Hare joined Julian Burnside for a special hour-long event, hosted in partnership with the Wheeler Centre, to talk politics, art and the writing life.

Jamie Lloyd in Conversation

15 Sept
Southbank Theatre
Total attendance 111

Multi award-winning British director Jamie Lloyd joined MTC Literary Director Chris Mead to talk about his career and prolific output of intriguing and thrilling productions. This special event was a rare opportunity to hear from one of Britain's most sought-after theatre directors, who was named the 20th Most Powerful Person in British Theatre by The Stage in their annual Stage 100 list (2014) supported by the *McGeorge Bequest*.



MTC INITIATIVES

Women in Theatre Program

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.

Supported by MTC's Women in Theatre Giving Circle.

Participants

Prue Clark – Director
Mentor: Leticia Cáceres

Emily Collett – Set & Costume Designer
Mentor: Christina Smith

Emilie Collyer – Playwright
Mentor: Hannie Rayson

Mish Grigor – Artistic Director
Mentor: Brett Sheehy

Kate Hancock – Executive Director
Mentor: Virginia Lovett

Jess Keeffe – Sound Designer
Mentor: Russell Goldsmith

Amelia Lever-Davidson – Lighting Designer
Mentor: Paul Jackson

Jennifer Medway – Dramaturg
Mentor: Chris Mead

Natasha Phillips – Producer
Mentor: Martina Murray

Justine Campbell – *Jasper Jones*
Assistant Director

Kat Henry – *The Odd Couple*
Assistant Director

Assistant Director Program

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

2016 Assistant Directors

Jessica Arthur (*Miss Julie*)

Stephen Nicolazzo (*Double Indemnity*)

Domanic Mercer (*Straight White Men*)

Benjamin Schostakowski (*Disgraced*)

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

Tania Canas
 Rayesh Gunasekera
 Rashma N Kalsie
 Nadja Kostich
 Vuyo Loko
 Tariro Mavondo
 Diana Nguyen
 Alex Pinder
 Rani Pramesti
 Jamie Wilson Ramirez
 Marco Romero Rodriguez
 Sahil Saluja
 Suhasini Seelin
 Majid Shokor

Commissions

MTC is passionate about telling Australian stories and regularly commissions new works for the theatre from our finest playwrights. We gratefully acknowledge The Joan and Peter Clemenger Trust for supporting the commissioning of new Australian plays since 2006.

Playwrights under commission

Patricia Cornelius
 Declan Greene
 Tom Holloway
 Roslyn Oades
 Hannie Rayson (with Manhattan Theatre Club)
 John Romeril (with Playwriting Australia)

Malcolm Robertson Foundation Commissions

Van Badham
 Angela Betzien

NEON NEXT Commissions

Nicola Gunn
 Daniel Schlusser
 Sisters Grimm

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

Thomas Corcoran (*Lungs*)
 Andrea Theodore (*The Distance*)
 Nurul Izzatul Fia (*Straight White Men*)
 Noelle Li Lok Yan (*Skylight*)
 Hristina Tsingas (*Jasper Jones*)
 Lillien U (*Disgraced*)
 Ruth Blair (*The Odd Couple*)

Denis Irving Award Recipient

Olivia Joppich (*Jasper Jones*)

Design Secondments

James Lew – Design, *Jasper Jones*
 Ben Talbot Dunn – Sound Design, *Jasper Jones*
 Michelle Thorne – Lighting Design, *Double Indemnity*
 Christine Felmingham – Lighting Design, *Ladies in Black*
 Meaghan Venables – Wardrobe, *Miss Julie*

Directorial Secondments

Katy Maudlin (*Lungs*)
 Anna Molnar (*Straight White Men*)
 Benjamin Sheen (*Miss Julie*)

AWARDS AND NOMINATIONS

2016 Helpmann Award

Best Male Actor in a Play

Mark Leonard Winter – *Birdland*

2016 Helpmann Award nominations

Best Direction of a Play

Simon Phillips – *North by Northwest*
(MTC and Kay and McLean Productions, by special arrangement with Warner Bros. Theatre Ventures)

Best Female Actor in a Supporting Role in a Play

Anna Samson – *Birdland*
Katrina Milosevic – *The Distance*

Best Play

North by Northwest (MTC and Kay and McLean Productions, by special arrangement with Warner Bros. Theatre Ventures)

Best Lighting Design

Nick Schlieper – *North by Northwest*
(MTC and Kay and McLean Productions, by special arrangement with Warner Bros. Theatre Ventures)

Best Scenic Design

Simon Phillips and Nick Schlieper – *North by Northwest* (MTC and Kay and

McLean Productions, by special arrangement with Warner Bros. Theatre Ventures)

Best Sound Design

Ian McDonald – *North by Northwest*
(MTC and Kay and McLean Productions, by special arrangement with Warner Bros. Theatre Ventures)

2016 Green Room Awards

Best Production

Miss Julie

Best Direction

Kip Williams – *Miss Julie*

Best Digital Media Design and Integration

Miss Julie

Best Ensemble

Lilith: The Jungle Girl (Sisters Grimm and MTC for NEON NEXT)

Best Set & Costume Design

Marg Horwell – *Lilith: The Jungle Girl*

Best New Writing/Adaptation for the Australian Stage

Ash Flanders and Declan Greene – *Lilith: The Jungle Girl* (Sisters Grimm and MTC for NEON NEXT)

Best Female in a Supporting Role

Naomi Price – *Ladies in Black* (with Queensland Theatre)

2016 Green Room nominations

Best Ensemble

Jasper Jones
Lilith: The Jungle Girl (Sisters Grimm and MTC for NEON NEXT)

Best New Writing/Adaptation for the Australian Stage

Kate Mulvany – *Jasper Jones*
Declan Greene and Ash Flanders – *Lilith: the Jungle Girl* (Sisters Grimm and MTC for NEON NEXT)
Joanna Murray-Smith – *Switzerland* (with Sydney Theatre Company)

Best Direction

Sam Strong – *Jasper Jones*
Declan Greene – *Lilith: the Jungle Girl* (Sisters Grimm and MTC for NEON NEXT)
Kip Williams – *Miss Julie*
Susie Dee – *Peddling*

Best Production

Jasper Jones
Ladies in Black (with Queensland Theatre)
Lilith: The Jungle Girl (Sisters Grimm and MTC for NEON NEXT)
Miss Julie

Best Female Performer

Candy Bowers – *Lilith: The Jungle Girl* (Sisters Grimm and MTC for NEON NEXT)
Robin McLeavy – *Miss Julie*

Best Lighting Design

Matt Scott – *Jasper Jones*
David Walters – *Ladies in Black* (with Queensland Theatre)

Ben Cistern – *Lilith: The Jungle Girl* (Sisters Grimm and MTC for NEON NEXT)
Paul Jackson – *Miss Julie*

Best Set & Costume Design

Anna Cordingley – *Jasper Jones*
Gabriela Tylesova – *Ladies in Black* (with Queensland Theatre)
Marg Horwell – *Lilith: The Jungle Girl*
Alice Babidge – *Miss Julie*

Best Digital Media Design & Integration

Lilith: The Jungle Girl (Sisters Grimm and MTC for NEON NEXT)
Miss Julie

Best Male Performer

Mark Leonard Winter – *Birdland*
Darcy Brown – *Peddling*

Best Music Composition & Sound Design

THE SWEATS – *Miss Julie*

Best Female Lead

(music theatre category)

Sarah Morrison – *Ladies in Black* (with Queensland Theatre)

Best Female in a Supporting Role

(music theatre category)

Christen O'Leary – *Ladies in Black* (with Queensland Theatre)
Naomi Price – *Ladies in Black* (with Queensland Theatre)

Best Male in a Supporting Role

(music theatre category)

Bobby Fox – *Ladies in Black* (with Queensland Theatre)

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

Dean, Faculty of the Victorian College of the Arts and Melbourne Conservatorium of 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 of the Telecommunications Industry Ombudsman Board, the National Health Performance Authority and Jesuit Social Services; Deputy Chair of St Vincent's Healthcare Australia; Commissioner of the Commonwealth Grants Commission. Board Member since February 2015.

Jonathan Feder

Partner at K & L Gates; 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 – Melbourne University; B.Laws (Hons), B.Sc. Board Member since June 2010.

Gillian Franklin

Founder and Managing Director of The Heat Group; Board member of: Australian Grand Prix Corporation (Deputy Chair), Cosmetic, Toiletry and Fragrance Association of Australia (CTFA), ACCORD, The Heat Group, TFS Corporation, Member of the Visitor Economy Ministerial Advisory Committee. Board Member since September 2006.

Jane Hansen

Inaugural chair of MTC Foundation; Member of the University Council, Deputy Chair of Believe Campaign and Member of Humanities Foundation Board of University of Melbourne; Chair of the 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.

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.

Ian Marshman

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 BA (Honours), LLB. Board Member since January 2009.

Martyn Myer AO

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

Maureen Wheeler AO (until August 2016)

Founder of Lonely Planet Publications; Founder and Trustee of the Planet Wheeler Foundation; Board member of Text Publishing; previously principal patron of the Melbourne Ring Cycle, and board member of Tourism Tasmania and the Northern Territory Tourism Advisory Board. Board Member since July 2014

Brett Sheehy AO

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

Virginia Lovett

MTC Executive Director; Board Member since January 2013.

MTC FOUNDATION BOARD

Jane Hansen (Chair)

Inaugural Chair of the MTC Foundation; Member of MTC Board of Management; Member of the University Council, Deputy Chair of Believe Campaign and Member of Humanities Foundation Board of University of Melbourne; Chair of the 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. MTC Foundation Chair since August 2015.

Terry Bracks AM

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.

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. MTC Board Member since February 2015. MTC Foundation Board Member since March 2015.

Dr Sam Margis

Director, Founder and Consultant Perinatal Psychiatrist at the NEST group of Family Clinics; Visiting specialist Psychiatrist Cabrini Hospital; Graduate of Monash University Medical School; Fellow of Royal Australian and New Zealand College of Psychiatrists; Board Member of the Mercy Health Foundation. MTC Foundation Board Member since January 2016.

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 Hotel de 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 Board Member since January 2016.

Virginia Lovett

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

Liz Chappell

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

MTC STAFF

EXECUTIVE

Artistic Director & CEO
Brett Sheehy Ao
Executive Director
Virginia Lovett
Assistant to the
Artistic Director & CEO
Nick Doherty
Executive Administrator
Annie Bourke

ARTISTIC

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

CATERING

Catering Manager
Andrea Purvis
Deputy Caterer
Anita Lyovic
Canteen Assistant
Bev Reinmuth

DEVELOPMENT

Development Director
Tiffany Lucas
Major Gifts Manager
Patrick Rundle
Annual Giving Manager
Chris Walters
Philanthropy Coordinator
Sytske Hillenius
Head of Corporate
Partnerships
Dean Hampel

Corporate Partnerships
Coordinator
Matthew Phoenix
Memberships and
Partnerships
Coordinator
Syrie Payne
Events Manager
Mandy Jones

EDUCATION

Head of Education and
Families
Jeremy Rice
Community Outreach
Manager
Karin Farrell
Education Coordinator
Nick Tranter

HUMAN RESOURCES

HR Manager
Christelle Harris
HR Administrator
Christine Verginis
EHS Coordinator
Warren Michaelis
Liz Mundell

FINANCE

Finance Director
Liz Chappell
Company Accountant
Ness Harwood
Systems Manager
Michael Schuettke
Finance Officer
Sarah Thompson
Payroll Officer
Julia Godinho
Accounts Pauable
Officer (casual)
Isobel Taylor-Rodgers

MARKETING AND COMMUNICATIONS

Marketing and
Communications
Director
Kerry Noonan
Vanessa Rowsthorn
Marketing Manager
James Wright
Digital Manager
Daniel Coghlan
Marketing Campaign
Manager
Emily Fiori
Marketing Coordinator
Rebecca Lawrence
Lead Graphic Designer
Emma Wagstaff
Designers
Helena Turinski
Celeste Njoo
PR and Communications
Manager
Rosie Shepherdson-
Cullen
Publicist
Stephanie Gavlak
PR and Marketing
Administration Assistant
Stephanie Liew
Publications
Coordinator
Paul Galloway
Communications
Content Producer
Sarah Corridon
Receptionist
David Zierk

PRODUCTION

Head of Production
Adam J Howe
Senior Production
Manager
Michele Preshaw

Production Manager
Mikkel Mynster
Technical Manager
Lighting and Sound
Kerry Saxby
Technical Manager –
Staging
Andrew Bellchambers
Staging Supervisor – HQ
Jamie Cunningham
Senior Production
Technician
Allan Hirons
Production Technicians
Adam Bowring
Scott McAlister
Production
Administrator
Alyson Brown
Production Co-ordinator
Michaela Deacon
Production Design
Co-ordinator
Andrew Bailey
CAD Drafting
Jacob Battista

PROPERTIES

Properties Supervisor
Geoff McGregor
Props Maker
Colin Penn

SCENIC ART

Supervisor
Shane Dunn
Scenic Artists
Tansy Elso
Colin Harman

SOUTHBANK

THEATRE
Theatre Operations
Director
Mark D Wheeler
Building Supervisor

Adrian Aderhold
House Services Manager
Kam Greville
Production Services
Manager
Frank Stoffels
Lighting Supervisor
James Conway
Staging Supervisor
Grant Kennelly
Sound Supervisor
Terry McKibbin
Lawler and Events
Technical Supervisor
Josh Noble
Bar Manager
Phoebe Taylor
Head Flyman
James Tucker
Stage and Technical
Staff
Brendan Albrey
Pete Andrews
Matthew Arthur
Cye Bishop
Tom Brayshaw
Michael Burnell
Steve Campbell
David Craven
Rohan Dodd
Nathan Evers
Adam Graf
Adam Hanley
Chris Hubbard
Jake Hutchins
David Jenkins
Robert Larsen
David Letch
Paul Lim
James Lipari
Eugene Mackinnon
Marcus Macris
David Membery
Max Murraylee
Sophie Norfolk
Abe Otenstein
Nicholas Reich
Rebecca Varcoe
Alasdair Watson
Joy Weng
Ashlee Wohling
Nick Wollan
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Kasey Gambling
Brienna Macnish
Paul Terrell
Drew Thomson
Bar Supervisors
Paul Blenheim
Natalie Holmwood
Tain Stangret
Keziah Warner
House and Bar
Attendants
William Atkinson
Stephanie Barham
Tanya Batt
Thomas Blackburne
Zak Brown
Michael Cutrupi
Marisa Cuzzolaro
Des Fleming
Bronte Florian
Damian Harrison
Rosie Howell
Leighton Irwin
Elise Jansen
Nicholas Kyriacou
Jo Leishman
Libby Lynch
Ross MacPherson
Will McRostie
Faran Martin
Natasha Milton
Daniel Moulds
Ernesto Munoz
Sarah Nathan-Truesdale
Zoe Partington
Amy Poonian
Clare Reddan
Meg Richardson
Richard Saxby
Ellen Strasser
Myles Tankle
Isobel Taylor-Rodgers
Isabella Vadiveloo
Harriet Wallace-Mead
Keziah Warner
Jamaica Zuanetti

STAGE MANAGEMENT

Emma Barbaro
Christine Bennett
Jessica Burns
Benjamin Cooper
Lisette Drew
Jess Keepence

Whitney McNamara
Jess Maguire
Meg Richardson
Julia Smith
Julia Truong
Corinne Williams
Victoria Woolley

TICKETING

CRM and Ticketing
Director
Dale Bradbury
Ticketing Manager
Brenna Sotiropoulos
Ticketing Services
Administrator
Lisa Mibus
Subscriptions Supervisor
Jessie Phillips
Database Specialist
Ben Gu
Data Analyst
Megan Thomson
VIP Ticketing Officer
Michael Bingham
Education Ticketing
Officer
Mellita Ilich
Box Office Supervisor
Adam Walsh
Box Office Attendants
and Subscription Team
Jacqueline Bartlett
Simon Braxton
Ames Choucair
Justine Clear
Brent Davidson
Katie Dircks
Peter Dowd
Chris Elliot
Max Minkoff
Simon Godfrey
Fran Hefferman
Rosie Howell
Chelsea Lang
Alexandra Lagerwey
Jean Lizza
Bridget Mackey
Faran Martin
Debra McDougall
Max Minkoff
Oliver Raymond
Richard Saxby
Daniel Scaffidi

Tain Stangret
Isobel Taylor-Rogers
Ashlee Thompson
Lee Threadgold

WARDROBE

Wardrobe Managers
Judy Bunn
Keryn Ribbands
Wardrobe Staff
John Molloy
Tiffany Abbott
Etaí Alves
Emily Brewer
Jocelyn Creed
Lyn Molloy
Sophie Woodward
Buyer
Lucy Moran
Hire
Liz Symons
Millinery
Phillip Rhodes
Wigs and Makeup
Jurga Celikiene
Wardrobe Maintenance
Stella Cadzow

WORKSHOP

Workshop Supervisor
Aldo Amenta
Deputy Supervisor
Andrew Weavers
Set Makers
Ken Best
Brian Eastall
Nick Gray
Bryce Hartnett
Philip de Mulder
Alastair Read

OVERSEAS REPRESENTATIVES

London
Yolande Bird/
Diana Franklin
New York
Stuart Thompson

FINANCE VOLUNTEERS

Jen Dutton
Carolyn Elvins

CORPORATE PARTNERS

MTC would like to thank the following organisations for their generous support in 2016.

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Leading Partners



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FOUNDATION

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Major Media Partners

Opening Night



Production Partners



THE LANGHAM
MELBOURNE



Premium Season Partners



KOZMINSKY

Season Partners



Marketing Partners



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MTC gratefully acknowledges our visionary donors

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Acknowledging a lifetime of extraordinary support for MTC.

Peter Clemenger AO and Joan Clemenger AO
Allan Myers AC QC and Maria Myers AC
The Late Biddy Ponsford
Dr Roger Riordan AM
Caroline Young and Derek Young AM

ENDOWMENT DONORS

Supporting the long term sustainability and creative future of MTC.

\$1,000,000+

Jane Hansen and Paul Little AO

\$20,000+

Tony and Janine Burgess
Geoffrey Cohen Scholarship
Orcadia Foundation

Andrew and Tracey Sisson

\$10,000+

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Carolyn and John Kirby AM

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Prof Margaret Gardner AO and
Prof Glyn Davis AC

Robert Peck AM and Yvonne von Hartel AM
Prof David Penington AC and Dr Sonay Hussein

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Anonymous

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David and Lily Harris

Emeritus Prof Peter McPhee

Dr Monica Pahuja

Lady Potter AC

Steven Skala AO and Lousje Skala

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Donors whose annual gifts help MTC enrich and transform lives through the finest theatre imaginable.

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\$250,000+

Crown Resorts Foundation

Packer Family Foundation

\$100,000+

Maureen Wheeler AO and Tony Wheeler AO

\$50,000+

The Joan and Peter Clemenger Trust

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\$20,000+

The Late Betty Amsden AO DSJ

Tony and Janine Burgess

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Dr Andrew McAlicie and

Dr Richard Simmie

Louise and Martyn Myer AO

The Lord Mayor's Charitable Foundation

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\$10,000+

Erica Bagshaw

Mary Barlow

The Janet and Michael Buxton Foundation

The Cattermole Family

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The late Mr Noel Mason and

Susanna Mason

Craig Sempile ▲

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Ward-Ambler

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Margaret and Ray Wilson OAM

Gillian and Tony Wood

Laurel Young-Das and Heather Finnegan

Anonymous (7)

Loyalty Circle

\$1,000-\$2,499

Dr Katie Allen and Malcolm Allen

Noel and Sylvia Alpina

In memory of Nicola Andrews

Jennifer Andrews

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Margaret Astbury
John and Dagnija Balmford
David and Rhonda Black
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Dug and Lisa Pomeroy
Peter and Terryl Read
Sally Redlich
Victoria Redwood
Julie and Ian Reid
Anthony Renzella
Jessica Renzella
Robert Renzella
Sara Renzella
Dr S M Richards AM and M R Richards
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Sue Rose
Rae Rothfield
Patrick Rundle and Damien Mulvihill ■
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Katherine Sampson and Michael Jaboor
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Annette and Graham Smorgon ◆
Diana and Brian Snape AM
Jennifer Steinicke
Shirley Strauss
Ricci Swart
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Debra and Richard Tegoni ◆
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Pinky Watson
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Mandy and Pete Zangmeister
Graeme and Nancy Yeomans
Greg Young
Roz Zalewski and Jeremy Ruskin
Ange and Pete Zangmeister
Anita Zeimer ◆
Anonymous (21)

LEGACY CIRCLE

Acknowledging supporters who have made the visionary gesture of including a gift to MTC in their will.

Mark and Tamara Boldiston

Bernadette Broberg

Peter and Betty Game

Irene Kearsey

Fiona Griffiths

Max Schultz

Dr Andrew McAlicie and

Dr Richard Simmie

Anonymous (4)

LEGACY GIFTS

Remembering and honouring those who have generously supported MTC through a bequest.

The Estate of Leta-Rae Arthy

The Christine Brown Bequest

The Estate of Betty Kornhauser

The Kitty and Leslie Sandy Bequest

The Estate of Prudence Ann Tutton

The Estate of Freda E White

Acknowledging Donors who join together to support innovative and inspiring programs for the benefit of our community.

▲ ARTISTIC DIRECTOR'S CIRCLE

■ YOUTH AMBASSADORS GIVING CIRCLE

◆ WOMEN IN THEATRE GIVING CIRCLE

● FAMILY PROGRAMMING GIVING CIRCLE



PACKER FAMILY FOUNDATION

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THE Vizard FOUNDATION



FINANCIAL REPORT 2016

KEY PERFORMANCE INDICATORS

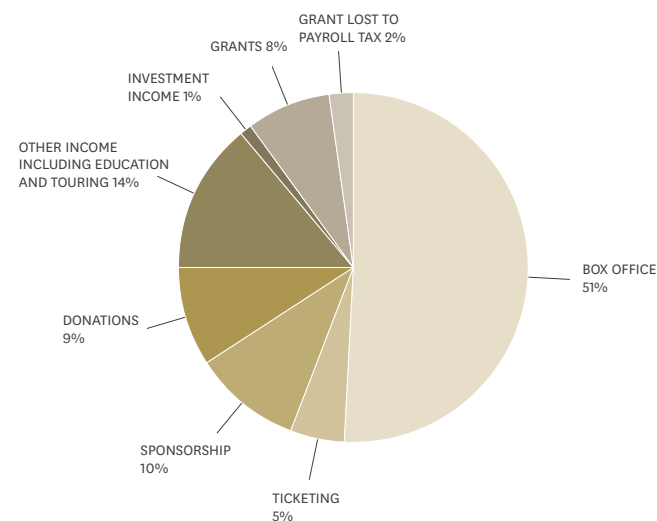
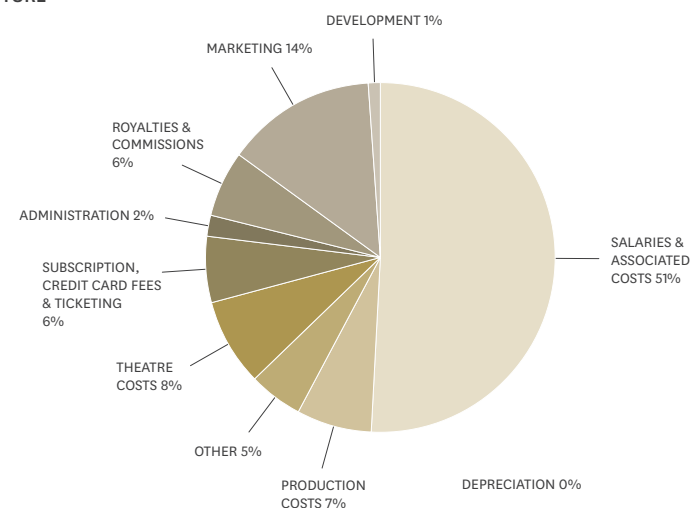
	2016	2015
ARTISTIC VIBRANCY		
Subscription Season		
Productions	9	9
Co-Productions	0	1
Buy-ins	2	1
Total	11	11
New productions	9	10
Studio Season		
Productions		
Co-Productions (NEON)	1	6
Residency (NEON)	0	1
Total	1	7
New productions	1	6
Other Plays		
Touring/Sold Off	1	5
Entrepreneurial	0	0
Co-productions	0	0
Buy-ins	0	0
Total	1	5
New productions	1	4
Profile of plays		
New Australian (MTC)	4	4
New Australian (Neon)	1	5
Existing Australian	0	0
New overseas	4	3
Existing overseas	3	4
Education Program		
Productions	2	2
Tours	2	1
Workshops/Forums/Talks	19	9
Holiday Program	0	1
Ambassador Program	1	1

	2016	2015
ACCESS		
Number of Performances		
Self Entrepreneuried		
Home City	404	402
Studio Season		
Home City (Neon)	33	54
Buy-ins		
Home City	95	45
Co-productions		
Home City	0	40
Touring/Sold Off		
Home City	0	0
Regional	18	13
Other Capital City	31	66
International	0	13
Education	49	44
Development	8	8
Total Performances	638	685

	2016	2015
NUMBER OF PAID ATTENDANCES		
Self Entrepreneuried		
Home City	156,040	150,963
Studio Season		
Home City (NEON)	2,411	5,011
Buy-ins		
Home City	44,272	16,632
Co-productions		
Home City	0	16,051
Touring/Sold Off		
Home City	-	-
Regional	2,346	1,089
Other Capital City	9,083	29,010
International	0	5,687
Education	5,709	5,598
Development	498	509
Total Paid Performances	220,359	230,550
Regional		
Number of Productions	2	1
Number of Towns	9	11

KEY PERFORMANCE INDICATORS (cont)

	2016	2015
FINANCIAL VIABILITY		
Based on Audited Accounts		
Strength of reserves (% of Revenue)	30.6%	27.4%
Profitability (excluding non-operating income)		
Core Operations	\$11,884	-\$19,259
Foundation	\$1,220,900	\$1,000,000
Total	\$1,232,783	\$980,741
SOURCES OF INCOME AS % OF TOTAL		
Box Office*	56%	53%
Sponsorship	10%	11%
Donations	9%	7%
Other Income	15%	19%
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	\$2,187,184	\$2,152,740
Total Commonwealth Grants	\$2,187,184	\$2,152,740
State – Base Grant		
Triennial Grant	\$485,575	\$485,575
Less Payroll Tax paid to State	\$(602,664)	\$(574,048)
Total State Grants	\$(117,089)	\$(88,473)
Project Grants		
Australia Council (In The Mix)	\$0	\$29,951
Australia Council (Interconnections)	\$0	\$40,000
Lady Mayoress	\$25,000	\$25,000
MacGeorge Fellowship	\$12,143	\$11,214
Creative Partnerships Australia	\$50,000	\$0
	\$87,143	\$106,165

INCOME AND EXPENDITURE**2016 INCOME****2016 EXPENDITURE**

**PROFIT AND LOSS BY ENTITY
FOR THE YEAR ENDED 31 DECEMBER 2016**

INCOME STATEMENT	MTC Core Operations \$	MTC Foundation \$	Total \$
REVENUE			
Commonwealth Government Grants	2,187,184	-	2,187,184
Victorian Government Grants	485,575	-	485,575
Other Grants	27,143	60,000	87,143
Donations and Bequests	178,746	2,349,275	2,528,021
Sponsorships	2,904,405	-	2,904,405
Investment Income	355,495	64,925	420,420
Retail Sales (Box Office MTC)	14,458,822	-	14,458,822
Operating funds from Melbourne University	329,400	-	329,400
Other Income	4,922,081	13,973	4,936,054
TOTAL REVENUE	25,848,851	2,488,173	28,337,024
LESS EXPENSE			
Salaries and Oncosts	13,892,969	0	13,892,969
Audit and Accounting Services	(17,723)	0	(17,723)
Utilities	255,906	0	255,906
Building and Equipment Maintenance and Repairs	728,699	0	728,699
Computer Software and Services	229,311	0	229,311
Equipment and IT Purchases	109,093	0	109,093
Stage Materials and Supplies	486,223	0	486,223
Depreciation and Amortisation Expense	85,369	0	85,369
Performers & Creatives – Travel, Accommodation & Tour Costs	528,817	0	528,817
Advertising, Promotion and Publications	3,705,640	0	3,705,640
Theatre Venue Rental and Hire Charges	2,328,812	0	2,328,812
Royalties and Commissions	1,567,452	0	1,567,452
Ticketing	1,526,701	0	1,526,701
General Expenses	1,676,972	0	1,676,972
TOTAL EXPENSE	27,104,241	0	27,104,241
Transfer to/(from) Foundation	1,267,273	(1,267,273)	0
NET SURPLUS/(LOSS)	11,883	1,220,900	1,232,783
OTHER COMPREHENSIVE INCOME FOR THE YEAR			
Available-for-sale financial assets:			
Reserve Incentive Scheme – Capital Gain	187,069	0	187,069
MTC Development Fund – Capital Gain	0	64,039	64,039
	187,069	64,039	251,108
TOTAL COMPREHENSIVE INCOME FOR THE YEAR	198,952	1,284,939	1,483,891

**PROFIT AND LOSS BY ENTITY (cont)
FOR THE YEAR ENDED 31 DECEMBER 2016**

INCOME STATEMENT	MTC Core Operations \$	MTC Foundation \$	Total \$
Assets			
Current assets	13,827,976	3,559,298	17,387,274
Non-current assets	4,832,536	0	4,832,536
Total segment assets	18,660,512	3,559,298	22,219,810
Liabilities			
Current liabilities	12,683,060	686,673	13,369,733
Non-current liabilities	185,160	0	185,160
Total segment liabilities	12,868,220	686,673	13,554,893
Net Assets	5,792,292	2,872,625	8,664,917

CONSOLIDATED INCOME STATEMENT FOR THE YEAR ENDED 31 DECEMBER 2016

	2016 \$	2015 \$
REVENUE		
Commonwealth Government Grants	2,187,184	2,222,691
State and Local Government Grants	485,575	485,575
Other Grants	87,143	36,214
Donations and Bequests	2,528,021	1,887,927
Sponsorships	2,904,405	2,755,007
Investment Income ¹	420,420	1,155,217
Retail Sales (Box Office MTC)	14,458,822	12,656,675
Operating funds from Melbourne University	329,400	321,000
Other Income	4,936,054	4,663,270
TOTAL REVENUE	28,337,024	26,183,576
LESS EXPENSE		
Salaries and Oncosts	13,892,969	13,178,008
Audit and Accounting Services	(17,723)	31,768
Utilities	255,906	272,276
Building and Equipment Maintenance and Repairs	728,699	634,075
Computer Software and Services	229,311	160,466
Equipment and IT Purchases	109,093	148,895
Stage Materials and Supplies	486,223	431,100
Depreciation and Amortisation Expense	85,369	126,481
Production related Travel, Accommodation & Tour Costs	528,817	471,618
Advertising, Promotion and Publications ²	3,705,640	3,341,595
Theatre Venue Rental and Hire Charges	2,328,812	2,081,772
Royalties and Commissions	1,567,452	1,694,890
Ticketing	1,526,701	1,309,758
General Expenses	1,676,972	1,320,133
TOTAL EXPENSE	27,104,241	25,202,835
NET SURPLUS/(LOSS)	1,232,783	980,741
OTHER COMPREHENSIVE INCOME FOR THE YEAR		
Available-for-sale financial assets:		
Realised prior year capital (gain) on investments	0	(506,806)
Unrealised capital gain on investments	251,108	7,602
	251,108	(499,204)
TOTAL COMPREHENSIVE INCOME FOR THE YEAR	1,483,891	481,537

¹ 2015: Includes \$983K capital gain on investments

² Includes in-kind support (2016: \$2.0M, 2015: \$1.9M)

BALANCE SHEET AS AT 31 DECEMBER 2016

	2016 \$	2015 \$
CURRENT ASSETS		
Cash Assets	7,492,473	5,307,061
Receivables	342,860	825,612
Other Assets	2,227,395	1,650,971
Other Financial Assets	7,324,546	7,073,438
TOTAL CURRENT ASSETS	17,387,274	14,857,082
NON-CURRENT ASSETS		
Property, Plant & Equipment	4,832,536	4,704,257
TOTAL NON-CURRENT ASSETS	4,832,536	4,704,257
TOTAL ASSETS	22,219,810	19,561,339
CURRENT LIABILITIES		
Payables	1,292,040	1,203,284
Provisions	1,296,101	1,128,565
Other Current Liabilities	10,781,592	9,957,963
TOTAL CURRENT LIABILITIES	13,369,733	12,289,812
NON-CURRENT LIABILITIES		
Provisions	185,160	90,502
TOTAL NON-CURRENT LIABILITIES	185,160	90,502
TOTAL LIABILITIES	13,554,893	12,380,314
NET ASSETS	8,664,917	7,181,025
EQUITY		
Reserves	5,209,183	3,737,174
Retained Surplus	3,455,734	3,443,851
TOTAL EQUITY	8,664,917	7,181,025

**STATEMENT OF CHANGES IN EQUITY
FOR THE YEARS ENDED 31 DECEMBER 2016**

	MTC Core \$	Foundation \$	Consolidated \$
STATEMENT OF CHANGES IN EQUITY			
Retained Profits	3,488,268	0	3,488,268
Reserve Funds	2,631,137	580,085	3,211,222
Balance at 1 January 2015	6,119,405	580,085	6,699,490
2015			
Surplus for the year	(19,259)	1,000,000	980,741
Other comprehensive income for the year	(506,806)	7,602	(499,204)
Balance at 31 December 2015	5,593,340	1,587,687	7,181,027
2016			
Surplus for the year	11,883	1,220,900	1,232,783
Other comprehensive income for the year	187,069	64,039	251,108
Closing Equity	5,792,292	2,872,625	8,664,917
Retained Profits	3,455,734	0	3,455,734
Reserve Funds	2,336,558	1,753,461	4,090,019
Endowed Funds	0	1,119,164	1,119,164
Balance at 31 December 2016	5,792,292	2,872,625	8,664,917

**CASH FLOW STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2016**

	2016 Inflows/ (Outflows) \$	2015 Inflows/ (Outflows) \$
CASH FLOWS FROM OPERATING ACTIVITIES		
Inflows:		
Cash flows from government:		
Commonwealth Grants	2,187,184	2,222,691
Victorian Government Grants	485,575	485,575
Other Grants	87,143	36,214
Interest received	420,420	138,955
Other income	23,729,665	19,992,858
GST collected/refunded by the ATO	(33,596)	(212,914)
Operating funds from Melbourne University	329,400	321,000
Outflows:		
Payments to employees	(13,630,775)	(13,154,698)
Payments to suppliers	(11,175,957)	(10,389,425)
Net Cash Inflow (Outflow) from Operating Activities	2,399,059	(559,745)
CASH FLOWS FROM INVESTING ACTIVITIES		
Inflows:		
Proceeds from sale of non-current assets	0	0
Outflows:		
Payment for Pool Units	0	(345,028)
Plant and equipment purchases	(213,647)	(23,539)
Net Cash Inflow (Outflow) from Investing activities	(213,647)	(368,567)
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	2,185,412	(928,312)
Cash at the beginning of the reporting period	5,307,061	6,235,371
Cash at the end of the reporting period	7,492,473	5,307,061
RECONCILIATION OF CASH AT END		
Cash/(Overdraft)	7,466,145	5,288,033
Petty cash floats	26,328	19,028
	7,492,473	5,307,061