

ANNUAL REPORT 2010



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MTC MISSION STATEMENT

To produce classic and contemporary Australian and international theatre with style, passion and world class artistic excellence in order to entertain, challenge and enrich audiences in Melbourne, Victoria and Australia.

Board of Management 2010

Chairman Mr D Young

Artistic Director Mr S Phillips

General Manager Ms A Tonks

Ms L Cattermole

Professor G Davis

Mr M Dempsey

Mr J Feder

Ms G Franklin

Mr J Kirkwood

Mr I Marshman

Professor C Masters

Mr M Myer

Professor S Pretty

MTC Headquarters

252 Sturt St

Southbank VIC 3006

03 8688 0900

The MTC Theatre

140 Southbank Blvd

Southbank VIC 3006

Box Office 03 8688 0800

mtc.com.au

Venues

Throughout 2010 MTC performed its Melbourne season of plays at the MTC Theatre, Sumner and Lawler Studio, and the Fairfax Studio and Playhouse at the Arts Centre.



THE UNIVERSITY OF
MELBOURNE

MTC IS A DEPARTMENT OF THE UNIVERSITY OF MELBOURNE

For a history of the Company and its relationship with the University see *The Drama Continues - MTC the first fifty years*; edited by Julian Meyrick, Simon Phillips and Ann Tonks: Melbourne Theatre Company, 2004.



ARTISTIC DIRECTOR'S REPORT

I completed my eleventh season as Artistic Director of Melbourne Theatre Company in 2010, by a good measure the longest job I've ever had; more than a fifth of my life, I'm shocked to realise. Where did all that time go? I feel a victim of an outrageous theft until a perusal of the programmes and the season brochures, the board papers and annual reports, photos and press cuttings, restores me to the sense that the time wasn't stolen, it was spent.

Our annual report is a ledger of what was spent - literally so, if you flip to the back where we keep the graphs, financial statements and various tottins-up of monies coming in and going out. But also figuratively spent, in terms of the time, effort and skill required to place a full season of productions before a discerning public. You'll find our accounting of these human resources the feature in the front part of the report, though inevitably our representation of it is threadbare. A single enigmatic photo from each production must stand for all the hours of performance (and weeks of rehearsals, too). A paltry credit list must stand for all the individual brilliancies of actors and creative people over the length of the production. A bare numeral stands for everyone who paid for a ticket and enjoyed the show, or enjoyed great parts of it (or - shame! - slinked off at interval). Finally, the press quotes, choice cutlets trimmed of their grizzle, stand for the bulk of thoughts, opinions and impressions of all who witnessed the spectacle. A theatrical year is a bird on the wing and such snapshots can only suggest the wonder of her flight.

The flight began and ended with song: light and breezy with *The Drowsy Chaperone* in January and more chill and minor key in Joanna Murray-Smith's *Songs for Nobodies* before Christmas. Australian writing was strongly represented. As well as Murray-Smith, Company favourites Hannie Rayson (*The Swimming Club*) and David Williamson (*Let the Sunshine*) spoke directly to their theatrical constituencies of bemused baby-boomers, Tony McNamara lobbed over another satire of family anxiety with *The Grenade*, and Daniel Keene, who is big in Europe but a neglected prophet in his own country, responded to our commission with his poetic, existential comedy *Life Without Me*. And you might also want to house in the Australian corral, *All About My Mother*, which, though based on the stunning Spanish film by Pedro Almodóvar, was astutely adapted for the stage by London-based ex-pat Samuel Adamson. With the year tricked out with plays by Sarah Ruhl, David Mamet and William Shakespeare, it was another strong year for writing.

And, it strikes me, an extraordinary year for performances. The heart of theatre, its beat, its life-giving energy, is the actor. Lope de Vega captured it when he said that the minimum requirement for theatre is 'two planks and a passion'. He didn't need to add that the passion is supplied by the actor. The actor is elemental, as everyone who saw *The Ugly One* can attest. Peter Evans's production, stripped back to a few props and a small lighting rig, thrilled its audience by placing the focus on the performances and the telling of a perfect little parable. It offers the key, I think, to how the Lawler might best be used in the future.

So often, the success of a production will rely on some unheralded actor bearing the weight of a crucial role. It seems to me we had a superfluity of such performances in 2010, but let me isolate as excellent examples, Humphrey Bower, a meld of upright posture and crooked dealings as Buckingham in *Richard III*; Nicholas Bell, solid and understated in *Madagascar*; Sue Jones, marvellously drunk and disorderly in *Dead Man's Cell Phone*; and Alison Whyte, brilliant - no better superlative, so why scabble for another? - brilliant in both *All About My Mother* and *Richard III*. We list actors in alphabetical order on our posters as an expression of a theatrical ideal - so often realised last year - in which all performances, no matter how few the lines or brief the minutes on stage, contribute their magic to the marvel.

That's not to say we shun stars - by which, incidentally, I don't mean 'celebrities'. Fame and a fan club will not carry a show. The much-vaunted charisma of stars means nothing without a depth of talent. Or, rather the talent *is* the charisma. It's what they do that dazzles. The way, for instance, Geoffrey Rush at crucial moments could invest a seemingly flyweight character with power and reach, so that *The Drowsy Chaperone* landed an unexpected emotional punch. Or Wendy Hughes, working the opposite trick in *All About My Mother*, could find vulnerability in her tough-as-nails diva, and thereby lead the audience carefully down those slippery steps, to understanding, then sympathy. Obviously, Ewen Leslie is a star in all but household renown (though I suspect his time is approaching) since his Richard Gloucester, prowling on Shaun Gurton's revolving set, was the

absolute cynosure of that show. And for focusing on a star performance one cannot forget *Songs For Nobodies*, in which Bernadette Robinson's uncanny incarnations of the great singers of the twentieth century was matched by her uncannier incarnations of 'nobodies' conjured from Joanna Murray-Smith's imagination.

You should always leave a party while there are still enough people around wishing that you wouldn't. At the end of 2010, I announced that 2011 would be my last season. I am old enough to have been schooled in the old imperial measurements, so a dozen years has a right and fitting sound. Next year's annual report is the proper place for a valedictory address; for now it's enough to make the obvious point that such a long artistic tenure could not have been possible without the sustained support, friendship and (at times) forbearance of the hardworking and expert MTC Staff - my esteemed colleagues.

Simon Phillips
Artistic Director



CHAIRMAN'S REPORT

While 2009 was a year of great physical change as we embraced the new MTC Theatre and moved into refurbished headquarters in Sturt St, 2010 was a year of different sorts of changes. The major one was when Simon Phillips, our brilliant Artistic Director, announced his intention to leave us at the end of 2011. There can be no greater change than the leadership of an arts organisation, but there'll be plenty more to say about that in the 2011 annual report.

Artistic Vibrancy

This was a year of award-winning and sell-out productions, some expected, some unexpected. As soon as Geoffrey Rush joined Simon's production of *The Drowsy Chaperone*, we were as sure as you ever can be in show biz that we'd have a hit. A sell-out extended season and Helpmann and Green Room Awards proved it to be so. The sleeper was *Richard III*. Although it was one of the lowest selling shows to our Subscribers on the initial offer, it began to sell out within minutes of the tweets and blogs starting to report on the show. Our Associate Directors Peter Evans and Aidan Fennessy also contributed to the artistic strength of the Company through both their main stage productions and their commitment to developing new work and new artists.

We presented four world premieres, of which two plays were originally commissioned by us, and four Australian premieres - so our main season was rich with the new, entertaining and challenging. We also worked with two other major companies, Black Swan State Theatre Company and Queensland Theatre Company, to enable Melbourne audiences to see the work of other artists and other directors. We also

developed new work and new artists through commissions, public and private play readings, employment opportunities for young directors and debut opportunities for many actors.

Audience

We hoped that 220,000 people would pay to see our main subscription season and considerably more did so. We sold tickets to 237,000 in Melbourne, an increase of 7.7%. It's never an even increase of course, seven plays performed better than expected and four plays worse than hoped for, but overall it was our best sales year since 2003. We also managed to attract over 21,000 Subscribers which was our highest number for at least twenty years.

In addition, *The Grenade* was seen by over 15,000 people in Sydney and *Songs for Nobodies* had its world premiere in Geelong. With Max Gillies in our 2009 production of *Godzone* touring with the help of Playing Australia and Regional Arts Victoria, we were also seen by another 7,270 people in regional South Australia, Victoria and metropolitan Sydney. Over 6,500 students and teachers experienced our Education Program and our activities in the Lawler Studio, including productions, play readings and support for other performing arts companies, attracted additional people to our new theatre.

Financial Results

Our financial results are complex this year, as a number of accounting transactions, mainly to do with the removal of our old HQ and part-funding our new HQ, came into play. For those who love making sense of this, our detailed report starts on page 58. The most important result to

note is that, thanks to the strength of the box office, improved interest rates and controlled expenditure, we made an operational surplus of \$1.6million. This is after returning some of the surplus to our hard working staff, who accepted modest pay rises at the beginning of the year because of our nervousness about the economic climate. Our surplus will enable us to repay in full the amount we used from the Reserve Incentive Scheme to pay for our Sturt Street building.

The MTC Theatre

Having survived the first year in our theatre in 2009, we were looking forward to a less frenetic pace in 2010, but the weather intervened. Melbourne suffered a torrential hail storm in March and the theatre was badly damaged in almost all areas, though it spared the auditorium. Thanks to the dedication of MTC staff, with help from the University of Melbourne, we were back performing again after a week, but had to close the theatre for seven weeks in November and December to do major repair work.

Corporate Governance

As you will know if you're an assiduous reader of our Annual Reports, MTC is a semi-autonomous department of the University of Melbourne. The Board is appointed by the University Council and reports to them, so our governance processes are doubly rigorous given the requirements of the University and our government partners, the Australia Council and Arts Victoria. The Board met eleven times in 2010 and receives detailed reports about all aspects of the Company's operations. The only change to the Board in 2010 was the departure of Professor Sharman Pretty and the appointment of

Jonathan Feder, Senior Associate at Middletons. The Company is lucky to have a Board full of genuine enthusiasts who give generously of their time and expertise.

Conclusion

Under the artistic leadership of Simon Phillips, MTC achieved great artistic results for an increased audience, generating a surplus that will contribute to the future stability of the Company. No Chairman can ask for more.

Derek Young
MTC Chairman

THE PLAYS





Rhonda Burchmore and Adam Murphy

THE DROWSY CHAPERONE

MUSIC AND LYRICS
BY LISA LAMBERT & GREG MORRISON
BOOK BY BOB MARTIN & DON MCKELLAR

AUSTRALIAN PREMIERE PRODUCTION

SEASON

The Arts Centre, Playhouse
18 January to 27 February 2010

PRODUCTION

Director Simon Phillips
Musical Director Mathew Frank
Choreographer Andrew Hallsworth
Set and Costume Designer Dale Ferguson
Lighting Designer Matt Scott

CAST

Heidi Arena, Rohan Browne, Rhonda Burchmore, Shane Jacobson,
Adam Murphy, Robyn Nevin, Zahra Newman, Richard Piper, Grant Piro,
Josh Piterman, Alex Rathgeber, Geoffrey Rush, Troy Sussman,
Hester van der Vyver, Christie Whelan, Karlis Zaid

MUSICIANS

John Barrett, Ian Bell, Phoebe Briggs, Stuart Byrne, Mathew Frank,
Greg Maundrell, Nathan Post, Greg Sully

PAID ATTENDANCE 38,799

Subscriber Briefing 11 January
Forum Night 25 January
Audio Described Performances 2 and 6 February
Captioned Performance 13 February

PRODUCTION PARTNER

Goldman Sachs JBWere

CAST PARTNER

Australia Post

'Disliking *The Drowsy Chaperone* would be like disliking kittens: pointless and somehow inhuman. This is a preposterous cocktail of a show, delivered with just enough lemon to cut against the syrup, and Melbourne Theatre Company artistic director Simon Phillips has given it a superb production ... They generate pure comic show biz, with a sparkle heightened by Dale Ferguson's ingenious set and spectacular costumes. A sure-fire crowd pleaser.'

Alison Croggon, *The Australian*, 25 January 2010

'Rush is perfect for the role ... [H]e provides a brilliantly observed portrait of an ageing New York theatre queen, peppering the show with mordant wit and gentle clowning in a way that tempers (and occasionally accentuates) the burgeoning inanity of the musical itself. It's a performance that celebrates escapism and the solace of obsessive enthusiasm, though not without ambivalence and a whiff of sadness.'

Cameron Woodhead, *The Age*, 23 January 2010



John Waters and Caroline Gillmer

THE SWIMMING CLUB

BY HANNIE RAYSON

A co-production with Black Swan State Theatre Company

WORLD PREMIERE PRODUCTION

SEASON

The MTC Theatre, Summer
30 January to 18 March 2010

PRODUCTION

Director Kate Cherry
Set and Costume Designer Christina Smith
Lighting Designer Matt Scott
Sound Designer/Composer Russell Goldsmith
Movement Director/Choreographer Claudia Alessi

CAST

Tina Bursill, Caroline Gillmer, Megan Holloway, Nicholas Papademetriou,
Angela Punch McGregor, Igor Sas, John Waters

PAID ATTENDANCE 19,426

Subscriber Briefing 25 January
Forum Night 8 February
Audio Described Performances 2 and 6 March

CAST PARTNER

Precision Dentures

'It has been some time since we have seen a Hannie Rayson play and she has been sorely missed. Her writing is funny, yet rich with layers for those who want to listen. *The Swimming Club* is a lively and thoughtful play that speaks potently about the pain in modern life ... This is heartening work, warmed by the sense of familiarity.'

Catherine Lambert, *Sunday Herald Sun*, 14 February 2010

'This is far and away the best, the wisest and most entertaining play Rayson has written. Rayson has some great insights into life for the struggling middle classes, those not quite wealthy enough to be free. The characters Hannie Rayson presents in *The Swimming Club* ... are so knotty and interesting, it's easy to imagine play after play using the same lot. Caroline Gillmer, Tina Bursill and Nicholas Papademetriou are an outstanding support cast.'

Chris Boyd, *Herald Sun*, 8 February 2010



Noni Hazlehurst and Asher Keddie

MADAGASCAR

BY J. T. ROGERS

AUSTRALIAN PREMIERE PRODUCTION

SEASON

The Arts Centre, Fairfax Studio
12 February to 3 April 2010

PRODUCTION

Director Sam Strong
Set and Costume Designer Jo Briscoe
Lighting Designer Paul Jackson
Sound Designer/Composer Darrin Verhagen

CAST

Nicholas Bell, Noni Hazlehurst, Asher Keddie

PAID ATTENDANCE 18,487

Subscriber Briefing 8 February
Forum Night 22 February
Audio Described Performances 16 and 20 March

'The production is so accomplished. It's perfectly cast. Director Sam Strong draws out the shroud of domestic conflict that covers the play, creating a clean, austere production. Noni Hazlehurst's performance as a domineering mother is charismatic and complex ... Asher Keddie holds the stage as a young woman tormented by grief. Nicholas Bell is persuasive in the unenviable role of a socially awkward economist.'

Cameron Woodhead, *The Age*, 19 February 2010

'*Madagascar* is a mesmerising and superbly acted and directed production. Noni Hazlehurst gives an inspired and subtle performance ... [Asher] Keddie is pale, luminous and fragile as June ... Bell plays him (Nathan) with vibrating anxiety and self-doubt. [J.T.] Rogers's dialogue is intelligent, articulate, witty and caustic, with many compelling observations.'

Kate Herbert, *Herald Sun*, 22 February 2010



Jolyon James and Garry McDonald

THE GRENADE

BY TONY McNAMARA

WORLD PREMIERE PRODUCTION

SEASON

The Arts Centre, Playhouse
10 April to 15 May 2010

PRODUCTION

Director Peter Evans
Set Designer Richard Roberts
Costume Designer Alexis George
Lighting Designer Matt Scott
Composer David Franzke

CAST

Belinda Bromilow, Mitchell Butel, Gig Clarke, Jolyon James,
Garry McDonald, Eloise Mignon, Genevieve Picot

PAID ATTENDANCE 21,350

Subscriber Briefing 6 April
Forum Night 19 April
Audio Described Performances 27 April and 1 May
Captioned Performance 8 May

PRODUCTION PARTNER

Adshel

CAST PARTNER

Epicure Catering

'In this semi-absurdist work by Tony McNamara, the cast of colourful, wonderfully distinct characters, makes this an amusing and fun night at the theatre. Family life has never looked so authentic and entertaining. [Garry] McDonald's inherent compassion for Busby comes through in this performance, presenting him as a man who is clearly ruthless and vindictive, but for whom we also feel sorry. Mignon is a star in the making and Gig Clarke ... also has great comic timing and stage presence.'

Catherine Lambert, *Sunday Herald Sun*, 18 April 2010

'Everything about MTC's production, from direction to design, is clean, smart and polished. There are plenty of laughs and very clever writing. The Melbourne Theatre Company has assembled an impressive cast and [Tony] McNamara creates some memorable characters for them. Newcomers Gig Clarke and Eloise Mignon turn in entertaining performances as the nerdy teenage sweethearts. Jolyon James is remarkable at maintaining the suspension of disbelief ... while Belinda Bromilow treads a fine line as Busby's new wife Sally.'

Martin Ball, *The Age*, 17 April 2010



Ewen Leslie

RICHARD III

BY WILLIAM SHAKESPEARE

SEASON

The MTC Theatre, Sumner
24 April to 12 June 2010

PRODUCTION

Director Simon Phillips
Set Designer Shaun Gurton
Costume Designer Esther Marie Hayes
Lighting Designer Nick Schlieper
Composer Ian McDonald

CAST

Nicholas Bell, Ian Bliss, Humphrey Bower, Jennifer Hagan, Paul Ireland, Bert LaBonté, Ewen Leslie, Zahra Newman, Carl Nilsson-Polias, Roger Oakley, Meredith Penman, Deidre Rubenstein, James Saunders, Anthony West, Alison Whyte, Lachlan Woods

PAID ATTENDANCE 22,936

Subscriber Briefing 19 April
Forum Night 3 May
Audio Described Performances 25 and 29 May
Captioned Performance 5 June

Absolutely not to be missed. Go see MTC's exhilarating *Richard III*, in which Simon Phillips has given us a Richard for our time. This production is a triumph at every level. Phillips's ambition calls for fearless, passionate acting, and we get it. There are at least half a dozen astonishing performances in this show ... Shaun Gurton's beautiful and surprising design uses a revolve to move the action seamlessly from boardroom to parliament to hospital. Nick Schlieper's lighting creates some breathtaking transformations.'

Alison Croggon, *The Australian*, 3 May 2010

'In Simon Phillips's sophisticated new production, Richard becomes a thoroughly contemporary villain, a ruthless opportunist straight from the hallways of media-driven presidential politics. Ewen Leslie makes a thoroughly convincing Richard ... There is a terrific support across the ensemble, particularly Humphrey Bower's nuanced Buckingham, and Zahra Newman's knockout performance of Catesby. The highlight comes ... where Alison Whyte creates an extraordinarily powerful picture of grief and torment. Ultimately the production confirms just how powerful Shakespeare remains as a contemporary critic of power and mendacity in society.'

Martin Ball, *The Age*, 1 May 2010



Pamela Rabe and Margaret Mills

BOSTON MARRIAGE

BY DAVID MAMET

SEASON

The Arts Centre, Fairfax Studio
4 June to 24 July 2010

PRODUCTION

Director Aidan Fennessy
Set and Costume Designer Christina Smith
Lighting Designer Matt Scott
Composer Ian McDonald

CAST

Sara Gleeson, Margaret Mills, Pamela Rabe

PAID ATTENDANCE 18,612

Subscriber Briefing 31 May
Forum Night 14 June
Audio Described Performances 6 and 10 July

'The Boston wives in this play, Anna (Pamela Rabe) and Claire (Margaret Mills), are fast-talking and smart-mouthed, educated and cultivated. They have expensive tastes but lack independent means, so Claire relies on Anna and Anna relies on wealthy married men. Like an Oscar Wilde comedy, *Boston Marriage* is a trivial play for serious people. It sparkles like a brilliant cut diamond. In this production, impressively directed by Aidan Fennessy, Rabe's Anna struts and frets and insults the fired help. Mills, the perfect foil, plays the egotistical lover with icy grace.'

Chris Boyd, *Herald Sun*, 11 June 2010

'American playwright David Mamet penned this female-only story of *fin-de-siecle* lesbians looking to find security - financial, personal - in a less than tolerant society. The result is an oddly gruff, blokey comedy played out by a trio of outstanding Australian women ... [W]hen the performers embrace the camp excess required of them, the production exceeds its source by offering dazzling performances in an intoxicating setting.'

John Bailey, *Sunday Age*, 20 June 2010



Lisa McCune

DEAD MAN'S CELL PHONE

BY SARAH RUHL

AUSTRALIAN PREMIERE PRODUCTION

SEASON

The MTC Theatre, Sumner
26 June to 7 August 2010

PRODUCTION

Director Peter Evans
Set Designer Claude Marcos
Costume Designer Alexis George
Lighting Designer Paul Jackson
Composer and Sound Designer Kelly Ryall

CAST

John Adam, Daniel Frederiksen, Emma Jackson, Sue Jones,
Lisa McCune, Sarah Sutherland

PAID ATTENDANCE 19,309

Subscriber Briefing 21 June
Forum Night 5 July
Audio Described Performances 27 and 31 July

'The idea is eccentric and funny, and some of [Sarah] Ruhl's dialogue is hilarious. The cast, directed by Peter Evans, has impeccable comic timing, capturing the eccentricity of the characters and plunging headlong into a mad world. [Lisa] McCune is a charming, quietly funny Jean. [Sue] Jones has fun portraying Mrs Gottlieb, Gordon's controlling mother, as a comically repellent, eccentric, selfish bully.'

Kate Herbert, *Herald Sun*, 5 July 2010

'Lisa McCune brings a lovely awkwardness to her portrayal of Jean ... There is plenty of laughter too. This is a uniformly strong ensemble, but Sue Jones as 'Dead Man's' wildly eccentric mother and Sarah Sutherland as his disoriented estranged wife deliver riotously funny characterisations that artfully manage to avoid caricature.'

Rebecca Ponsford, *Melbourne City News*, 9 July 2010



Jacki Weaver and Robert Coleby

LET THE SUNSHINE

BY DAVID WILLIAMSON

A Queensland Theatre Company production

SEASON

The Arts Centre, Playhouse
28 July to 4 September 2010

PRODUCTION

Director Michael Gow
Set and Costume Designer Robert Kemp
Lighting Designer Ben Hughes
Composer Peter Farnan

CAST

Paul Ashcroft, Robert Coleby, Rachel Gordon, Andrea Moor,
Jacki Weaver, John Wood

PAID ATTENDANCE 25,096

Subscriber Briefing 19 July
Forum Night 2 August
Audio Described Performances 17 and 21 August
Captioned Performance 28 August

CAST PARTNER

The Captain's Choice Tour

'David Williamson's *Let the Sunshine* is a populist social satire that justifies the praise and the criticism heaped on Australia's most successful playwright. Williamson's ability to sketch vivid caricatures from life shouldn't be underestimated. This is a play guaranteed to remind you of someone you know. Achieving that kind of recognition is a rare talent. Add in a gift for witty one-liners, and you've got a play that will keep the punters happy.'

Cameron Woodhead, *The Age*, 2 August 2010

'Theatre audiences eagerly await a new David Williamson play and he remains one of our most popular playwrights. His latest work, *Let the Sunshine*, is the best he has produced for years. Funny, bright, sharp and with beautifully drawn characters, it is a feast of delights. It brilliantly conveys some of our deeper social habits while also being very pleasing on more superficial levels as well. These characters are all easily recognisable but the cast gives them individuality. All the performances are superb. Williamson is still one of the greatest, challenging us and knocking on our all-too-safe doors at every opportunity.'

Catherine Lambert, *Sunday Herald Sun*, 8 August 2010



Paul Capsis and Alison Whyte

ALL ABOUT MY MOTHER

A PLAY BY SAMUEL ADAMSON
BASED ON THE FILM BY PEDRO ALMODÓVER

AUSTRALIAN PREMIERE PRODUCTION

SEASON

The MTC Theatre, Sumner
14 August to 26 September 2010

PRODUCTION

Director Simon Phillips
Set Designer Stephen Curtis
Costume Designer Esther Marie Hayes
Lighting Designer Matt Scott
Composer Alberto Iglesias
Sound Designer Ian McDonald

CAST

Paul Capsis, Blake Davis, Katie Fitchett, Wendy Hughes, David James, Jolyon James, Katerina Kotsonis, Peta Sergeant, Louise Siverson, Alison Whyte

PAID ATTENDANCE 19,791

Subscriber Briefing 9 August
Forum Night 23 August
Audio Described Performances 14 and 18 September

PRODUCTION PARTNER

The Age

'Simon Phillips's practiced hand is on display here: the action unfolds with beguiling pace, the characters leap fully formed into the imagination and the visual composition balances dynamic staging with potent moments of orchestrated stillness. The acting is magnificent. Alison Whyte vaults into histrionic depths as Manuella; Blake Davis is a spirit-like presence as Esteban ... Peta Sergeant as Nina makes the torments of heroin addiction distressingly real. But if the night belongs to anyone, it's Wendy Hughes. She's a grand dame of the stage playing a grand dame of the stage in a brilliantly realised performance that contrasts off-stage vulnerability and indignity with on-stage majesty.'

Cameron Woodhead, *The Age*, 21 August 2010

'This Melbourne Theatre Company production ... manages to honour the film, if not surpass its impact ... Paul Capsis is excellent as Agrado and Louise Siverson is outstanding as Sister Rosa's mother.'

Catherine Lambert, *Sunday Herald Sun*, 22 August 2010



Robert Menzies and Greg Stone

LIFE WITHOUT ME

BY DANIEL KEENE

Presented in association with Melbourne International Arts Festival

WORLD PREMIERE PRODUCTION

SEASON

The MTC Theatre, Sumner
9 October to 21 November 2010

PRODUCTION

Director Peter Evans
Set and Costume Designer Dale Ferguson
Lighting Designer Matt Scott
Composer Jethro Woodward

CAST

Kristina Brew, Benedict Hardie, Brian Lipson, Robert Menzies,
Deidre Rubenstein, Greg Stone, Kerry Walker

PAID ATTENDANCE 14,247

Subscriber Briefing 4 October
Forum Night 18 October
Audio Described Performances 2 and 6 November
Captioned Performance 13 November

'*Life Without Me* is the best Australian play in ages ... A supremely well-made play, it burgeons into absurdist farce, retreats into philosophical unease, and sculpts moments of fission and fusion from banal exchanges. Set in the lobby of a rundown hotel, *Life Without Me* presents characters vexed by a thereness they can't live up to.'

Cameron Woodhead, *The Age*, 18 October 2010

'In Daniel Keene's unlikely crowd-pleaser, the past - the sum of our memories, actions and connections - is an anchor binding us to a hopeless, banal and meaningless half-life. *Life Without Me* is at once exasperating and engrossing. It emulsifies farce and wistful lyricism with the skill of a master. In fact, it is difficult to imagine the play better produced than it is here under the easy direction of Peter Evans. There's gleeful confidence in all the comic business: the pratfalls, sight and sound gags. Load-bearers Menzies and Stone are a joy to watch, but the entire cast is equally and admirably well-rehearsed.'

Chris Boyd, *The Australian*, 18 October 2010



Bernadette Robinson

SONGS FOR NOBODIES

BY JOANNA MURRAY-SMITH

WORLD PREMIERE PRODUCTION

SEASON

The Arts Centre, Fairfax Studio
5 November to 23 December 2010
4 to 15 January 2011

PRODUCTION

Director Simon Phillips
Assistant Director Gary Abrahams
Musical Director Ian McDonald
Set and Costume Designer Andrew Bailey
Lighting Designer Kerry Saxby

CAST

Bernadette Robinson

MUSICIANS

Lachlan Davidson, Tom Martin, Ian McDonald, Greg Sully

PAID ATTENDANCE

to 23 December 2010 18,951
4 to 15 January 2011 5,054
Season total 24,005

Subscriber Briefing 1 November
Forum Night 15 November
Audio Described Performances 7 and 11 December

'*Songs for Nobodies* is a simple conceit: the great singers of the twentieth century are summoned, with a kind of theatrical voodoo, through the recollections of the anonymous people who loved their songs. And with the miraculous voice of Bernadette Robinson as her medium, Joanna Murray-Smith is on a winner ... The variety of accents and characters permits Robinson to demonstrate her virtuosic acting skills. But the real draw of this show is her voice, which shifts from the smoky blues of *Holiday* to the vibrant contralto of Cline with startling ease. Her performances of Piaf and Callas, however, strike another chord altogether: they rise beyond virtuosity to the sublime.'

Alison Croggon, *The Australian*, 12 November 2010

'Bernadette Robinson's performance is theatrical alchemy. She mysteriously and instantaneously transforms before our eyes into ten different women: five nobodies and five famously talented, damaged singers. She is remarkable and compelling, her singing thrilling and her characters diverse and sympathetic. The collaboration between writer and performer is impeccable and Murray-Smith's monologues create a complex, credible emotional landscape ... Bravissima!'

Kate Herbert, *Herald Sun*, 12 November 2010



Patrick Brammall and Alison Bell

THE UGLY ONE

BY MARIUS VON MAYENBERG
TRANSLATED BY MAJA ZADE

AUSTRALIAN PREMIERE PRODUCTION

SEASON

The MTC Theatre, Lawler Studio
12 May to 12 June 2010

PRODUCTION

Director Peter Evans
Lighting Designer Matt Scott

CAST

Alison Bell, Patrick Brammall, Kim Gyngell, Luke Ryan

PAID ATTENDANCE 5,458

Forum Night 17 May

'Peter Evans's production is spartan. *The Ugly One* is an entertaining and sardonic comedy. Yet, for all the dark laughter, it is creepy theatre, teasing out the primal horror of the doppelganger myth, updates for the age of the nip and tuck.'

Cameron Woodhead, *The Age*, 17 May 2010

'*The Ugly One* ... is a painfully hilarious and disturbing satire on the contemporary obsession with appearance. [Peter] Evans wrangles the razor-sharp shifts in the script with finesse, throwing the emphasis on his excellent performers. This is contemporary theatre of the first water.'

Alison Croggon, *The Australian*, 17 May 2010

MTC ON TOUR

GODZONE

by Guy Rundle and Max Gillies

West Gippsland Arts Centre
Warragul
4 February 2010
Paid attendance 216

Sir Robert Helpmann Theatre
Mt Gambier
5 February 2010
Paid attendance 222

Chaffey Theatre
Renmark
9 February 2010
Paid attendance 156

Keith Michell Theatre
Port Pirie
12 February 2010
Paid attendance 194

Nautilus Theatre
Port Lincoln
17 February 2010
Paid attendance 167

Noarlunga Arts Centre
20 February 2010
Paid attendance 245

York Theatre, Seymour Centre
Sydney
23 February to 6 March 2010
Paid Attendance 3,246

Riverside Theatre
Parramatta
9 March to 13 March 2010
Paid Attendance 1,110

Geelong Performing Arts Centre
16 to 20 March 2010
Paid attendance 1,780

PRODUCTION

Director Aidan Fennessy
Set and Costume Designer
Shaun Gurton
Lighting Designer Matt Scott
Sound Designer/Composer
Darrin Verhagen

CAST

Max Gillies

Total Paid Attendance 7,345

SONGS FOR NOBODIES

by Joanna Murray-Smith

Geelong Performing Arts Centre
13 to 17 July

PRODUCTION

Director Simon Phillips
Assistant Director Gary Abrahams
Musical Director Ian McDonald
Set and Costume Designer
Andrew Bailey
Lighting Designer Kerry Saxby

CAST

Bernadette Robinson

MUSICIANS

Lachlan Davidson, Ian McDonald,
Greg Sully, Tom Martin

Paid Attendance 1,451

THE GRENADE

by Tony McNamara

SYDNEY THEATRE COMPANY SEASON

Sydney Theatre
4 November to 12 December

PRODUCTION

Director Peter Evans
Set Designer Richard Roberts
Costume Designer Alexis George
Lighting Designer Matt Scott
Composer David Franzke

Paid Attendance 15,745

AWARDS AND NOMINATIONS

2010 HELPMANN AWARD WINNERS

Play *Richard III*
Direction Simon Phillips *Richard III*
Male Actor Ewen Leslie *Richard III*
Male Actor in a Supporting Role
Humphrey Bower *Richard III*
Female Actor in a Supporting Role
Alison Whyte *Richard III*
Scenic Design Dale Ferguson
August: Osage County

2010 HELPMANN AWARD NOMINATIONS

Play *August: Osage County*
Female Actor in a Play Jane
Menelaus *August: Osage County*
Robyn Nevin *August: Osage County*
Female Actor in a Supporting Role
Jennifer Hagan *Richard III*

2010 GREEN ROOM AWARD WINNERS

Music Theatre

Male Artist Geoffrey Rush
The Drowsy Chaperone

Theatre

Direction Simon Phillips *Richard III*
Female Actor Alison Whyte
Richard III
Male Actor Ewen Leslie *Richard III*
Set/Costume Design Shaun Gurton
Richard III

2010 GREEN ROOM AWARD NOMINATIONS

Music Theatre

Choreography Andrew Hallsworth
The Drowsy Chaperone
Male Artist in a Featured Role
Rohan Browne *The Drowsy Chaperone*
Adam Murphy *The Drowsy Chaperone*

Theatre

Production *Richard III*
Direction Peter Evans *The Ugly One*
Lighting Design Nick Schlieper
Richard III
Female Actor Bernadette Robinson
Songs for Nobodies
Ensemble *The Ugly One*



LITERARY MANAGER'S REPORT

In 2010, our Emerging Artists Development Program again threw three teams of writers and director/dramaturgs together to develop a new work from its inception. An artist development program aimed at exploring the complex matrix that is artistic collaboration, the six month process, supported by the Australia Council, culminated in public readings of the three works at the Lawler Studio in November 2010. Writer Michele Lee worked with director Sarah McCusker on *Roundabout*; David Mence worked with director Anne-Louise Sarks on *The Gully*; and Natasha Jacobs worked with director Petra Kalive on *If I Can Dream*.

Again, thanks to the generous support of the Cybec Foundation, in September 2010 we were able to host a series of readings to showcase some of the projects emanating out of the MTC Commissions Program. The readings were *The Dream Life of Butterflies* by Raimondo Cortese, *This is How*, an adaptation of MJ Hyland's novel by David Tredinnick, and *You Won't Be Seeing Rainbows Anymore* by Tom Holloway. These readings showed the depth and diversity of creative vision with which MTC is currently engaging. The audience response was overwhelming. We are also pleased that Raimondo Cortese's *The Dream Life of Butterflies* was subsequently programed as part of the 2011 Lawler Studio Season.

Our commissions program, supported by the Joan and Peter Clemenger Trust, continues with new commissions given to Kate Mulvany, Mellissa Reeves, Robert Reid, David Woods and Daniel Keene. Writer Angela Betzien and director Leticia Caceras were also commissioned to produce a new work for our Education Department.

The Lawler Studio had only one MTC outing in 2010 with the tremendously successful *The Ugly One* by Marius Von Mayenburg (translated by Maja Zade). This short, sharp stab of a play was beautifully directed by Peter Evans with a stellar cast including Kim Gyngell, Alison Bell, Luke Ryan and Patrick Brammall. The play garnered universally strong critical acclaim and won audiences whilst presenting our Subscribers with a real point of departure from our main stage works. However, 2010 was by and large about building capacity and finding funds to produce a larger season of work that will see five MTC productions staged in the intimate and flexible Lawler Studio in 2011.

Aidan Fennessy
Associate Director and
Literary Manager

PLAY READINGS

CYBEC READINGS

THE DREAM LIFE OF BUTTERFLIES

by Raimondo Cortese
2 September 2010
Director Heather Bolton
Cast Natasha Herbert
Margaret Mills
Anastasia Russell-Head
Paid Attendance 43

THIS IS HOW

Adaptation of the MJ Hyland novel
of the same name
by David Tredinnick
3 September 2010
Director Aidan Fennessy
Cast Katrina Milosevic,
Richard Piper, Luke Ryan
Paid Attendance 33

YOU WON'T BE SEEING RAINBOWS ANYMORE

by Tom Holloway
4 September 2010
Director Matt Lutton
Cast Julie Forsyth, Jan Friedl,
Francis Greenslade, Roz Hammond,
Bruce Kerr, Tom Wright, Dylan
Young
Paid Attendance 46

PRETEXT ARTISTIC DEVELOPMENT PROGRAM READINGS

ROUNABOUT

by Michele Lee
18 November 2010
Director/Dramaturg
Sarah McCusker
Cast Kerrie-Anne Baker,
Natasha Herbert, Natasha Jacobs,
Chris Ryan, Dylan Young,
Gareth Yuen
Paid Attendance 35

THE GULLY

by David Mence
19 November 2010
Director/Dramaturg
Anne-Louise Sarks
Cast Ian Bliss, Amanda Falson,
Margaret Mills, Tim Potter,
Gareth Yuen
Paid Attendance 92

IF I CAN DREAM

By Natasha Jacobs
20 November 2010
Director/Dramaturg Petra Kalive
Cast Danielle Carter, Susie Dee,
Richie Hallal, Terry Yeboah
Paid Attendance 49



EDUCATION MANAGER'S REPORT

In 2010, MTC Education branched out in many new directions. For the first time, we presented a full production in the Lawler Studio, *Ruby Moon* by Matt Cameron. We introduced the Ambassador Program, offering a unique and eye-opening experience to a group of keen theatre students. Through the support of the Tattersalls Foundation, we were able to reach out to even more regional students through our Travel Subsidy Program, and we offered greater access to our Mainstage and Studio program through a series of Pre-show Talks and Teachers' Notes. All these new initiatives, along with our existing program, made for a busy but incredibly rewarding year for MTC Education.

Ruby Moon proved exceptionally popular with school groups. Student attendees played eye-spy with Andrew Bailey's towering set of knick-knacks before the lights went down, sat forward in rapture throughout the play and after the curtain call, exploded into conversation, deconstructing the show with their classmates. Listed on the VCE Drama playlist, the production sold very well and an extension of four performances was required to meet the demand. This production was a first for MTC Education - a full production which had its own set design and a season which included both matinee and evening shows, with all performances open to both school groups and the general public. MTC Associate Director Aidan Fennessy, who directed the first production of the play for Playbox in 2003, returned with Tyler Coppin and original cast

member Christen O'Leary. A huge success for MTC Education in every way, the show was an exciting pay-off for the Company's renewed investment in the artistic vibrancy of the Education program.

In addition to *Ruby Moon*, MTC Education presented a re-mount of our 2009 production of *Explorations: A Streetcar Named Desire*. Fated to be the last of our long-running Explorations series, where the performance of key scenes from a play is integrated with educational commentary, *Streetcar* welcomed back 2009 Director Brett Adam and the original cast of Jay Bowen, Georgina Capper, Stephen Phillips and Katherine Tonkin. The production illuminated the context of *Whose Reality?* within the VCE English curriculum, and school groups were unanimous in their praise of both the staging and the educational content.

Another first, the inaugural MTC Ambassador Program gave a group of twenty-six year eleven students an extension opportunity which lasted throughout the year. Ambassadors attended monthly meetings at MTC, where they heard from industry professionals, attended MTC productions and engaged in in-depth discussions with like-minded peers. In turn, Ambassadors became representatives for MTC within their school and social communities; sharing their experiences through Facebook, blogs, and school newsletters. Feedback about the Program from the Ambassadors, their parents and their schools has been incredibly

positive. The response from Ambassadors about the productions that they attended in 2010 has also helped to shape the future of MTC Education programming.

Through the generous support of the Tattersalls Foundation, MTC was proud to present the ninth annual Youth Scholarship Course, which offers geographically, economically and educationally disadvantaged students the opportunity to attend a free, week-long, intensive drama program in the school holidays. This year the course took place at the Lawler Studio, and welcomed twenty-eight students, including eight who were also provided with accommodation for the week. In addition to the course, the Tattersalls Foundation also enabled us to create the MTC Tattersalls Regional Travel Subsidy in 2010, a fund which provides access to MTC productions for schools that would otherwise be unable to attend, due to the rising cost of transport. Economically disadvantaged students from Melbourne and the regions were also provided with an opportunity to apply for free or reduced-price tickets to MTC performances through the Sidney Myer Geoffrey Cohen AM Scholarship Fund.

School group attendance at MTC Mainstage productions increased to over 5,100 in 2010, due in part to the staggering success of *Richard III* and its popularity with schools. Over 2,100 students attended *Richard III*, which was listed on both the VCE English Text List and the VCE Theatre Studies Playlist, and won the 2010 award for

Best Performance by a Theatre Company for VCE Drama and/or Theatre Studies from Drama Victoria, the state Drama Teachers' Association. MTC Education also introduced Pre-show Talks and teachers' notes for many 2010 productions and the Teachers' Notes for *Ruby Moon*, prepared by Meg Upton, won the Drama Victoria Award for Best Resource Kit for Drama and/or Theatre Education.

In addition to all these new initiatives, MTC Education continued to provide many of our program staples including our VCE Summer School, Solo Performance and Monologue Performance Workshops, Production Analysis Forums, Production Headquarters Tours and Work Experience program.

Suzie Thomas
Education Manager



Georgina Capper

PRODUCTIONS AND EXPLORATIONS

RUBY MOON

by Matt Cameron

Season

The MTC Theatre, Lawler Studio
19 April to 5 May 2010 (including extension performances)

Director Aiden Fennessy
Set and Costume Designer
Andrew Bailey
Lighting Designer Lisa Mibus
Sound Designer Russell Goldsmith
Composer Andrew McNaughton
Cast Christen O'Leary, Tyler Coppin
Paid Attendance 2,373

EXPLORATIONS

A STREETCAR NAMED DESIRE

by Tennessee Williams

Season

The MTC Theatre, Sumner
26 August to 3 September 2010
On the set of *All About My Mother*

Director Brett Adam
Set and Costume Design Consultant
Andrew Bailey
Lighting Design Consultant
Lisa Mibus
Cast Jay Bowen, Georgina Capper,
Stephen Phillips, Katherine Tonkin
Paid Attendance 2,334

WORKSHOPS AND PARTICIPATORY EVENTS

VCE Summer School Course
18 January to 22 January 2010
MTC Headquarters
Paid Attendance 27

MTC AND HARVEY WORLD TRAVEL THEATRE STUDY TOUR

5 April to 9 April 2010
Joining the Chorus, Collingwood
Paid Attendance 76

PRODUCTION ANALYSIS FORUM RICHARD III

12 May 2010
MTC Theatre, Sumner
Paid Attendance 213

VCE SOLO PERFORMANCE WORKSHOPS

15 June to 22 June 2010
MTC Headquarters
Paid Attendance 189

YOUTH SCHOLARSHIP COURSE

5 July to 9 July 2010
MTC Theatre, Lawler Studio
Attendance 27

VCE MONOLOGUE PERFORMANCE WORKSHOP

23 July to 30 July 2010
MTC Headquarters
Paid Attendance 159

PRODUCTION ANALYSIS FORUM DEAD MAN'S CELL PHONE

28 July 2010
MTC Theatre, Sumner
Paid Attendance 194

PRE-SHOW TALKS

March to October 2010
The Arts Centre, Fairfax and the MTC Theatre, Sumner and Lawler Studio
Paid Attendance 515

MTC AMBASSADOR PROGRAM

April to December 2010
MTC Headquarters
Attendance 27

MTC HEADQUARTERS TOURS

February to November 2010
MTC Headquarters
Paid Attendance 303

WORK EXPERIENCE PLACEMENTS AND VOLUNTEERS

January to September 2010
MTC Headquarters
Attendance 23

MTC MAINSTAGE AND LAWLER STUDIO SCHOOL BOOKINGS

Paid Attendance 5,169

THE COMPANY





GENERAL MANAGER'S REPORT

By the time you've reached this part of our Annual Report, you've picked up all the artistic highlights (brilliant, award-winning shows) and shocks (resignation of Artistic Director!), plus the business highlights (record Subscribers, better-than-budget ticket sales, healthy surplus) which leaves me to concentrate on the staff and the buildings.

First of all - the people. I write this shortly after our Company morning tea to welcome British director Maria Aitken. She said that the reason she was willing to travel so far was because of the extraordinary people that make up Melbourne Theatre Company. And she's right - it is an extraordinary team. While a few staff fled the coop after many years of dedicated service (Margaret Bourke and Louise McRoberts from the Production Department deserve special mention), they were replaced by equally smart and caring people. Whether it's the long-serving loyal teams in workshop, props, scenic art, technical and wardrobe departments or the enthusiastic short term stage managers and ticketing and theatre staff, people work for us because they care about theatre. And so my thanks go to all of them. And of course, there are special thanks from Simon and me to our management team who all had their challenges in 2010:

- Dale Bradbury for continuing to bring great forensic skill to any aspect of the organisation that involves money and systems
- Trish Carlon, MTC Theatre Manager for coping with the brutal battering taken by our beautiful theatre by the once-in-a-century hailstorm, the damage from which we're still grappling with a year after the event

- Peter Evans and Aidan Fennessy for bringing such art and heart to their roles as Associate Directors
- Christy Hopwood whose capacity to keep a secret (Simon's resignation) is only matched by her capacity to keep the media on side
- Adam Howe for taking on the huge job of Head of Production
- Kylie McCormack, who as Casting Director, has to be both tough and sensitive every day
- Vanessa Rowsthorn, who's continually on the cutting edge of marketing ideas to keep us in front of the game
- Tracey Webster manages to stay serene even when her empire quadruples each year at subscription time
- Julia White, a Development Director who cares about the people who give money as well as the people who spend it.

As for the buildings, if 2009 was the year of moving in, 2010 was the year of settling down - but with one major challenge. We survived the worst that Melbourne could throw at us in terms of weather - but only just. The Southbank area was particularly badly hit by a hail storm in March.

We had to close the MTC Theatre for a week during (ironically) *The Swimming Club* and then for a further seven weeks later in the year to replace floors and walls and ceilings due to hail damage. The University of Melbourne continues to support us at such challenging times and we're particularly grateful to the help from Property and Campus Services as well as the patience of Brendan and Adam Keyte from Script Bar & Bistro as we refurbished the building around them.

Our Sturt Street Headquarters was more robust in the face of bad



MTC Theatre, Ground Floor flooding, March 2010

weather and we continue to love the fact that we're in an airy, light building within walking distance of all our friends in the Sturt Street/Southbank Arts Precinct.

For those who are fascinated by management as well as art, other major projects in 2010 included an upgrade of our finance and IT systems, the introduction of digital marketing expertise into the team, modifications to our website and ticketing system, improvements in our environment, health and safety management, increased investment in training of staff and generally trying to do what we do more efficiently and effectively.

The best aspect of 2010 was the virtuous circle of art and money at play. We raided all our reserves to make the final payment on the Sturt Street HQ refurbishment so that the

people who make the sets and costumes, rehearse the plays and do the marketing and fundraising and pay the bills could be housed in a civilised work environment. In their new healthy, better work place they contributed to making wonderful theatre productions. Because of the award-winning quality of their work, more people came to the theatre than we could have hoped for, and, as a result, we made a financial surplus as well as great art. This means that in 2011 we can pay back those reserves - and create a more secure financial future.

Ann Tonks
General Manager

MTC STAFF

ARTISTIC DIRECTION

Artistic Director
Simon Phillips

Associate Directors
Peter Evans
Aidan Fennessy

CASTING DIRECTOR
Kylie McCormack

CASTING CO-ORDINATORS
Saskia Moore
Natalie Wall

ARTISTIC ADMINISTRATOR
Martina Murray

MANAGEMENT

General Manager
Ann Tonks

Sturt St Project Manager
Luke Flanagan

Executive Administrators
Kate Beecher
Amy Byers

FINANCE AND ADMINISTRATION

Finance Director
Dale Bradbury

Senior Accountant
Patrick Healey

Systems Manager
Michael Schuettke

Finance Officers
Kimberly Bettinson
McCay
Stas Hempel
Jeremy Teale

Personnel Administrator
Christine Verginis

Salaries Officer
Stan Wong

Database Specialist
Ben Gu

TICKETING

Ticketing Manager
Tracey Webster

Subscriptions Supervisor
Lisa Mibus

VIP Ticketing Officer
Michael Bingham

Box Office Supervisor
Matthew Bebbington

Box Office Attendants
Brett Adam
Katie Dircks
Chloe Gordon
Janet Greason
Adrian Kelly
Yunuen Perez Martinez
David Samuel
Brenna Sotiropoulos
Julie Wood

SUBSCRIPTIONS

Subscriptions Team Leader
Brenna Sotiropoulos

Subscription ticketing
Brett Adam
Amy Bagshaw
Apryl Bjork
Luisa Childs
Amy Coster
Katie Dircks
Mary Gotsi
Tom Healey
Daniel Hearn
Michelle Hines
Jean Lizza
Kathryn Martin
Moirá Millar
Kathryn Parker
Eleanor Riley
Georgiana Russell-Head
Rhiannon Stevens
O'Sullivan
Ayesha Tansey
Lee Threadgold
Erin Voth
Janine Watson
Lulu Wilson
Shannon Woodford

MTC THEATRE

Theatre Manager
Trish Carlton

House Services Manager
Ian McAnally

Building Services Manager
David Combes

Venue Co-ordinator
Stuart Duffield

Technical Manager
Stephen O'Neil

Lighting Supervisor
Brett Mellor

Studio and Events Technician
Allan Hiron

Staging Supervisor
Robert Bristow

Sound Supervisor
Terry McKibbin

Head Flyman
James Tucker

House Supervisors
Stuart Duffield
Pieta Farrell
Georgia Fox

House Attendants
Lucy Angell
George Banders
Kristy Barnes-Cullen
Natasha Commons
Nadine Dimitrievitch
Pip Edwards
Susannah Frith
Lee Gambin
Kate Golding
Kate Gregory
Ellen Grimshaw
Beverly Hunter-Graham
Raelene Isbester
Bethany James
Shaun Johnson
Angus Keech
Carla Kissane
David Loney
Brienna Macnish
Paige Marshall
Sian Miller
Joanne O'Callaghan

Jade O'Loughlin
Caley Otter
Zoe Partington
Richard Pettifer
Christopher Roberts
Glyn Roberts
Sophia Sourris
Chris Summers
Amelia Roper
Nyunkia Tauss
Paul Terrell
Alia Vryens

EDUCATION

Education Manager
Suzie Thomas

Education Bookings/ Ticketing Officer
Mellita Ilich

MARKETING

Marketing Manager
Vanessa Rowsthorn

Public Relations and Communications Manager
Christy Hopwood

Public Relations and Communications Co-ordinators
Amelia Evans
Mayuca Pandithage

Graphic Designers
Lydia Baic
Kate Forehan
Coby Hallas
Helena Turinski

Marketing Co-ordinator
Lisa Scicluna

Digital Marketer
Megan Byrne

Marketing Assistant
Laura Lantieri

Receptionist
Sam Wass

Publications Co-ordinator
Paul Galloway

DEVELOPMENT

Development Director
Julia White

Philanthropy Manager
Rupert Sherwood

Philanthropy Co-ordinator
Upeka Kumarasinghe

Corporate Partnerships Manager
Paul Shea

Corporate Partnerships Co-ordinator
Laura Vamos

PRODUCTION

Heads of Production
Margaret Bourke
Adam Howe
Millie Mullinar

Production Managers
Alyson Brown
Graham Coffey
Louise McRoberts

Technical Manager - Systems
Kerry Saxby

Technical Managers - Staging
Dave Clark
David Hobbs

Electrics
David Jenkins
Michael Taylor

Production Administrators
Lyn Cyrill
Michaela Deacon

Building and Production Co-ordinator
Stuart Jones

CAD Drafting
Andrew Bailey

STAGE MANAGEMENT

Senior Stage Manager
Alyson Brown

WORKSHOP

Workshop Supervisor
Aldo Amenta

Deputy Supervisor
Andrew Weavers

Ken Best
Kate Elliott
Joel Goodall
Philip de Mulder
Alastair Read
Jamie Spiers

Properties Supervisor
Geoff McGregor

Colin Penn

Scenic Art Supervisor
Shane Dunn
Tansy Elso
Colin Harman

WARDROBE

Wardrobe Manager
Judy Bunn

Costume Supervisor
John Molloy

David Anderson
Cathryn Ashton
Angela Cavelot
Jason Chalmers
Jocelyn Creed
Karla Erenbotts
Jo Foley
Alexis George
Alison Kidd
Jindra Korinek
Lyn Molloy
Lucy Moran
Georgiana Russell-Head
Julie Smith
Liz Symons

Millinery
Margaret Chrisfield
Phillip Rhodes

Wigs & Makeup
Jurga Celikiene

Art Finishing
Lulu Wilson

CATERING

Manager
Andrea Purvis

Staff
Justin Job
Anita Lyovic
Norma Seager

OVERSEAS REPRESENTATIVES

London
Yolande Bird/Diana Franklin

New York
Stuart Thompson

ASSOCIATE COMPANIES

The Shaw Festival

VOLUNTEERS

Finance
Claire Blakeley
Colynette Patrick

CONSULTANTS

Consultant Speech Pathologist
Debbie Phyland

ACTORS AND ARTISTS

ACTORS

John Adam
Heidi Arena
Paul Ashcroft
Alison Bell
Nicholas Bell
Ian Bliss
Jay Bowen
Humphrey Bower
Patrick Brammall
Kristina Brew
Belinda Bromilow
Rohan Browne
Rhonda Burchmore
Tina Bursill
Mitchell Butel
Georgina Capper
Paul Capsis
Gig Clarke
Robert Coleby
Tyler Coppin
Blake Davis
Katie Fitchett
Daniel Frederiksen
Caroline Gillmer
Sara Gleeson
Rachel Gordon
Kim Gyngel
Jennifer Hagan
Benedict Hardie
Noni Hazlehurst
Megan Holloway
Wendy Hughes
Paul Ireland
Emma Jackson
Shane Jacobson
David James
Jolyon James
Sue Jones
Asher Keddie
Katerina Kotsonis
Bert LaBonté
Ewen Leslie
Brian Lipson
Lisa McCune
Garry McDonald
Robert Menzies
Eloise Mignon
Margaret Mills
Andrea Moor
Adam Murphy
Zahra Newman
Robyn Nevin
Carl Nilsson-Polias
Roger Oakley
Christen O'Leary
Nicholas Papademetriou
Meredith Penman
Stephen Phillips
Genevieve Picot
Richard Piper
Grant Piro

Josh Piterman
Angela Punch McGregor
Alex Rathgeber
Bernadette Robinson
Deidre Rubenstein
Geoffrey Rush
Luke Ryan
Igor Sas
James Saunders
Peta Sergeant
Louise Siverson
Greg Stone
Troy Sussman
Sarah Sutherland
Katherine Tonkin
Hester van der Vyver
Kerry Walker
John Waters
Jacki Weaver
Anthony West
Christie Whelan
John Wood
Lachlan Woods
Alison Whyte
Karlis Zaid

MUSICIANS

John Barrett
Ian Bell
Phoebe Briggs
Stuart Byrne
Lachlan Davidson
Mathew Frank
Ian McDonald
Tom Martin
Greg Maundrell
Nathan Post
Greg Sully

DIRECTORS

Brett Adam
Kate Cherry
Peter Evans
Aidan Fennessy
Michael Gow
Simon Phillips
Sam Strong

SET AND COSTUME DESIGNERS

Andrew Bailey
Jo Briscoe
Stephen Curtis
Dale Ferguson
Alexis George
Shaun Gurton
Esther Marie Hayes
Robert Kemp
Claude Marcos
Richard Roberts
Christina Smith

LIGHTING DESIGNERS

Ben Hughes
Paul Jackson
Lisa Mibus
Kerry Saxby
Nick Schlieper
Matt Scott

COMPOSERS AND SOUND DESIGNERS

Peter Farnan
David Francke
Russell Goldsmith
Alberto Iglesias
Ian McDonald
Kelly Ryall
Darrin Verhagen
Jethro Woodward

MUSICAL DIRECTORS

Mathew Frank
Ian McDonald

CHOREOGRAPHERS AND MOVEMENT DIRECTORS

Claudia Alessi
Andrew Hallsworth

AUDIO-VISUAL DESIGNER

Josh Burns

ASSISTANT DIRECTORS

Gary Abrahams
Dean Bryant
Leith McPherson
Matt Scholten

DESIGN ASSISTANT

Yunuen Perez Martinez

DRAMATURG

Michael Cathcart

VOICE AND DIALECT COACHES AND CONSULTANTS

Geraldine Cook
Leith McPherson
Debbie Phyland

EDUCATION TEACHING ARTISTS AND RESOURCE WRITERS

Trent Baker
Jane Bayly
Tania Bosak
Georgina Capper
Adrian Dart
Maude Davey
Eli Erez
Rinske Ginsberg
Andrew Gray
Dani-Ela Kayler
Bec Matthews
Peter Robert
Emily Taylor
Eugene Ughetti
Meg Upton

EDUCATION VOLUNTEERS

Catherine Grant
Matt Harvey
Danelle Lee
Nicholas Waxman

STAGE MANAGERS

Emma Beaurepaire
Sue Benfer
Christine Bennett
Alyson Brown
Jessica Burns
Michaela Deacon
Meg Dyell
Stacey Fleming
Sally Hitchcock
Peter Labza
Whitney McNamara
Millie Mullinar
Vivienne Poznanski
Julia Smith
Eva Tandy

STAGE MANAGEMENT SECONDMENTS

Kirby Brierty
Ellen Gales
Shayndle Grinblat
Jess Maguire
Elsa Onelia Musolino
Alexandra Ryrie-Goldingellen
Tim Smith

DIRECTORIAL ATTACHMENTS

Cheyney Caddy
Justine Campbell
Kate Denborough
Marcel Dorney
Brigid Gallacher
Fiona Hallenan-Barker
Samara Hersch
Fleur Kilpatrick
Richard Pettifer
Jesse Rasmussen
Paige Rattray
Kip Williams
Netta Yashchin

DESIGN SECONDMENTS

Laura Heffernan
Sophie Woodward

LIGHTING SECONDMENT

Nicola Andrews

REHEARSAL PHOTOGRAPHERS

Paul Dunn
Pia Johnson
Pam Kleemann

PRODUCTION PHOTOGRAPHERS

Jeff Busby
Rob MacColl

GOVERNMENT SUPPORT AND SPONSORS

Government Support



Major Partners



Production Partner



Cast Partners



Technology Partner



Programme Partner



Style Partner



Lighting Partner



Coffee Partner



Annual Partners



PATRONS

10,000+

Anonymous 1
Lyndsey Cattermole AM and Andrew Cattermole
Maureen and Tony Wheeler
Derek and Caroline Young
5000+
Ian and Jillian Buchanan
The Dowd Foundation
Dr Helen Ferguson
Anne and Peter Le Huray
Jeanne Pratt AC
Price and Christine Williams
Mr Norman and Mrs Betty Lees
Louise and Martyn Myer AO
Naphtali Family Foundation

4,000+

Mark Carlson
Donald Murray
3000+
Sandy Bell and Daryl Kendrick
James Best and Doris Young
John and Robyn Butselaar
Eduard and Marj Eshuys
Mr Alex and Mrs Halina Lewenberg
Ashton Raggatt McDougall
Professor David Penington AC
Rae Rothfield
Tim and Lynne Sherwood
Dr Michael and Mrs Lynne Wright
Sandy Bell and Daryl Kendrick

2,000+

Anonymous 7
James and Helen Angus
Rosemary Ayton and Sam Ricketson
Sandy Bell and Daryl Kendrick
Louisa Bewley and Geoff Harris
Bill Bowness
Dr Andrew Buchanan and Mr Peter Darcy
Janet and Michael Buxton
Stephen and Jenny Charles
Barry and Joanne Cheetham
Elizabeth Chernov
Yanson Ching
Yvonne and Sandy Constantine
Lois Doery
Eva and Les Erdi OAM
Eduard and Marj Eshuys
Don Farrands
Margaret Gardner and Glyn Davis
Gjergja Family
Bob and Heather Glindermann
Robert and Jan Green
Lesley Griffin
Mrs Jane Hemstritch
Bruce and Mary Humphries
Christina Ibbotson and Keith Lawson
Malcolm Kemp
Mr Norman and Mrs Betty Lees
Joan and George Lefroy
Carol Mackay and Greg Branson
Ian and Margaret McKellar
Douglas and Rosemary Meagher
George and Rosa Morstyn
Donald Murray
Professor David Penington AC
Sally and Peter Redlich
Janet and Allan Reid
Dr Adam T Sheridan
Ross and Daphne Turnbull
Ralph Ward-Ambler AM and
Barbara Ward-Ambler
Ray and Margaret Wilson

Gillian and Tony Wood
Dr Michael and Mrs Lynne Wright
Greg Young
Laurel Young-Das and Heather Finnegan

1,000+

Anonymous 11
Noel and Silvia Alpins
Mrs Jennifer Andrews
Margaret Astbury
Ann Auld
John and Lorraine Bates
Peter and Carolyn Berger
Marcus Besen AO & Eva Besen AO
Jay Bethell and Peter Smart
David and Rhonda Black
Ross and Alix Bradfield
Roger and Catherine Brown
Beth Brown and Tom Bruce AM
Dr Robert and Mrs Nola Brownfield
Mrs Patricia Burke
Diana Burtleigh
Michael Butcher
Pam Caldwell
Clare and Richard Carlson
Ingrid and Per Carlsen
Emeritus Professor David Caro and Fiona Caro
A Carroll
Kathleen and Harry Cator
Daniel Neal and Peter Chalk
Barry and Joanne Cheetham
Yanson Ching
Caroline and Robert Clemente
Dr Robin Collier and Mr Neil Collier
Sandy and Yvonne Constantine
Mark and Jo Davey
Jessica Denehey
Lois Doery
Elizabeth and Geoffrey Donnan
Dr Anthony Dortimer and Mrs Jillian Dortimer
The Farrands Family
Paul Ferla and Janice Mackey
Rosemary Forbes and Ian Hocking
Nigel and Cathy Garrard
Diana and Murray Gerstman
Bob and Heather Glinderman
Henry Gold
Judy and Leon Goldman
Roger and Jan Goldsmith
Richard and Isabella Green
Robert and Jan Green
Jane Hansen
Mrs Jane Hemstritch
Scott Herron
Gil and Sandi Hoskins
Professor Andrea Hull AO
Will and Jennie Irving
Dr Alastair Jackson
Margaret A Jackson
Peter and Halina Jacobsen
Mr Richard Keown
Roger and Christine Kimberley
B. Kornhauser
Ruth Krawat
Rosemary Leffler
Joan and George Lefroy
Mary Lipshut
Mr Peter and Mrs Judy Loney
Dr Peter and Mrs Amanda Lugg
Mr Graeme Lush
Ken and Jan MacKinnon
Dr Ray Marginson AM and Mrs Betty
Marginson AM
Pamela Marshall
Ian Marshman
Dr Jane P Matthews
Gabriele Medley AM

Dr Mark and Dr Alla Medownick
Dr Paul and Mrs Jean Mestitz
Ruth Wisniak and John Miller AO
Mrs A S Murdoch
Dr Paul and Mrs Sue Nisselle
Tom and Ruth O'Dea
Uri and Nili Palti
Jane Peck
Mr Clifford S Peel
Marnie Rawlinson
Peter and Terry Read
Jason May and Catherine Redden
Victoria Redwood
Julie and Ian Reid
Ian and Diana Renard
Mr David Richards
Dr S M Richards AM and
Mrs M R Richards
Mrs Rosemary Ricker
Kitty Ross
Rae Rothfield
Edwina Sahhar
Susan Santoro
Max and Jill Schultz
Prof Barry Sheehan and Pamela Waller
Judith and John Sime
Andrew Sisson
Reg and Elaine Smith OAM Earimil Gardens
Charity
Ron and Pam Smooker
Diana and Brian Snape AM
Alison Somerville
Frank and Annie Tait
Mrs M J Taylor
Lyle Thomas and Christina Turner
Dr Hamish Turnbull
Peter and Liz Turner
Cheryl and Paul Veith
Erna and Neil Werner OAM
Ursula Whiteside
Ruth Wisniak and Dr John Miller AO
Graeme and Nancy Yeomans
Greg Young
Ms Laurel Young-Das and Dr Panch Das
Ange and Pete Zangmeister

750+

Anonymous 10
Lady Angela Aiken-Murphy and Lord Braden
Murphy
Cathy and Peter Aird
John and Dagnija Balmford
Miriam Bass and Peter Jaffe
Dr Donald and Mrs Ines Behrend
Tony Berry
Ken Bethell
Robert Bird
Mrs Elizabeth Brown
Melbourne Community Foundation-Sally
Browne Fund
Bill and Sandra Burdett
David Byrne
John and Jan Campbell
Emeritus Professor David Caro & Fiona Caro
Kathleen and Harry Cator
Chef's Hat
Julie Lillings
Mrs Jocelyn Davies
Mark and Amanda Derham
Mrs Katherine Derham-Moore
Kathy and George Deutsch
Andrew and Judi Donaldson
Dr Anthony Dortimer and Mrs Jillian Dortimer
Robert Drake
Dufour HR Group
Florentine England and Shirley Strauss
George and Eva Ermer

Dr Alastair Fearn
Jonathan Feder
Nola Finn
Katie and Patrick Flannigan
Robert and Jeanette Flew
Gillian Franklin
Mrs Lorraine Fryer
John and Veryan Fullerton
Gill Family Foundation
Mr Brian Goddard
Colin Golvan SC
Sir Andrew and Lady Grimwade
Ian and Wendy Haines
Neil and Anne Halls
Mr Glen Harrington and Mrs Robyn Eastham
Serendipity Lavender Farm
Matthew Heine
Dawn and Graham Hill OAM
Will and Jennie Irving
Ed & Margaret Johnson
Ms Inge Johnston
Irene Kearsley
Monica Kempler
Fiona Kirwan-Hamilton and Simon E Marks S.C.
Margaret Knapp
Geraldine and Jonathan Laycock
Mr Jim Leslie AC MC and Mrs Alison Leslie
Neil and Vida Lowry
Sue and Peter Lynch
Mrs Elizabeth Lyons
Alister and Margaret Maitland
Bernard Marin AM
Pamela Marshall
Garry McLean
Elizabeth McMeekin
Robert and Helena Mestrovic
Anne Mill
Mr John G Millard
Mrs Hazel Murphy
Barbara and David Mushin
Jan Nolan
Doris Page and Steven Klein
Mr Richard and Mrs Alison Park
Lorraine Pearce
Mr Clifford S Peel
Dr Annamarie Perlesz
Dug and Lisa Pomeroy
Justin Randle
Bill and Katherine Ranken
Peter and Terry Read
Deborah Rechter and Michael Wise
Leah Rodger-Hoskins
Hugh T Rogers AM
The Satir Centre of Australia
Mrs Lola Schattner
Bill and Julia Silvester
Jane Simon and Peter Cox
Ricci Swart
Rodney and Aviva Taft
Mr Robert Templar
Prue Tutton
Mandy and Ted Yencken
Roz Zalewski

TRUSTS AND FOUNDATIONS

The Joan and Peter Clemenger Trust
The Robert Salzer Foundation
The Cybec Foundation
The Michael and Andrew Buxton Foundation
Tattersalls Foundation
The Myer Foundation
Sidney Myer Fund
(Geoffrey Cohen AM Scholarship)
Marshall Day Acoustics
(Denis Irving Scholarship)

FINANCIAL REPORT



KEY PERFORMANCE INDICATORS

	2010	2009
ARTISTIC VIBRANCY		
Subscription Season		
Productions	9	9
Co-productions	2	1
Buy-ins	0	2
Total	11	12
New Productions	11	12
Studio Season		
Productions	1	2
Co-productions	0	2
Buy-in	0	0
Total	1	4
New	1	3
Other Plays		
Touring	3	3
Co-productions	0	0
Total	3	3
New Productions	2	2
Profile of Plays		
New Australian	6	8
Existing Australian	0	2
New Overseas	4	5
Existing Overseas	2	1
Education Program		
Productions	1	1
Tours	0	0
Explorations	1	2
Workshops/Forums/Talks	9	3
Holiday Program	3	3
Ambassador Program	1	0
ACCESS		
Number of performances		
Self entrepreneurial		
Home City	549	568
Studio Season		
Home city	44	70
Sold off		
Home city	0	0
Regional	18	5
Other capital city	59	63
International	0	0
Education		
Development	66	54
	8	6
TOTAL PERFORMANCES		
	722	766

NUMBER OF PAID ATTENDANCES

	2010	2009
Self entrepreneurial		
Home city	237,004	230,322
Studio Season		
Home city	5,458	3,161
Sold off		
Home city	0	0
Regional	4,431	2,590
Other capital city	19,719	22,378
International	0	0
Education		
Development	6,531	11,496
	298	314
TOTAL PAID PERFORMANCES		
	273,441	270,261
Regional		
Number of productions	2	1
Number of towns	8	1

FINANCIAL VIABILITY

Based on audited accounts

	2010	2009
Strength of reserves		
(net assets/total assets)	25.2%	33.9%

	2010	2009
Profitability		
(excluding Non-Operating income and expenses)		
	\$1,397,980	-\$346,885

	2010	2009
Earned income%		
(excluding Non-Operating income and netting State Government Grant against Payroll Tax Expense)		
Total	90.3%	88.2%
Box office	72.7%	70.1%
Private sector	3.5%	5.1%
Other income	14.1%	13.0%

	2010	2009
Cost/revenue dynamic		
(excluding Non-Operating income)		
Earned income		
- expenditure	-\$1,054,770	-\$2,739,050

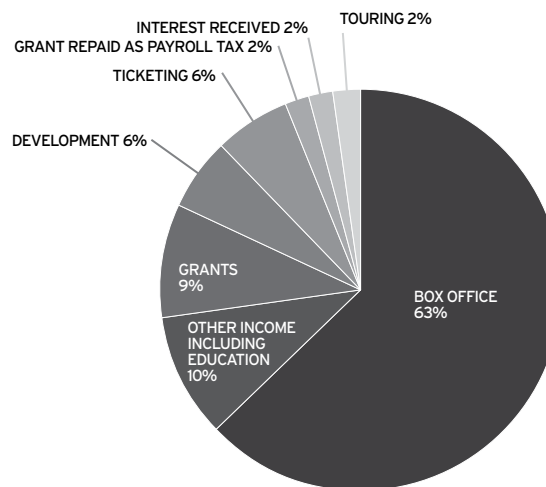
	2010	2009
Government funding contribution		
(excluding Non-Operating income and netting State Government Grant against Payroll Tax Expense)		
	11.2%	11.8%

	2010	2009
Grants		
Operating Commonwealth		
Base	\$1,942,200	\$1,898,532
Young & Emerging Artists	\$25,000	\$19,000
Total Commonwealth Grants	\$1,967,200	\$1,917,532

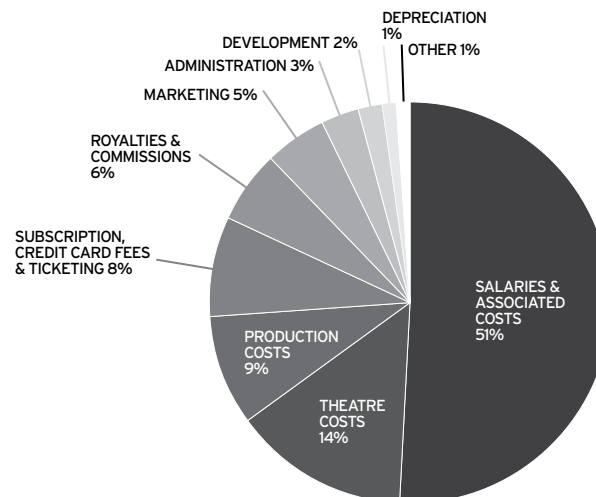
	2010	2009
State		
Base	\$485,550	\$474,633
New Theatre Open Day	0	\$20,000
Less Payroll Tax paid to State	-\$432,846	-\$383,382
Total State Grants	\$52,704	\$111,251

INCOME AND EXPENDITURE

2010 INCOME



2010 EXPENDITURE



4 February 2011

Mr D Young
Chairperson
Board of Management
Melbourne Theatre Company

Dear Mr Young,

AUDIT CERTIFICATE

AUDIT SCOPE

I advise that an audit has been conducted of the financial statements of the Melbourne Theatre Company for the year ended 31 December 2010, comprising an Income Statement, Balance Sheet and Statement of Changes in Equity, Cash Flow Statements, and notes to the financial statements.

The audit was conducted in accordance with Australian Auditing Standards to provide reasonable assurance as to whether the financial statements are free of material misstatement. The audit procedures included an interim review conducted during the year and an examination, on a test basis, of evidence supporting the amounts in the financial statements.

AUDIT OPINION

In my opinion the financial statements present fairly the financial position of the Melbourne Theatre Company as at 31 December 2010.

Would you please table this report and the attached financial statements at the next scheduled meeting of the Board noting that the accounts of Melbourne Theatre Company are still subject to review by the Auditor-General's Office.

Yours sincerely,



PJ McGrath
Director, Internal Audit

cc. Mr S Phillips
Artistic Director, MTC

INCOME STATEMENT FOR THE YEAR ENDED 31 DECEMBER 2010

	Notes	2010 \$	2009 \$
REVENUE			
Commonwealth Government Grants	2	1,967,200	1,917,532
Victorian Government Grants	3	485,550	474,633
Donations and Bequests		544,420	448,887
Sponsorships		612,023	686,531
Investment Income	4	559,097	270,110
Retail Sales (Box Office MTC)		13,376,176	10,658,836
Gain on Sale of Non-Current Assets	5	17,530	0
Operating funds from Melbourne University		40,000	40,000
Other Income	23	3,762,065	2,949,711
TOTAL REVENUE		<u>21,364,061</u>	<u>17,446,240</u>
LESS EXPENSE			
Salaries and Oncosts (incl. Leave Provns movement)	6	9,995,005	9,095,915
Audit Service Fees	7	23,835	22,945
Accountancy & HR Service Fees	7	2,900	1,000
Bad & Doubtful Debts	8	1,027	0
Interest Expense	9	0	0
Printing & Publications		357,818	336,310
Other Consumable Supplies		615,831	554,995
Depreciation and Amortisation Expense	10	141,619	170,518
Staff Training & Development		35,744	22,574
Travel & Accommodation on University Business		340,374	457,529
Motor Vehicle Running Expenses		25,785	16,023
Postage		178,593	174,208
Telephone Land Line Charges (Usage & Equipment)		46,071	50,091
Garbage and Refuse Removal		43,589	87,251
Contract Cleaning		149,236	150,536
Laundry Services		12,222	8,103
Electricity		176,671	207,416
Gas (Mains and LP)		25,038	22,188
Council Rates		88,132	15,213
Insurance		1,943	3,676
Entertainment		130,657	113,538
Computer Software and Services		236,006	154,455
Asset Expense Less Than \$1,000		41,184	25,288
Asset Expense \$1,000-\$9,999		212,140	60,065
General Expenses	11	1,190,784	1,284,765
Rent and Hire Charges		2,455,968	2,262,584
Catering		209,620	196,505
Repairs and Maintenance		204,339	60,552
Royalties and Commissions		1,266,143	1,245,775
Ticketing		1,573,345	912,693
TOTAL EXPENSE		<u>19,781,622</u>	<u>17,712,711</u>
NET OPERATING SURPLUS/(LOSS)		<u>1,582,439</u>	<u>(266,471)</u>
Income Forgiveness of Debt	18	387,747	0
Income supporting Building Projects (Government Grants)	3	0	20,000
Income supporting Building Projects (Capital Fund and Foundations)		2,149,445	51,595
less Expenses of Building Projects and Capital Campaign		229,764	376,324
less Loss of Disposal of Land and buildings	5	543,088	0
NET BUILDING PROJECT SURPLUS/(LOSS)		<u>1,764,340</u>	<u>(304,729)</u>
NET SURPLUS/(LOSS)		<u>3,346,779</u>	<u>(571,200)</u>
Transfers from/(to) Reserves	22	(184,459)	169,586
NET SURPLUS AFTER TRANSFERS		<u>3,162,320</u>	<u>(401,614)</u>
ACCUMULATED FUNDS/(DEFICIT) AT START OF YEAR		(339,792)	61,822
ACCUMULATED FUNDS/(DEFICIT) AT END OF YEAR	22	<u>2,822,528</u>	<u>(339,792)</u>

**BALANCE SHEET AND STATEMENT OF CHANGES
IN EQUITY AS AT 31 DECEMBER 2010**

	Notes	2010 \$	2009 \$
CURRENT ASSETS			
Cash Assets		11,457,672	7,445,498
Receivables	12	446,709	1,187,239
Other Assets	14	2,452,021	2,308,817
TOTAL CURRENT ASSETS		<u>14,356,402</u>	<u>10,941,554</u>
NON-CURRENT ASSETS			
Other Financial Assets	13	0	1,814,553
Property, Plant & Equipment	15	4,193,590	5,505,046
Intangible Assets	16	0	18,548
TOTAL NON-CURRENT ASSETS		<u>4,193,590</u>	<u>7,338,147</u>
TOTAL ASSETS		<u>18,549,992</u>	<u>18,279,701</u>
CURRENT LIABILITIES			
Overdraft			
Payables	17	2,716,340	1,036,380
Provisions	19	1,070,816	874,690
Other Current Liabilities	20	10,032,208	9,610,395
TOTAL CURRENT LIABILITIES		<u>13,819,364</u>	<u>11,521,465</u>
NON-CURRENT LIABILITIES			
Non-Interest Bearing Liabilities	18	0	387,747
Provisions	19	51,596	181,419
TOTAL NON-CURRENT LIABILITIES		<u>51,596</u>	<u>569,166</u>
TOTAL LIABILITIES		<u>13,870,960</u>	<u>12,090,631</u>
NET ASSETS		<u>4,679,032</u>	<u>6,189,070</u>
EQUITY			
Reserves	21	1,856,505	6,528,863
Retained Surplus/(Accumulated Deficit)	22	2,822,527	(339,793)
TOTAL EQUITY		<u>4,679,032</u>	<u>6,189,070</u>

**CASH FLOW STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2010**

	Notes	2010 Inflows/ (Outflows) \$	2009 Inflows/ (Outflows) \$
Cash Flows from Operating Activities - Inflows:			
Cash flows from government: -			
Commonwealth Grants		1,967,200	1,917,532
Victorian Government Grants		485,550	494,633
Interest received		402,102	270,110
Other income		19,294,329	16,259,537
GST collected/refunded by the ATO		3,900	7,463
Operating funds from Melbourne University		40,000	40,000
Outflows:			
Payments to employees		(9,925,448)	(8,948,810)
Payments to suppliers		(7,797,355)	(8,988,252)
Borrowing Costs paid		0	0
Net Cash Inflow (Outflow) from Operating activities		<u>4,470,278</u>	<u>1,052,213</u>
Cash Flows from Investing Activities - Inflows:			
Proceeds from sale of non-current assets		17,530	31,782
Proceeds from conversion of Pool Unit income		1,860,771	0
Outflows:			
Investments purchased		(31,729)	(80,414)
Plant and equipment purchases		(4,069,016)	(120,644)
Non-operating costs of New building Projects		1,376,593	(304,729)
Forgiveness of debt		387,747	0
Intangible purchases		0	0
Net Cash Inflow (Outflow) from Investing activities		<u>(458,104)</u>	<u>(474,005)</u>
Cash Flows from Financing Activities - Inflows:			
Proceeds from Borrowings	5		
Outflows:			
Repayment of Borrowings			
Net Cash Inflow (Outflow) from Financing activities		<u>0</u>	<u>0</u>
Net increase/(decrease) in cash held		4,012,174	578,208
Cash at the beginning of the reporting period		7,445,498	6,867,290
Cash at the end of the reporting period		<u>11,457,672</u>	<u>7,445,498</u>
Reconciliation of Cash at end -			
Cash/(Overdraft)		11,432,404	7,428,036
Petty cash floats		25,268	17,462
Deposits - Maturity < 90 days			
		<u>11,457,672</u>	<u>7,445,498</u>
Reconciliation of net cash used in operating activities to operating result -			
Operating result		1,582,439	(266,471)
Add/(less) Non-Cash Flows in Net Profit/(Loss)			
Depreciation	10	141,619	170,518
Bad and Doubtful Debts		0	0
Transfer of (gain)/loss from equity on disposal of Incentive Scheme Reserve		(156,995)	
Loss/(Gain) on the sale of non-current assets	5	525,558	0
Changes in Assets and Liabilities			
Decrease/(increase) in receivables		739,504	(44,991)
Decrease/(increase) in prepayments		18,468	(129,692)
Decrease/(increase) in other assets		(161,670)	6,964
Increase/(decrease) in provision for doubtful debts		1,027	0
Increase/(decrease) in payables		1,292,213	(399,402)
Increase/(decrease) in wages and salaries payable ##		69,557	147,105
Increase/(decrease) in Income in advance		421,813	1,573,599
Decrease/(increase) in other provision		(3,255)	(5,417)
Net cash used in operating activities		<u>4,470,278</u>	<u>1,052,213</u>

represents movements in Leave Provisions

STATEMENT OF COMPREHENSIVE INCOME	2010	2009
	\$	\$
Operating result for the year	3,346,779	(571,201)
Gain/(loss) on revaluation of land and buildings		1,864,879
Available-for-sale financial assets:		
- Valuation gains / (losses) taken to equity	14,489	27,153
- Transferred to profit and loss on sale	(156,995)	
Increase in Contributed Equity		
Write back of Land Revaluation Reserves due to impairment	(4,406,835)	
Write back of Building Revaluation Reserves due to impairment	(307,476)	
Total comprehensive income for the year	<u>(1,510,038)</u>	<u>1,320,831</u>

STATEMENT OF CHANGES IN EQUITY	2010	2009
	\$	\$
Total Equity at the beginning of the financial year	6,189,070	4,868,240
Gain on revaluation of land and buildings, net of tax	-	1,864,878
Available-for-sale investments:		
Transferred to Profit and loss on sale	(156,995)	
Exchange differences on translation of foreign operations		
Increase in Other Reserves	14,489	27,152
Increase in Contributed Equity		
Write back of Land Revaluation Reserves due to impairment	(4,406,835)	
Write back of Building Revaluation Reserves due to impairment	(307,476)	
Net income recognised directly in equity	<u>(4,856,817)</u>	<u>1,892,030</u>
Operating result for the year after Tax	<u>3,346,779</u>	<u>(571,200)</u>
Total recognised income and expense for the year attributable to the members of the University	<u>(1,510,038)</u>	<u>1,320,830</u>
Transactions with equity holders in their capacity as equity holders		
Total equity at the end of the financial year	<u>4,679,032</u>	<u>6,189,070</u>

Note **Supporting Notes to the financial statements -**
No.

1 Statement of Accounting Policies

The principal accounting policies adopted by MTC in the preparation of the financial report for the year ended 31 December 2010 are set out below. These policies have been consistently applied to all the years presented, unless otherwise stated.

1.1 Basis of Preparation

This special purpose financial report has been prepared in accordance with Australian equivalents to International Financial Reporting Standards (AIFRS's), the Financial Management Act 1994, Urgent Issues Group Consensus Views and other authoritative pronouncements of the Australian Accounting Standards Board. The financial statements have also been prepared in accordance with the guidelines issued by the Department of Education, Employment and Workplace Relations (DEEWR).

"Compliance with IFRSs

Australian Accounting Standards include Australian equivalents to International Financial Reporting Standards. Compliance with AIFRSs ensures that the financial statements and notes comply with International Financial Reporting Standards (IFRSs). The financial statements and notes also comply with IFRSs except that it has elected to apply the relief provided to parent entities in respect of certain disclosure requirements contained in AASB 132 Financial Instruments: Presentation and Disclosure, AASB 124 Related Party Disclosures and AASB 116 Property, Plant and Equipment."

"Reporting basis and Conventions

MTC is considered to be a not-for-profit entity, as such the financial report has been prepared in accordance with the not-for-profit requirements of AIFRS. The financial statements have been prepared on an accruals basis and are based on the historical cost convention as modified by

Note **Supporting Notes to the financial statements -**
No.

the revaluation of available for sale financial assets, financial assets and liabilities at fair value through profit or loss, certain classes of property, plant and equipment and investment property."

"Critical accounting estimates

The preparation of financial statements in conformity with AIFRS requires the use of certain critical accounting estimates. It also requires management to exercise its judgement in the process of applying the Group's accounting policies. Estimates and judgments are continually evaluated and are based on historical experience and other factors, including expectations of future events that are believed to be reasonable under the circumstances."

"(a) Critical accounting estimates and assumptions

MTC makes estimates and assumptions concerning the future. The resulting accounting estimates will by definition, seldom equal the related actual results. The estimates and assumptions that have a significant risk of causing a material adjustment to the carrying amounts of assets and liabilities within the next financial year include impairment of assets as described in note 1.4 of the financial report."

"(b) Critical judgements in applying the entity's accounting policies

MTC does not apply any critical judgements that may have a material impact on the amounts presented in the Financial Report."

1.2 Non-Current Assets

Each class of property, plant and equipment is carried at cost or fair value less, where applicable, any accumulated depreciation and impairment losses.

(i) Freehold Land and Buildings

The freehold land and buildings are recorded in the Balance Sheet at:Independent Valuation. An independent valuation of land and buildings belonging to MTC was carried out as at 31 December 2009 by Cunningham Property Consultants Pty Ltd. All buildings valued at replacement cost with an allowance for depreciation to reflect the present condition of the buildings. The current values of land and buildings are disclosed in Note 15. The amount of revaluation is disclosed in Note 21.

(ii) Motor Vehicles

Recorded in the Balance Sheet at cost less depreciation and where applicable, any impairment losses. Profits in respect of the sale or trade-in of motor vehicles are included in Note 5 to the Financial Statements.

(iii) Furniture and Equipment

Recorded in the Balance Sheet at cost less depreciation and where applicable, any impairment losses. Profits and losses in respect of disposals are included in Note 5 to the Financial Statements. MTC has a policy of only recording as fixed assets furniture and equipment costing \$10,000 or more. Items under \$10,000 are expensed.

(iv) Depreciation

Depreciation is provided on a straight line basis on all tangible fixed assets other than Freehold Land which is not depreciated. Major Depreciation Rates are:

- Buildings 3%
- Motor Vehicles 20%
- Furniture, Fixtures and Fittings 12.5%
- Telephone Equipment (PABX System) 33.3%
- General Equipment 20%
- Scientific and Computing Equipment 33.3%

These rates have been consistently maintained and there has been no change from rates applied in prior years. Acquisitions are depreciated from the date of purchase; disposals are depreciated up to the date of sale.

1.3 Impairment of assets

At each reporting date MTC assesses whether there is an indication of impairment for all assets except for inventories, assets arising from employee benefits, investment property and financial instrument assets. If there is an indication of impairment, the assets concerned are tested as to whether their carrying amount exceeds the recoverable amount, the difference is written-off by a charge to the Income Statement except to the extent that the write-down can be debited to an asset revaluation reserve amount applicable to that class of asset.

At each reporting date assets previously determined to be impaired are assessed for circumstances indicating that an impairment loss recognised in prior periods no longer exists or may have decreased. If there is an indication that the impairment loss has been reversed, the assets concerned are tested as to whether the recoverable amount exceeds the carrying amount, the difference not exceeding the original impairment is credited to the Income Statement except for revalued assets which are credited to an asset revaluation reserve.

Where it is not possible to estimate the recoverable amount of an individual asset, the University estimates the recoverable amount of the cash-generating unit to which the asset belongs.

Statement of Accounting Policies (cont)

1.4 Intangible assets

“Software

Major computer software is recorded in the Balance Sheet at cost less amortisation and where applicable, any impairment losses. Only the cost of the software is capitalised, installation costs are expensed in the Income Statement in the year they are incurred. Amortisation is provided on a straight line basis at the rate of 33 1/3%.”

1.5 Employee Benefits

Provision is made for the MTC’s liability for employee benefits arising from services rendered by employees at the reporting date. Employee benefits expected to be settled within one year together with entitlements arising from wages and salaries, annual leave which will be settled after one year, have been measured at the amounts expected to be paid when the liability is settled, plus related on costs. Employee benefits payable later than one year have been measured at the present value of the estimated future cash outflows to be made for those benefits.

(i) Annual Leave

Liabilities for annual leave have been determined in accordance with Australian Accounting Standard AASB 119 Employee Benefits. Annual leave is an entitlement that an employee can access at any time and is therefore classified as a current liability. In Note 19 this balance is further segmented between the balance that we believe will be taken within 12 months (any balance up to 20 days), and any balance that is likely to be taken after 12 months (any balance greater than 20 days).

(ii) Long Service Leave

“Liabilities for long service leave are measured using the nominal method and the projected unit credit method which measures the present value of expected future payments to be made in respect of services provided by employees up to the reporting date. Where there is no material difference, the nominal method is used which recognises leave entitlements of employees with more than four years service. The current portion of the liability is the amount that employees are entitled to take now. In Note 19 this figure is segmented between the amount we expect people to take within the next 12 months and that amount expected to be taken after 12 months (based on historical patterns).

There has been a change in how the LSL Provision is split between Current and non-current. Refer Note 1.14 for an explanation.”

(iii) Superannuation

Employee contributory superannuation funds exist to provide benefits for MTC’s employees and their dependents on retirement, disability or death of the employee. The contributions made to these funds by MTC are recorded in the Income Statement. Further details are provided in Note 6.

1.6 Revenue Recognition

“Revenue is measured at the fair value of the consideration received or receivable. Revenue is recognised for the major business activities as follows:

Operating revenues are taken up in the Income Statement in the year to which they apply.

Revenue from rendering a service is recognised upon the delivery of the service.

Revenue from the sale of goods is recognised upon the delivery of goods to customers.

Income in the form of endowments and bequests is brought to account as revenue when actually received by MTC, except where they are tied to specific expenditures, in which case they are brought to account at the same time as the relevant expenditure.”

1.7 Investments

Investments in University of Melbourne Pool Units are carried at fair value, and are consequently restated on an annual basis. Income is taken to account as credited to the fund.

1.8 Leases

MTC leases a property for storage in Laverton. This lease is an operating lease and payments are brought to account in the Income Statement.

1.9 Taxation

MTC is exempt from income tax pursuant to Part 50.1 of the Income Tax Assessment Act 1997.

1.10 Cash

For the purpose of the Statements of Cash Flows, MTC considers cash to include cash on hand and at bank, at-call deposits and commercial/ bank bills with a maturity of 90 days or less.

1.11 Revaluation of Non-Current Assets

Accounting Standard AASB 116 Revaluation of Non-Current Assets and requires reporting entities to measure assets within each class of non-current asset on either the cost basis or on a fair value basis. Subsequent to initial recognition, non-current physical assets, other than plant,

equipment, vehicles and intangible assets, are measured at fair value. Plant, equipment and vehicles are measured at cost.

In accordance with the not-for-profit requirements of AASB 116, revaluation increments are credited directly to the asset revaluation reserve, except that, to the extent that an increment reverses a revaluation decrement in respect of that class of asset previously recognised as an expense in net result, the increment is recognised immediately as revenue in the net result.

Revaluation decrements are recognised immediately as expenses in the net result, except that, to the extent that a credit balance exists in the asset revaluation reserve in respect of the same class of assets, they are debited directly to the asset revaluation reserve.

Revaluation increments and decrements relating to individual assets within a class of property, plant and equipment are offset against one another within that class but are not offset in respect of assets in different classes. Revaluation reserves are transferred to accumulated funds on derecognition of the relevant asset.

1.12 Comparatives

Comparative figures have been adjusted where there are changes in presentation for the current financial year unless otherwise stated.

1.13 Rounding

All amounts shown in the financial statements are expressed by reference to the nearest dollar unless otherwise specified.

1.14 Changes in Accounting Policy

In 2010 a change has been made to the Current/Non-Current split of Long Service Leave liabilities. In prior years, the LSL liability of an employee with less than 10 years service was considered Non-Current. For 2010 and forward, this has changed to less than 7 years, in recognition that an employee can take their entitlement after 7 years if they terminate. No restatement has been made for the 2009 comparative.

In 2010 the Victorian Arts Centre (VAC), where MTC now performs 50% of its works, changed the way it accounts for ticket sales. Previously the VAC considered the inside ticket fee as a transaction between it and the customer rather than as a charge on MTC, and hence they only accounted for ticket sales to MTC on a net basis. In 2010 the VAC changed this policy and it now reports the full value of ticket sales to MTC and separately charges MTC for the inside ticketing charge. The effect of this is an increase in the reported Box Office Revenue and an increase in Ticketing expenses. For 2010 this equates to an increase of \$254,186 in both of these lines compared with the previous method.

	2010 \$	2009 \$
2 Commonwealth Government Grants		
From operating activities:		
Australia Council MPAB Annual Grant	1,942,200	1,898,532
Young & Emerging Artists	25,000	19,000
	<u>1,967,200</u>	<u>1,917,532</u>
Please refer Note 27 for reconciliation of timing of receipt and recognition of grants		
3 Victorian Government Grants		
From operating activities:		
Arts Victoria Annual Grant	485,550	474,633
	<u>485,550</u>	<u>474,633</u>
Please refer Note 27 for reconciliation of timing of receipt and recognition of grants		
4 Investment Income		
Interest Receivable from University	374,638	189,696
Interest Receivable from non-related parties		
Investment Earnings from University on Incentive Scheme Reserve	27,464	80,414
Transfer of Gain from Equity on disposal of Incentive Scheme Reserve	156,995	
	<u>559,097</u>	<u>270,110</u>

Note **Supporting Notes to the financial statements -**
No.

	2010	2009
	\$	\$
5 Profit/(Loss) on sale of Non-Current Assets		
Operational		
Proceeds from Sale		
Property, Plant and Equipment	17,530	31,782
	<u>17,530</u>	<u>31,782</u>
Carrying Amount of Assets Sold/Scrapped		
Property, Plant and Equipment	0	31,782
	<u>0</u>	<u>31,782</u>
Net Profit/(Loss) Operational	<u>17,530</u>	<u>0</u>
Non-Operational		
Proceeds from Sale		
Land - 252 Ferrars St		
Building - 252 Ferrars St		
	<u>0</u>	<u>0</u>
Carrying Amount of Assets Sold/Scrapped		
Land - 252 Ferrars St	534,165	
Building - 252 Ferrars St	8,924	
	<u>543,088</u>	<u>0</u>
Net Profit/(Loss) Non-operational	<u>(543,088)</u>	<u>0</u>
Net Profit/(Loss)	<u>(525,558)</u>	<u>0</u>

6 Salaries and Oncosts

Total Salaries	8,222,962	7,460,454
Contributions to superannuation and pension schemes:		
Funded Schemes - UniSuper	731,789	140,686
Superannuation Guarantee Charges		500,337
Total Superannuation Contributions	<u>731,789</u>	<u>641,023</u>
Payroll Tax paid to the Victorian Government	432,846	383,382
Workcover	43,526	38,808
Long Service Leave Expense(*)	32,392	79,192
Annual Leave (*)	37,165	67,914
Other	494,325	425,142
Total	<u>9,995,005</u>	<u>9,095,915</u>

(*) Represents the movement (i.e. increase/(decrease)) in the provision for accumulated long service leave and annual leave during the year.

Employee Numbers

Full-time equivalent permanent and contract	99	96
Full-time equivalent casual	<u>28</u>	<u>28</u>
Average number of employees during the year	127	124

7 Audit and Accounting Services

Auditing Accounts:		
- Auditor General (charged with Internal Audit Charge)	6,155	5,945
- Internal Audit Charge (Uni of Melb.)	17,680	17,000
Financial Operations Charge (Uni of Melb.)	1,100	1,000
HR Charge (Uni of Melb.)	1,800	
	<u>26,735</u>	<u>23,945</u>

8 Bad and Doubtful Debts

Bad debts written off	0	0
Increase/(decrease) in Provision for Doubtful Debts	1,027	0
	<u>1,027</u>	<u>0</u>

9 Interest Expense

Interest paid/payable to University		
Interest paid/payable to non-related parties		
	<u>0</u>	<u>0</u>
	<u>0</u>	<u>0</u>

Note **Supporting Notes to the financial statements -**
No.

	2010	2009
	\$	\$
10 Depreciation and Amortisation Expense		
Buildings	0	7,593
Motor Vehicles	17,792	22,905
Furniture	14,167	2,590
Computer Equipment	23,561	16,300
General Equipment	67,553	78,735
Software	18,548	42,395
	<u>141,619</u>	<u>170,518</u>

11 General Expenses

Patron/Sponsor Benefits	197,448	256,682
Cartage and Freight	44,918	49,936
Advertising and Promotions	732,168	749,320
Other	216,250	228,827
	<u>1,190,784</u>	<u>1,284,765</u>

12 Receivables

Receivables (Current):		
Sundry Debtors - External	366,422	1,077,906
Less: Provision for Doubtful Debts	(4,029)	(3,002)
	<u>362,393</u>	<u>1,074,904</u>

Sundry Debtors - Internal (owed by Uni of Melb Opns)

Other (incl. Advances)	84,316	112,335
	<u>0</u>	<u>0</u>
	<u>446,709</u>	<u>1,187,239</u>

13 Other Financial Assets

Non-Current Investments:		
Units in Uni of Melb. Investment Pool - Funds Invested from Incentive Scheme Reserve	0	1,814,553
	<u>32,392</u>	<u>1,814,553</u>

The Incentive Scheme Reserve investment came about through grants from The Australia Council and Arts Victoria of \$373,000 each, as well as a contribution by MTC of \$373,000. Through agreement with the funding bodies, MTC liquidated the investment in 2010 to help pay its contribution towards the purchase of the land at its new head quarters at 252 Sturt St Southbank. The money taken from the fund is to be repaid by MTC within a 5 year period.

14 Other Assets

Prepaid Expense	1,117,236	1,135,702
Accrued Income	1,334,785	1,173,115
	<u>2,452,021</u>	<u>2,308,817</u>

15 Property, Plant & Equipment

Freehold Land

129 Ferrars St		
At Independent Valuation -		
31 December 2006	0	0
31 December 2009	0	4,941,000
	<u>0</u>	<u>4,941,000</u>

252 Sturt St

At Independent Valuation -		
31 December 2009	4,004,085	0
	<u>4,004,085</u>	<u>0</u>
	<u>4,004,085</u>	<u>4,941,000</u>

To 31 December 2010 MTC has contributed \$4,004,085 towards the Sturt St Head Quarters project, and this contribution is recognised as an interest in the land value. The funds contributed have come from the liquidation of the Reserves Incentive Scheme investments \$1,856,505 and from donations from the Captial Fund \$2,147,580.

	2010 \$	2009 \$
15 Property, Plant & Equipment (cont.)		
Buildings		
At Independent Valuation		
31 December 2006	0	0
31 December 2009	0	316,400
	<u>0</u>	<u>316,400</u>
Provision for Depreciation of Buildings		
At Independent Valuation		
31 December 2006	0	0
31 December 2009	0	0
	<u>0</u>	<u>0</u>
Buildings after Depreciation	<u>0</u>	<u>316,400</u>
Total Freehold Land & Buildings after Depreciation	<u>4,004,085</u>	<u>5,257,400</u>
Motor Vehicles		
At Cost	222,362	222,976
Provision for Depreciation	(151,382)	(189,087)
Motor Vehicles after Depreciation	<u>70,980</u>	<u>33,889</u>
Furniture		
At Cost	136,654	126,606
Provision for Depreciation:	(42,813)	(28,646)
Furniture after Depreciation	<u>93,841</u>	<u>97,960</u>
Laboratory and Computing Equipment		
At Cost	112,929	117,946
Provision for Depreciation:	(90,147)	(71,604)
Laboratory and Computing Equipment after Depreciation	<u>22,782</u>	<u>46,342</u>
General Equipment		
At Cost	500,557	520,997
Provision for Depreciation:	(498,655)	(451,542)
General Equipment after Depreciation	<u>1,902</u>	<u>69,455</u>
Communications Equipment		
At Cost	36,383	36,383
Provision for Depreciation:	(36,383)	(36,383)
Communications Equipment after Depreciation	<u>0</u>	<u>0</u>
Total Property, Plant & Equipment		
At Cost	1,008,885	1,024,908
At Independent Valuation	<u>4,004,085</u>	<u>5,257,400</u>
	<u>5,012,970</u>	<u>6,282,308</u>
Provision for Depreciation and Amortisation:		
At Cost	(819,380)	(777,262)
At Independent Valuation	<u>0</u>	<u>0</u>
	<u>(819,380)</u>	<u>(777,262)</u>
Total written down value	<u>4,193,590</u>	<u>5,505,046</u>
16 Intangible Assets		
Software		
At Cost	254,257	254,257
Provision for Amortisation	(254,257)	(235,709)
Software after Amortisation	<u>0</u>	<u>18,548</u>
17 Payables		
Current:		
Creditors and Accruals - External	1,328,199	992,843
Creditors and Accruals - Internal (owed to Uni Opns)	1,392,531	51,827
GST payable to the Australian Taxation Office	(4,390)	(8,290)
	<u>2,716,340</u>	<u>1,036,380</u>

	2010 \$	2009 \$
18 Non-Interest Bearing Liabilities		
Non-Current:		
Borrowings (Loan from University)	0	387,747
	<u>0</u>	<u>387,747</u>
With the delivery of the new MTC Theatre to the University of Melbourne by the Victorian State Government in December 2008, the University wrote off the balance of the accumulated deficits that MTC accrued in the 1990's by way of a reduction in the balance of this Loan by \$3,533,591 in 2008. The remaining \$387,747 has been forgiven in 2010. These write downs of debt have been reflected in the P&L as a Forgiveness of Debt Income in the relevant years.		
19 Provisions		
Current:		
Employee Entitlements		
- Annual Leave	270,592	269,976
- Long Service Leave	70,092	50,626
Other	(1,888)	1,367
	<u>338,796</u>	<u>321,969</u>
Current provisions expected to be settled > 12 months		
Employee Benefits		
- Annual leave	218,010	181,461
- Long Service Leave	514,010	371,260
	<u>732,020</u>	<u>552,721</u>
	<u>1,070,816</u>	<u>874,690</u>
Non-Current:		
Employee Entitlements		
- Long Service Leave	51,596	181,419
	<u>51,596</u>	<u>181,419</u>
20 Other Current Liabilities		
Income in Advance	10,032,208	9,610,395
	<u>10,032,208</u>	<u>9,610,395</u>
21 Reserves		
Asset Revaluation Reserves		
Land Revaluation Reserve	0	4,406,835
Building Revaluation Reserve	0	307,476
Incentive Scheme Reserve	1,856,505	1,672,046
Pool Units Investment Revaluation Reserve	0	142,506
Maintenance Reserve	0	0
	<u>1,856,505</u>	<u>6,528,863</u>
Movements in Reserves during Year		
Land Revaluation Reserve:		
Balance at beginning of year	4,406,835	2,628,036
Changes due to revaluation (Increase/(decrease))	(4,406,835)	1,778,800
Balance at end of year	<u>0</u>	<u>4,406,835</u>
Building Revaluation Reserve:		
Balance at beginning of year	307,476	221,397
Changes due to revaluation (Increase/(decrease))	(307,476)	86,079
Balance at end of year	<u>0</u>	<u>307,476</u>
Incentive Scheme Reserve:		
Balance at beginning of year	1,672,046	1,591,632
Transfers from /(to) Retained Earnings	184,459	80,414
Balance at end of year	<u>1,856,505</u>	<u>1,672,046</u>
Pool Units Investment Revaluation Reserve:		
Balance at beginning of year	142,506	115,353
Transfer to Profit and loss on sale	(156,995)	
Change due to Revaluation at 31 December	14,489	27,153
Balance at end of year	<u>0</u>	<u>142,506</u>

	2010 \$	2009 \$
21 Reserves (cont)		
Movements in Reserves during Year (cont)		
Maintenance Reserve:		
Balance at beginning of year		250,000
Transfers to/(from)		(250,000)
Balance at end of year	0	0
22 Retained Surplus		
Balance at beginning of year	(339,793)	61,822
Operating Surplus/(Deficit)	1,582,439	(266,471)
Income Forgiveness of Debt	387,747	0
Building Projects Surplus/(Deficit)	1,919,681	(304,729)
Loss on Disposal of Ferrars St	(543,088)	
Transfers to Reserves	(184,459)	169,586
Balance at end of year	2,822,527	(339,793)
23 Other Income		
Costume Hire	15,693	14,018
Staff Cafe	159,782	153,570
Studio Hire	4,629	7,086
Program Commission	94,041	89,494
Education Programme	62,470	70,316
Fundraising	116,170	172,187
Ticketing	1,296,834	812,568
Touring/Entrepreneurial (Excl box office)	443,337	416,880
Sponsorship Tickets	90,092	118,956
Production Income	272,966	0
MTC Theatre Hire - Internal	846,144	866,429
MTC Theatre Hire - External	296,847	147,158
Miscellaneous Income	63,060	81,049
	3,762,065	2,949,711

24 Unrecognised Funds

1. Capital Fund

"In September 2007 MTC launched a \$5m capital campaign to raise funds to assist with the fit out of the new MTC theatre on Southbank Boulevard (which opened in January 2009) and the new MTC headquarters in Sturt St Southbank (opened in October 2009). During 2010 MTC received donations totalling \$87,180 bringing the total received to date to \$2,725,821. In 2010 MTC withdrew \$2,668,972 from the fund, covering prior year claims owing to MTC of \$521,393, plus new funds to assist with the payment for MTC's new HQ at 252 Sturt St of \$2,147,580. These new funds have been recognised as Non-operational Income in these accounts along with an unpaid claim of \$1,865 for 2010 campaign operating costs (2009 \$25,231). The remaining funds are being invested in short term assets, and income earned on these funds during 2010 totalled \$146,901 (2009 - \$65,528). The balance of the Capital Fund net of claims from MTC as at 31 December is \$252,517 (2009 - \$2,300,670).

The funds are held in trust by the University of Melbourne, and will be distributed as required to meet the intended objectives of the Capital campaign."

2. Endowment Fund

In parallel with the creation of the Capital Fund, MTC also created an Endowment Fund in 2007. The aim of this fund is to build a pool of money that can ensure the long term financial viability of MTC. At the end of the Capital Campaign, any surplus funds will be transferred to the Endowment Fund. At 31 December 2010 the Endowment Fund was valued at \$189 (2009 - \$174), and income earned on the fund during 2010 was \$9 (2009 - \$7).

3. Sidney Myer Geoffrey Cohen Fund

In 2004 the Sidney Myer Fund on behalf of Geoffrey Cohen provided an endowment of \$50,000 to the University of Melbourne for the benefit of the MTC Education Program. The net income of the fund will be applied to providing disadvantaged school students with access to a Melbourne Theatre Company ("MTC") main stage production or an Explorations event each to be known as a Sidney Myer Fund Geoffrey Cohen Scholarship. The scholarships are to be awarded by the University Council on the recommendation of the director of MTC. After a period of ten years from the 16 January 2004, the University Council, after consulting the trustees of the Sidney Myer Fund and Mr Cohen will review the value of the capital and decide whether it is to continue to be invested or the capital expended in full for the MTC Education Program."

During 2010 MTC recognised as income anticipated appropriations from the fund to the value of \$2,670 (2009 - \$3,720) to cover an equivalent amount in expenses for costs of providing the scholarships. As at 31 December 2010 these funds had not been distributed to MTC. As at 31 December 2010 the capital of the Fund was valued at \$58,716 (2009 - \$57,423). The income earned in 2010 was \$2,969 (2009 - \$2,671), leaving Accumulated Income of \$5,640 in the fund."

25 Cash

For reconciliation of Cash, refer the Statement of Cash Flows

26 Subsequent Events

No matter or circumstance has arisen since the end of the financial year that may subsequently affect the organisation

27 Timing of Receipt and Recognition of Grants

	Unexpended Grants brought forward from previous financial year	Grants Income received this year	Grant Expenditure this year (Net Grant income)	Unexpended Grants carried forward to next financial year
Australia Council				
Triennial	0	1,942,200	1,942,200	0
Access initiative	50,000	0	0	50,000
Young & Emerging Artists	0	25,000	25,000	0
Creative Professional	12,650	0	0	12,650
Australia Council total	62,650	1,967,200	1,967,200	62,650
Arts Victoria				
Triennial	0	485,550	485,550	0
Arts Victoria total	0	485,550	485,550	0
Total Grants	62,650	2,452,750	2,452,750	62,650

74 **SUMMARY OF NON-CURRENT ASSET TRANSACTIONS**
YEAR ENDED 31 DECEMBER 2008

Class of Asset	Balance of Asset Account Start of year	Accumulated Depreciation Start of Year	Carrying Amount Start of year	Assets Reclassified	Additions* at cost	Disposals* (at net book value)	Transfer from Construction Progress	Revaluation Adjustments Increments	Decrements	Write-offs (at net book value)	Assets Held for Sale	Impairment Expense	Depreciation/Amortisation Expense	Carrying Amount End of Year	Proceeds of Disposals	Gain/(loss) on disposal
Non-depreciating																
Freehold Land	4,941,000	0	4,941,000		4,004,085							(4,941,000)		4,004,085	0	(543,088)
Total Non-depreciating Assets	4,941,000	0	4,941,000	0	4,004,085	0	0	0	0	0	0	(4,941,000)	0	4,004,085	0	(543,088)
Depreciating																
Buildings (incl. Fixtures and Fittings)	316,400	0	316,400									(316,400)		0		0
Motor Vehicles	222,976	(189,088)	33,888		54,881								(17,791)	70,979	17,531	17,531
Furniture	126,606	(28,646)	97,960		10,047								(14,167)	93,841		0
Communications Equipment	36,383	(36,383)	0										(67,553)	0		0
General Equipment	520,997	(451,542)	69,455										(23,561)	1,902	0	0
Computer/Scientific Equipment	1179,46	(71,603)	46,343											22,783		0
Intangibles - Software	254,257	(235,709)	18,548											0		0
Total Depreciating Assets	1,595,565	(1,012,971)	582,594	0	64,928	0	0	0	0	0	0	(316,400)	(141,619)	189,505	17,531	17,531
Total all Assets	6,536,565	(1,012,971)	5,523,594	0	40,669,013	0	0	0	0	0	0	(5,257,400)	(141,619)	4193,590	17,531	(525,557)

* Including inward/outward transfers within University Group.

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