

Annual Report 2011



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THE UNIVERSITY OF
MELBOURNE

MTC IS A DEPARTMENT OF
THE UNIVERSITY OF MELBOURNE

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Venues

Throughout 2011 MTC performed its Melbourne season of plays at the MTC Theatre, Sumner and Lawler Studio, and the Fairfax Studio and Playhouse at Arts Centre Melbourne.

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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.

Objectives

1 Provide world class theatre for Melbourne residents and visitors by

- Presenting a subscription season of plays in Melbourne
- Choosing plays from the world repertoire using the joint criteria of artistic quality and likely financial success
- Presenting a quality of performance and production that acts as a benchmark for Australian theatre
- Supporting the University of Melbourne in contributing to and expanding the cultural life of Melbourne.

2 Contribute to the development of Australian theatre by

- Commissioning, workshopping and presenting new Australian writing
- Providing employment and development opportunities for Australian and particularly Melbourne actors, directors, designers, theatre technicians, craftspeople and administrators
- Supporting the theatre industry through help for smaller theatre companies and through participation in industry forums.

3 Build an audience for live theatre in Australia by

- Providing an entertaining educational program for Victorian students with the majority of costs recovered from fees and box office

- Offering touring productions at affordable prices for venues throughout Australia
- Offering a range of generally affordable prices including discount for low income earners
- Using innovative and appropriate marketing techniques to build subscriber and single ticket sales in Melbourne.

4 Operate a cost-effective and creative theatre company by

- Budgeting for modest annual operating surplus to build a reasonable working fund
- Selecting repertoire to minimise box office risk while meeting the artistic mission
- Operating a Company in which continuous improvement occurs in both the working environment and work practices
- Within the financial limitations of the Company, creating an employment environment in which people are rewarded for hard work, initiative, creativity and commitment
- Within the financial limitations of the Company, improving the working Conditions and Environmental Health and Safety standards of staff and contractors.

5 Build a working capital base to ensure the long term survival of the Company by building a working capital fund at the recommended Australia Council level of 15-20% of turnover.



Chairman's Report

It was both an exhilarating year and a sad year. Let's get the sadness over first. 2011 was the final year that we had Simon Phillips at the helm as our Artistic Director. Almost every year since 1987, when Simon started with MTC as an Associate Director, Melbourne audiences have had a chance to see his brilliant theatrical creations. And since 1999, he has led the company with vision, passion and flair. We will miss him sorely.

ARTISTIC VIBRANCY

The 2011 season was bookmarked by two extraordinary events. The first moment was *Don Parties On*, where David Williamson returned to that home in Lower Plenty where he set *Don's Party* forty years earlier to see where the political debate had moved over that time. How many companies, let alone countries, provide the opportunity for their writers to make a living in the theatre over forty years and also to still have a controversial but appealing voice over that time?

The very end of 2011 was marked by a reprise of Simon's 1987 production of *The Importance of Being Earnest* featuring the brilliant design of the late Tony Tripp and three actors who had been in that original production - Geoffrey Rush, Jane Menelaus and Bob Hornery - stepping up a generation to play the older characters while a new group of ingénues joined the cast.

And in between those two audience-attracting experiences, we had a season which included three world premieres (*The Gift, Return to Earth* and *The Joy of Text*), four Australian premieres (*A Behanding in Spokane, Apologia, Next to Normal* and *Clybourne Park*), a new production of *Hamlet*, and presentations from Sydney Theatre Company and Black Swan State Theatre Company (*In the Next Room* and *Rising Water*). Even though we can't afford to, we took a risk that, if our main season was successful, we'd be able to pay for a season of shows in the Lawler Studio and presented three small-scale, intimate works in the space. Having said that, one of them did have a swimming pool as part of the set!

Our audiences loved some shows that the critics hated and vice versa. Some shows simply didn't sell, whereas our tickets were being scalped at outrageous prices for others. Regardless, MTC's creatives, craftspeople and theatre workers continued to produce world class direction, design, sets, props, costumes, lighting, automation and sound.

AUDIENCE

Because we believed in our season, we were bold and budgeted to sell 229,000 tickets. Excluding the two weeks of *Earnest* in 2012, we sold 237,654 tickets to our main season, 4% better than planned.

We also attracted more subscribers than ever before, because people didn't want to miss out as they had done in 2010, when we had sold out seasons for *The Drowsy Chaperone* and *Richard III*. The key drivers in 2011 were *Hamlet* and *Earnest*.

While the classics may drive the numbers, our subscribers are risk-takers and they buy tickets before the reviews are out - sometimes before the plays are even finished - to see new Australian work in the main and the Lawler seasons, so the work of writers new to a mainstream audience such as Lally Katz and Robert Reid were seen by thousands of people in 2011.

We're also committed to getting young people to the theatre whether that's through our Education program where over 13,300 students and teachers participated in workshops and saw shows or through cheap tickets for the under 30s. In 2011, 14% of main season tickets were bought by young people, the highest number for many years.

FINANCIAL RESULTS

Good art and strong audiences are one thing, financial sustainability is another. Our revenues in 2011 totalled \$22.3 million. Given the widespread belief that major performing arts companies are highly subsidised, it may surprise you to know that grants received from both Federal and State governments, totalled \$2.4 million gross (Federal \$1.97 million, Victoria \$494,000) or 11% of our revenue. If you take out the amount of GST paid on ticket sales (\$337,000) and payroll tax paid to the State government (\$476,000), net grants received make up less than 7.5% of our revenue. We normally budget for a breakeven result each year. In 2011 we made an operating surplus of \$260,000.

CORPORATE GOVERNANCE

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 2011 and received detailed reports about all aspects of the Company's operations. The Board also reviewed and updated its Charter and the Company's risk profile. I wish to thank my fellow Board members who each year give their time and wisdom to support a Company they love.

CONCLUSION

I would like to thank Simon and his outstanding team for delivering another stimulating and rewarding year for the Company and our audiences. They have delivered everything a Board could ask for - artistic vibrancy, audience growth, financial stability.



Derek Young
MTC Chairman

MTC Board of Management 2011

Derek Young (Chair)

Managing Director of Accenture Australia Ltd up to 2003; Chair of Australian Major Performing Arts Group; Council Member, RMIT University of Technology; Chair Accenture Australia Foundation; CPA/FCCA. Board member since 1 July 1994. Chairman since 1 June 2005.

Lyndsey Cattermole

Company Director of Treasury Wine Estates Ltd, Tatts Group Ltd, PaperlinX Ltd, Melbourne Rebels Rugby Pty Ltd, JadeLynx Pty Ltd, Victorian Major Events Company Pty Ltd. B.Sc. Board member since 3 June 2002.

Glyn Davis

Vice Chancellor, The University of Melbourne; Professor of Political Science; Chair, Universities Australia; B.A (Hons), PhD, D.Lit. AC, FASSA. Board member since 1 January 2005.

Jonathan Feder

Senior Associate at Middletons Lawyers; Theatre Producer (JAF Productions and Two Left Feet Productions); B.Laws (Hons), B.Sc. Board member since 1 June 2010.

Gillian Franklin

Founder and Managing Director of The Heat Group; Board member of Cosmetic, Toiletry and Fragrance Association of Australia (CFTA), ACCORD, The Heat Group and Australian Formula 1 Grand Prix. Board member since 15 September 2006.

Ian Marshman

Senior Vice-Principal, University of Melbourne
Chair of the Universitas 21 Managers Group and a Director of Universitas 21 Global. BA (Honours), LLB. Board member since 1 January 2009.

Colin Masters

Executive Director, Mental Health Research Institute; Laureate Professor, The University of Melbourne; B.Med Sc. (Hons), M.B., B.S, M.D. Board member since 1 January 2006.

Martyn Myer

Chairman, Myer Family Company Holdings Ltd; Member of the Council of the University of Melbourne; Chairman of Cogstate Limited; B.Mech Eng, M.Eng. Science, M. Sc in Management, FIEA. Board Member since 1 January 2011.

Simon Phillips

Artistic Director of MTC. B.A. Board member since 1 June 1999.

Ann Tonks

General Manager of MTC. B.Ec (Hons), MBA. Board member since 16 August 1994.



Artistic Director's Report

When you are at the beginning of your career, you must learn how to open doors (butt your shoulder against them if necessary). But when you reach my time of life, the lesson worth learning is when to close them behind you. Leading MTC was a joyous, thrilling, often stressful but ever-rewarding, bountiful, brimful phase of my working life. It's been quite a party. But one day I got the firm hint it was time to go. I am pleased to say that the hint came from within rather than from someone else. Lately, my inner voice has developed a sage maturity unheard in my younger years and, as I began to put together the 2011 season, it whispered definitely to me: 'Drink up - we're leaving.'

So this is my final Artistic Director's report - the ultimate duty of a job I no longer have. Each year for the past twelve years I have been forced to look back on the season just gone and deliver some sort of assessment. Being not naturally inclined to retrospection, I've never found it easy, but it has always been a salutary experience. The only difference this time is that I can't learn from my programming mistakes. I feel somewhat like a director giving an actor notes after the closing night performance.

My final season was put together with the same care as the first in 2000. Perhaps I was subconsciously still thinking about the exit door when we came up with the season slogan, *Escape to Another World*. But I was really thinking only of our audiences, who could always do with being removed out of their everyday lives for a few hours. Sometimes the world they escaped to was familiar, such as the suburb of Lower Plenty in David Williamson's revisit of *Don's Party* forty years on. Sometimes it was the world of the past - always a foreign country - as women trembled, electrified, at the discovery of their hidden sexuality in Pamela Rabe's beautiful production of *In the Next Room*. Some worlds had the dark strangeness of a captive dream, such as my production of *Hamlet*, set in a regime of surveillance, in which the brilliant Ewen Leslie played a man in a glass labyrinth; or *A Behanding in Spokane*, another basilisk emerging from Martin McDonagh's imagination, part *film noir*, part *grand guignol*.

I was proud to introduce our audiences to the distinct fictive worlds of Lally Katz (hyper-real and poetic in *Return to Earth*) and Robert Reid (tumbling around ideas and language in *The Joy of Text*). As Australian writers they kept the home-grown standards high, along with another MTC debutant, Australia's favourite novelist Tim Winton, with *Rising Water*, and a writer who in my time has made the MTC mainstage her home, Joanna Murray-Smith (*The Gift*).

In my final season, I tried to bring as many of the actors that I love onto the stage. There are too many to list here, but, in particular, I feel sorry for those who missed Robyn Nevin as the steely matriarch in *Apologia* or the great ensemble that Peter Evans put together for *Clybourne Park*. Working with fine actors is one of the core pleasures of directing, so *The Importance of Being Earnest* felt at times like sheer self-indulgence. Oscar could resist everything but temptation; my breaking point was the prospect of working with Geoffrey Rush, Jane Menelaus and Bob Hornery, jumping up a generation to revive our memorable production from the late eighties. I was also pleased that audiences who missed the original twenty-odd years ago - some were still in their cribs - got a chance to marvel at the late Tony Tripp's astonishing Beardsley-inspired design. History repeated itself; we had an absolute ball again and it seemed a fitting final fling for me at MTC.

I have been surrounded by many talented people here during these past dozen years - actors, designers, directors, artisans, marketeers and administrators - and I want to thank each and everyone one of them. But in 2011 in particular, I want to thank my own creative team - Associate Director Aidan Fennessy, Casting Director Kylie McCormack and Artistic Administrator Martina Murray - for giving me such support during a year of high drama and sad endings.

As I write this, I am three months beyond the job, missing the place and people like mad but without regrets. I swung the MTC door behind me late last year and, already a few steps into the next phase of my career, writing these final words, am now hearing the latch make its satisfying, firm and final - CLICK.

Simon Phillips
Artistic Director



David Williamson's *Don Parties On*

WORLD PREMIERE PRODUCTION

Season

The Arts Centre, Playhouse
8 January to 12 February 2011

Production

Director Robyn Nevin
Set Designer Dale Ferguson
Costume Designer Jennifer Irwin
Lighting Designer Matt Scott
Sound Designer Russell Goldsmith

Cast

Diane Craig, Georgia Flood, Darren Gilshenan,
Robert Grubb, Frankie J Holden, Sue Jones, Tracy Mann,
Garry McDonald, Nikki Shiels

Paid Attendance 24,269

Subscriber Briefing 3 January

Forum Night 17 January

Audio Described Performances 25 and 29 January

Captioned Performance 5 February

Cast Partner

Epicure Catering

Plenty of life in this party. When *Don's Party* premiered in 1972, it helped cement David Williamson's future as one of Australia's pre-eminent playwrights. Almost 40 years later, some things may have changed with *Don Parties On*, but Williamson's status remains secure.

Catherine Lambert, *Sunday Herald Sun*, 16 January 2011

Williamson is at his best when writing for the jaded boomers, whose language may have softened but whose barbs - skewering their various foibles - remain rock hard ... Frankie J Holden is a scene-stealer from the moment he enters, while flinty Jenny (Sue Jones) is a bitter delight. And McDonald's Don provides the calm centre to the surrounding story.

Paul Chai, *Variety*, 17 January 2011

Robert Grubb, Frankie J Holden,
Garry McDonald and Diane Craig

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A Behanding in Spokane

by Martin McDonagh

AUSTRALIAN PREMIERE PRODUCTION

Season

The MTC Theatre, Sumner
5 February to 19 March 2011

Production

Director Peter Evans
Set and Costume Designer Christina Smith
Lighting Designer Matt Scott
Sound Designer Ben Grant

Cast

Tyler Coppin, Bert LaBonté, Colin Moody, Nicole da Silva

Paid Attendance 9,838

Subscriber Briefing 31 January

Forum Night 14 February

Audio Described Performances 8 and 12 March

Peter Evans's production is every bit as poised and inspired as the writing: from Ben Grant's banjo and bass score to Christina Smith's elegant, foot-lit, plush-curtained, stage-within-a-stage setting. It's rare to see a production so well resourced and so well rehearsed, so bent and so enjoyable.

Chris Boyd, *The Australian*, 14 February 2011

The performances are, without exception, first class. Colin Moody as Carmichael gives a bravura performance of psychotic obsession, baffled threat in his every footstep, nicely leavened with an undercutting petulance and credulity (some of the funniest dialogue is a phone conversation with his mother). Tyler Coppin equally explores the grotesque with his melancholy 'reception guy', who is, like Carmichael, arrested in a permanent state of distorted adolescent fantasy. Both characters are much more childish than the two young people, whose comparative rationality and ordinariness plays against the grotesquerie of Mervyn and Carmichael: LaBonté and da Silva play their characters more or less straight, with just enough exaggerated edge.

Alison Croggon, *Theatrenotes.blogspot.com*, 16 February 2011

Bert LaBonté and Colin Moody

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Apologia

by Alexi Kaye Campbell

AUSTRALIAN PREMIERE PRODUCTION

Season

The Arts Centre, Fairfax Studio
18 February to 9 April 2011

Production

Director Jennifer Flowers
Set and Costume Designer Shaun Gurton
Lighting Designer Nigel Levings
Sound Designer Ian McDonald

Cast

Ian Bliss, Patrick Brammall, Helen Christinson, Ronald Falk,
Laura Gordon, Robyn Nevin

Paid Attendance 19,043

Subscriber Briefing 14 February
Forum Night 28 February
Audio Described Performances 22 and 26 March

Cast Partner

UBS

Robyn Nevin is compelling and perfectly cast as the cool, dry-humoured art historian Kristen Miller ... The performances are consistently strong. Jennifer Flowers's direction is cleverly unobtrusive and Campbell's dramatic structure and dialogue cunningly wrought. But it is Nevin who is the still, dark pool at the heart of this storm.

Kate Herbert, *Herald Sun*, 1 March 2011

It is a tour de force for Robyn Nevin. Her character, Kristin, may flinch at the over-use of adjectives, but it is hard to resist them in describing Nevin's performance, which must be one of her greatest. This is a particularly strong cast with Helen Christinson and Laura Gordon standing out as the sons' partners. A play about the cruelty of assumptions and the torture of maternal failure, this is outstanding theatre.

Catherine Lambert, *Sunday Herald Sun*, 27 February 2011

Patrick Brammall and Robyn Nevin 17





In the Next Room or the vibrator play

by Sarah Ruhl

A SYDNEY THEATRE COMPANY PRODUCTION

Season

The MTC Theatre, Summer
7 April to 19 May 2011

Production

Director Pamela Rabe
Set and Costume Designer Tracy Grant Lord
Lighting Designer Hartley T A Kemp
Composer and Sound Designer Iain Grandage

Cast

Josh McConville, Mandy McElhinney, Jacqueline McKenzie,
Marshall Napier, David Roberts, Helen Thomson,
Sara Zwangobani

Paid Attendance 17,204

Subscriber Briefing 4 April

Forum Night 18 April

Audio Described Performances 3 and 7 May

Directed with a careful eye by Pamela Rabe, the ensemble quickly find their feet in the dialect and energies of the costume drama-comedy. Jacqueline McKenzie is engaging as Catherine, full to the brim of hopes, love and terror. David Roberts does a great turn as the poor misguided Dr Givings, who knows so much about the workings of electricity and so little about the mysteries of his own wife. The rest of the ensemble performs admirably, especially Josh McConville, who offers a wonderfully agitated portrait of a young male artist afflicted with feminine hysteria.

Tom Hawker, *Time Out Melbourne*, 15 April 2011

[Sarah Ruhl's] latest, and her best, is now here - the Pulitzer Prize-nominated *In the Next Room or the vibrator play*. It's her most grounded work, perhaps. Not until the final scenes does she employ her particular brand of magic realism; what we get here instead is work of more quiet dignity, like the nineteenth century woman at the heart of a play on isolation and awakening.

Jason Whittaker, *Crikey.com.au*, 15 April 2011

Helen Thomson and
Jacqueline McKenzie

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Next to Normal

Music by
Tom Kitt

Book and lyrics by
Brian Yorkey

AUSTRALIAN PREMIERE PRODUCTION

Season

The Arts Centre Playhouse
28 April to 4 June 2011

Production

Director Dean Bryant
Musical Director Mathew Frank
Set Designer Richard Roberts
Costume Designer Paula Levis
Lighting Designer Matt Scott
Sound Designer Terry McKibbin
Choreographer Andrew Hallsworth

Cast

Matt Hetherington, Benjamin Hoetjes, Gareth Keegan,
Kate Kendall, Bert LaBonté, Christy Sullivan

Musicians

Sophie Anderson, Mathew Frank, David Hicks,
Christine Munro, Nathan Post, Stephen Rando

Paid Attendance 24,012

Subscriber Briefing 18 April

Forum Night 9 May

Audio Described Performances 10 and 14 May

Captioned Performance 21 May

Production Partner

Adshel

Cast Partner

Middletons

This Tony Award-winning show, while exhausting, is exhilarating. A sensational show that breaks plenty of rules. Director Dean Bryant sets a cracking pace for this MTC production, while musical director Mathew Frank leads the six-piece, on-stage band. The cast of six is consistently strong, creating credible characters, thrilling harmonies and moving relationships.

Kate Herbert, *Herald Sun*, 6 May 2011

While Kate Kendall and Matt Hetherington lead a superb cast that does not falter, (relative) newcomers Christy Sullivan and Gareth Keegan firmly plant themselves on the 'ones to watch' list. ... [A] hell of a ride. Climb on.

Kate Rose, *Sunday Herald Sun*, 8 May 2011

Christy Sullivan and Kate Kendall

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The Gift

by Joanna Murray-Smith

WORLD PREMIERE PRODUCTION

Season

The MTC Theatre, Sumner
28 May to 9 July 2011

Production

Director Maria Aitken
Set and Costume Designer Richard Roberts
Lighting Designer Hartley T A Kemp
Composer Ian McDonald
Choreographer John Bolton

Cast

Heather Bolton, Eirini Cosmidis, Elizabeth Debicki,
Matt Dyktynski, Laura Gordon, Chloe Guymer, Nyah Hart,
Richard Piper, Leighton Young

Paid Attendance 20,398

Subscriber Briefing 23 May

Forum Night 6 June

Audio Described Performances 21 and 25 June

The Gift breaks new ground by overtly fusing social satire and intimate drama. It's a brilliant, vexing play. The enthusiastic audience response might confirm Murray-Smith's position as a bankable story-teller to the tribe. [She] can write one-liners to die for, and there are plenty of laughs in this new work. One thing's for sure, *The Gift* is theatre unnerving and vital enough to have you arguing about it all the way home.

Cameron Woodhead, *The Age*, 4 June 2011

Like one of those ultraviolet lights that reveal the invisible stains on dirty laundry, Joanna Murray-Smith's best writing betrays our deepest and tawdriest emotional secrets with a forensic curiosity. She has a knack for rooting-out intergenerational hypocrisies too, especially when it comes to feminism. Best of all, the writing allows audiences to bring their own experiences to the party - far outside the scope of the narrative - and to draw their own conclusions.

Chris Boyd, *The Australian*, 7 June 2011

Elizabeth Debicki and
Matt Dyktynski

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The Joy of Text

by Robert Reid

WORLD PREMIERE PRODUCTION

The Joy of Text was developed with support from
The Joan and Peter Clemenger Trust and The Cybec Foundation

Season

The Arts Centre, Fairfax Studio
10 June to 23 July 2011

Production

Director Aidan Fennessy
Set and Costume Designer Andrew Bailey
Lighting Designer Matt Scott
Composer David Franzke

Cast

James Bell, Helen Christinson, Peter Houghton,
Louise Siversen

Paid Attendance 12,961

Subscriber Briefing 6 June

Forum Night 20 June

Audio Described Performances 12 and 16 July

Robert Reid reveals himself to be a good old-fashioned secular humanist in his smart and brilliantly fizzy play about a pair of literary liars. ... Reid's play is magnificently realised by the high-revving cast - Louise Siversen, Peter Houghton, Helen Christinson and [James] Bell - the design team (Andrew Bailey's pixelated set and props especially) and director Aidan Fennessy.

Chris Boyd, *The Australian*, 17 June 2011

This is far and away the stand-out MTC production of the year to date, and, truly, the principal joy of it is the text. Robert Reid's topical script is brighter than a backlit 3DS. It is a piece of consummate craftsmanship. And everyone in this production is right there with Reid's script, on the sharp edge of irony.

Andrew Fuhrmann, *Time Out*, 17 June 2011

James Bell and Peter Houghton

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Hamlet

by William Shakespeare

Season

The MTC Theatre, Summer
19 July to 3 September 2011

Production

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

Cast

John Adam, Ian Bliss, Jamieson Caldwell, Grant Cartwright,
Travis Cotton, Ewen Leslie, Garry McDonald,
Robert Menzies, Tony Nikolakopoulos, Eryn Jean Norvill,
Pamela Rabe, Tim Ross, Brian Vriends, Lachlan Woods

Paid Attendance 24,075

Subscriber Briefing 11 July

Forum Night 25 July

Audio Described Performances 9 and 13 August

Captioned Performance 20 August

Season partner

Simply Energy

Cast partner

The Deck

[Ewen Leslie's] innovative and thrilling interpretation captures Hamlet's mania and secretiveness. Leslie embodies his grief and impotence, his despair and sense of betrayal, in a performance that lurches from frenetic activity to deep depression.

Kate Herbert, *Herald Sun*, 25 July 2011

Directed and performed with a brutal clarity, this production of *Hamlet* is a riveting evolution from *Richard III*. It gleams with Phillips's theatrical deftness, which is reflected in the sardonic wit of the prince ... [T]his is an excellent main stage production of *Hamlet* and, in its own way, surprisingly radical. It's a stark vision of the impersonal amorality and destructiveness of power that makes an intense and swift three hours in the theatre.

Alison Croggon, *theatrenotes.blogspot.com*, 25 July 2011

Ewen Leslie and Robert Menzies

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Rising Water

by Tim Winton

A BLACK SWAN STATE THEATRE COMPANY
PRODUCTION

Season

The Arts Centre, Playhouse
5 August to 10 September 2011

Production

Director Kate Cherry
Costume and Set Designer Christina Smith
Lighting Designer Matt Scott
Movement Director Lisa Scott-Murphy
Sound Designer Iain Grandage

Cast

Louis Corbett, Stuart Halusz, John Howard, Geoff Kelso,
Claire Lovering, Alison Whyte

Paid Attendance 24,109

Subscriber Briefing 1 August

Forum Night 15 August

Audio Described Performances 23 and 27 August

Captioned Performance 3 September

Production Partner

The Age

The company has done his [Tim Winton] debut play proud: it is a handsome, finely crafted affair, with strong performance by the boat trio, a stunning set by Christina Smith and subtle sound score by composer Iain Grandage. Certainly Winton delivers some great material.

Chris Boyd, *The Australian*, 1 July 2011

Ever since *Cloudstreet* was such a success on stage we have been waiting and hoping for Tim Winton to write a play. *Rising Water* is his first offering for the stage and it bears his signature to great effect. It is symbolic, the characters are outcasts in various ways and the writing is layered with the poetry and insight that makes Winton such a beautiful writer.

Catherine Lambert, *Sunday Herald Sun*, 14 August 2011

Geoff Kelso and John Howard

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Clybourne Park

by Bruce Norris

AUSTRALIAN PREMIERE PRODUCTION

Season

The MTC Theatre, Sumner
17 September to 26 October 2011

Production

Director Peter Evans
Set and Costume Designer Christina Smith
Lighting Designer Matt Scott
Composer Jethro Woodward

Cast

Patrick Brammall, Laura Gordon, Bert LaBonté,
Zahra Newman, Luke Ryan, Greg Stone, Alison Whyte

Paid Attendance 17,950

Subscriber Briefing 12 September

Forum Night 26 September

Audio Described Performances 11 and 15 October

Season partner

Genovese Coffee

Cast partner

Goldman Sachs

Bruce Norris's examination of race and real estate in Chicago offers much food for thought. There are some high-fibre ideas underneath the melting ice-cream of the repartee. Zahra Newman is a star, her two characters beautifully observed, setting up subtle resonances and preserving a lucid genealogy of the effects of prejudice. Brammall's anxious WASP takes such command of the conversation that his insistence on reverse racism seems at once plausible and ridiculous ... a thoroughly entertaining portrayal of what hasn't changed in US culture.

Cameron Woodhead, *The Age*, 24 September 2011

This impressive production boasts Norris's consummate skill with dialogue and plot, Peter Evans's taut, dexterous and unobtrusive direction, and a formidable distinguished cast ... *Clybourne Park* is a rare jewel in contemporary theatre with heart-wrenching observations of grief and loss.

Kate Herbert, *Herald Sun*, 26 September 2011

Laura Gordon, Greg Stone,
Bert LaBonté and Zahra Newman

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Return to Earth

by Lally Katz

WORLD PREMIERE PRODUCTION

Season

The Arts Centre, Fairfax Studio
4 November to 17 December 2011

Production

Director Aidan Fennessy
Set and Costume Designer Claude Marcos
Lighting Designer Lisa Mibus
Composer and Sound Designer Kelly Ryall

Cast

Anthony Ahern, Allegra Annetta, Talia Christopoulos,
Julie Forsyth, Kim Gyngell, Eloise Mignon, Tim Ross,
Anne-Louise Sarks, Matilda Weaver

Paid Attendance 11,246

Subscriber Briefing 31 October

Forum Night 14 November

Audio Described Performances 6 and 10 December

Julie Forsyth is wonderfully delicate as Wendy and the scenes in which she and Eloise Mignon converse as mother and daughter are a highlight. The beauty in Katz's writing is her ability to create dialogue that is comfortable and normal, yet effortlessly dissects the fabric of the everyday.

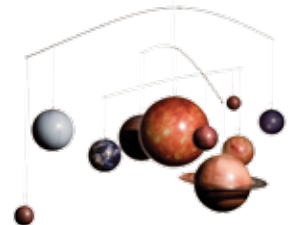
Eleanor Howlett, australianstage.com.au, 13 November 2011

Return to Earth is, quite simply, beautiful. Mignon is wonderfully dreamy and lost as Alice, a girl who is still searching for herself despite all the time she has already invested into her personal journey. Designed by Claude Marcos, the set is just magical ... *Return to Earth* is a unique blend of comedy, tragedy and drama. It is a bittersweet story of a lost identity, the passion of selfishness and the heartbreaking honesty of what can happen when love just isn't enough.

Corina Thorose, *The Blurb*, 18 November 2011

Allegra Annetta, Julie Forsyth,
Tim Ross, Eloise Mignon and
Kim Gyngell

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The Importance of Being Earnest

by Oscar Wilde

Season

The MTC Theatre, Sumner
12 November 2011 to 14 January 2012

Production

Director Simon Phillips
Original Set and Costume Designer Tony Tripp
Set Realiser Richard Roberts
Costume Realiser Tracy Grant Lord
Lighting Designer Matt Scott

Cast

Emily Barclay, Patrick Brammall, Bob Hornery,
Jane Menelaus, Geoffrey Rush, Toby Schmitz,
Tony Taylor, Christie Whelan

Paid Attendance 37,100

Subscriber Briefing 7 November
Forum Night 21 November
Audio Described Performances 29 November
and 3 December
Captioned Performance 10 December

Season Partner

Simply Energy

Cast Partner

Australia Post

This marks the end of Simon Phillips's role as Artistic Director at MTC. He ends on a suitably high note, giving his audience a welcome laugh as they say farewell. It is one of many he has provided over the years.

Catherine Lambert, Sunday Herald Sun, 20 November 2011

Imperious, indomitable and utterly convincing ... that's Geoffrey Rush in *The Importance of Being Earnest*. Australia's most acclaimed actor is cast as the dragon-dowager, Lady Bracknell, in Melbourne Theatre Company's scintillating version of Oscar Wilde's comedy of manners. Quips fly like ping-pong balls between Toby Schmitz (John Worthing) and Patrick Brammall (Algernon Moncrieff); prickly tension surrounds Christie Whelan's Gwendolen Fairfax and Emily Barclay's Cecily Cardew; and Bob Hornery's butlers are delightfully dodderly.

Simon Plant, Herald Sun, 18 November 2011

Geoffrey Rush and Bob Hornery

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The Dream Life of Butterflies

by Raimondo Cortese

WORLD PREMIERE PRODUCTION

Season

The MTC Theatre, Lawler Studio
2 March to 2 April 2011

Production

Director Heather Bolton
Set and Costume Designer Marg Horwell
Lighting Designer Jenny Hector

Cast

Natasha Herbert, Margaret Mills

Musician

Anastasia Russell-Head

Paid Attendance 1,663

Forum Night 7 March

The Dream Life of Butterflies is a gorgeous little informal discourse on the frailty of hope and the uncertain foundations of identity. The special achievement of this play is the way it engrosses us in the family story while also suggesting, almost without ever raising its eyes, a whole other level of significance ... [I]t's a fascinating piece of theatre: intricate and light, but solid, too, like some medieval instrument carved from a single bit of wood, beguiling in its unfamiliarity.

Andrew Fuhrmann, *Time Out*, 10 March 2011

In a single elusive, 95-minute scene, we watch estranged sisters (Natasha Herbert and Margaret Mills) cautiously reconnect. But the docility of their interactions is skilfully revealed to be an unlikely consequence of intense sorrow. A most impressive production.

Chris Boyd, *The Australian*, 7 March 2011

The Dream Life of Butterflies was developed with support from the Cybec Foundation.

Natasha Herbert and
Margaret Mills

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The Water Carriers

by Ian Wilding

WORLD PREMIERE PRODUCTION

Season

The MTC Theatre, Lawler Studio
22 June to 23 July 2011

Production

Director Anne Browning
Set and Costume Designer Marg Horwell
Lighting Designer Richard Vabre

Cast

Damien Richardson, Sarah Sutherland

Paid Attendance 2,313

Forum Night 27 June

Ian Wilding's play is a witty and compelling exchange between a man and a woman who, burdened with confounding (and some common) history, are attempting to deal with it in very different ways. Damien Richardson is impressive as the blokey and overblown Dave ... Sarah Sutherland gives an intelligent and bold performance ... The revelations are surprising and moving. That's got to be a good night in the theatre, doesn't it? It is.

Elly Varrenti, *The Age*, 27 June 2011

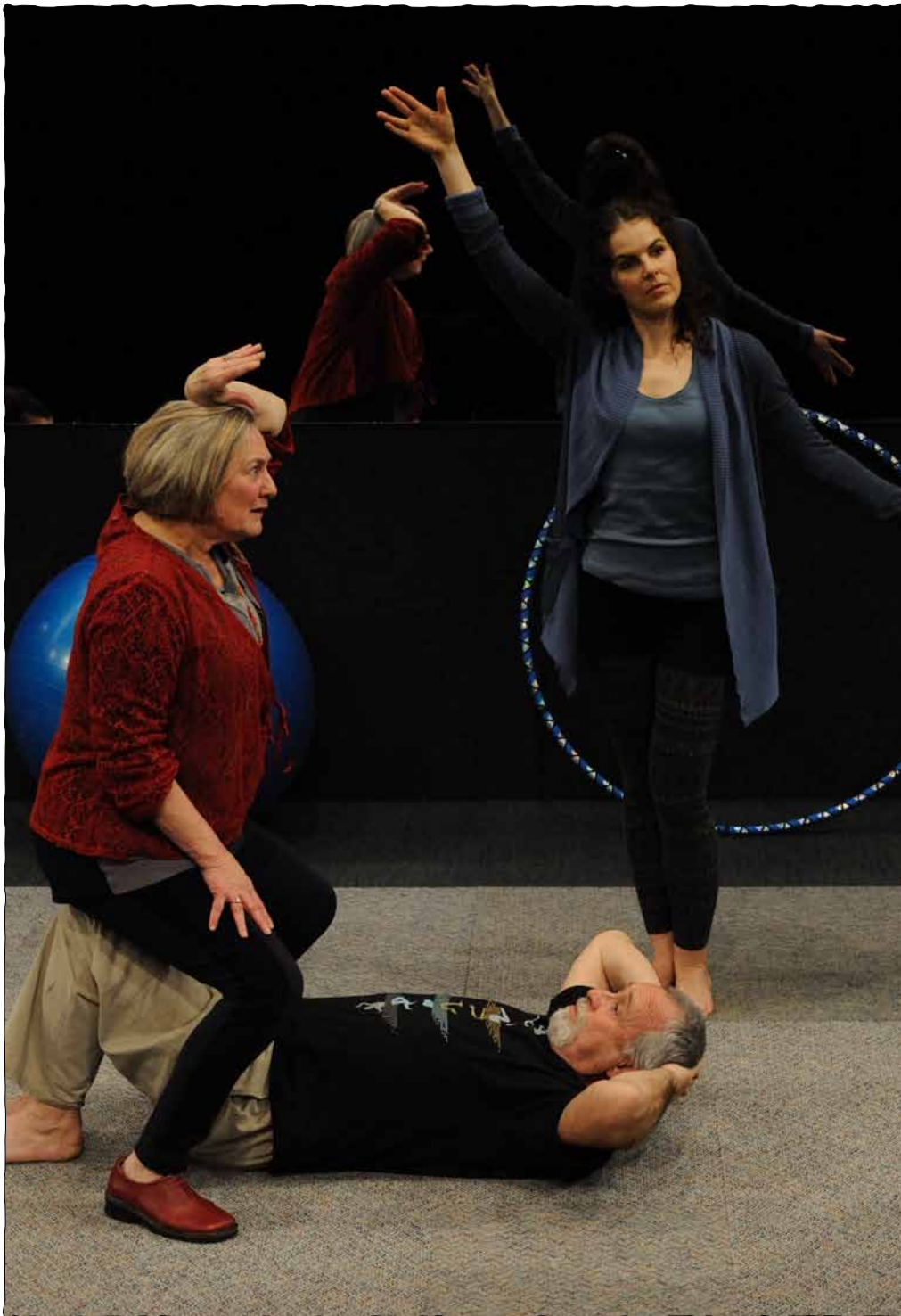
Damien Richardson and Sarah Sutherland demonstrate impeccable comic delivery, as well as the subtlety required for the painfully revealing second half. Anne Browning directs the play at a cracking pace and takes advantage of the versatility of both actors.

Kate Herbert, *Herald Sun*, 29 June 2011

The Water Carriers was developed with support from the Cybec Foundation.

Damien Richardson and
Sarah Sutherland

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Circle Mirror Transformation

by Annie Baker

AUSTRALIAN PREMIERE PRODUCTION

Season

The MTC Theatre, Lawler Studio
17 August to 17 September 2011

Production

Director Aidan Fennessy
Set and Costume Designer Marg Horwell
Lighting Designer Philip Lethlean

Cast

Kate Cole, Brigid Gallacher, Ben Grant, Roger Oakley,
Deidre Rubenstein

Paid Attendance 2,255

Forum Night 22 August

All actors are so good and the dialogue so pithy that the piece is mesmerising. We care about these people - their desires and losses, insecurities and stuff-ups. By the end we have been privy to small yet significant shifts in their lives. A beguiling and intelligent play, this is no-frills theatre and it works a treat.

Elly Varrenti, *The Age*, 22 August 2011

What makes it shine is Baker's inexorably gentle but completely unsentimental excavation of the loneliness of each character, his or her desire to make contact with others, their different failures. Directed with an invisible hand by Aidan Fennessy, the performances are models of actorly clarity, modestly exemplary in their nuances and feeling. Bucking a trend, *Circle Mirror Transformation* is much more than it appears to be.

Alison Croggon, *TheatreNotes.blogspot.com*, 31 August 2011

Deidre Rubenstein, Roger Oakley
and Kate Cole

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Not Quite Out of the Woods

The Wharf Revue
by Jonathan Biggins, Drew Forsythe
and Phillip Scott

A SYDNEY THEATRE COMPANY PRODUCTION

Season

The MTC Theatre, Summer
5 to to 29 January 2011

Production

Director Jonathan Biggins
Musical Director Phillip Scott
Lighting Designer Matthew Marshall
Choreography Nathan Wright
Video Production Todd Decker

Cast

Jonathan Biggins, Amanda Bishop, Drew Forsythe,
Phillip Scott

Paid Attendance 7,714

This is shock-and-awe comedy. It's a well-drilled and overwhelming blitzkrieg of satire and smut, of rhyme and reason, of current affairs and fairy tales. In ninety minutes there's hardly time to draw breath between thigh-slapping guffaws and gasps of disbelief. Indeed, it's as good as we've seen from Jonathan Biggins, Drew Forsythe and Phil Scott as a creative team. They're joined by Amanda Bishop, whose impressions of Julia Gillard are terrifyingly good.

Chris Boyd, *Herald Sun*, 11 January 2011

The Wharf Revue - in a lighthearted start to the MTC's year - offers a lifeline to a beleaguered form. It's a slick show, with rumbustious performances, witty lyrics and some deft impersonations ... Eye-catching staging, a swift pace, and a broad comic canvas make this a clever and irreverent diversion.

Cameron Woodhead, *The Age*, 10 January 2011

MTC on tour

Don Parties On

by David Williamson

SYDNEY THEATRE SEASON

Sydney Theatre
18 February to 8 March 11

PRODUCTION

Director Robyn Nevin
Set Designer Dale Ferguson
Costume Designer Jennifer Irwin
Lighting Designer Matt Scott
Sound Designer Russell Goldsmith

CAST

Diane Craig, Georgia Flood, Darren Gilshenan, Robert Grubb,
Frankie J Holden, Sue Jones, Tracy Mann, Garry McDonald,
Nikki Shiels

Paid Attendance 9,856

The Gift

by Joanna Murray-Smith

GEELONG SEASON

Geelong Performing Arts Centre
14 to 16 July

PRODUCTION

Director Maria Aitken
Set and Costume Designer Richard Roberts
Lighting Designer Hartley T A Kemp
Composer Ian McDonald
Choreographer John Bolton

CAST

Heather Bolton, Olivia Davies, Elizabeth Debicki,
Matt Dyktynski, Lilyanna Keating, Richard Piper, Leighton Young

Paid Attendance 1,580

Awards and nominations

Green Room Award Winners

Male Artist in a Featured Role (Musical) Matt Hetherington
for *Next to Normal*

Female Actor Zahra Newman
for *Random*

Sound Design and Composition Iain Grandage,
for *Body of Work*, including *Rising Water* and *In the Next Room or the vibrator play*

Green Room Award nominations

Set and Costume Design Tracy Grant Lord
for *In the Next Room or the vibrator play*

Female Actor Emily Barclay
for *The Importance of Being Earnest*

Female Actor Jacqueline McKenzie,
for *In the Next Room or the vibrator play*

Female Actor Eryn Jean Norvill
for *Hamlet*

Male Actor Geoffrey Rush
for *The Importance of Being Earnest*

Male Actor Toby Schmitz
Body of Work, including for *The Importance of Being Earnest*

Male Actor Greg Stone
for *Clybourne Park*

Director Leticia Cáceres,
for *Random*

Director Peter Evans,
for *Clybourne Park*

Director Pamela Rabe,
for *In the Next Room or the vibrator play*

Production *Clybourne Park*

Production *Random*

Production *In the Next Room or the vibrator play*

2010 Helpmann Award nomination

Female Actor in a Supporting Role Helen Thomson
for *In the Next Room or the vibrator play*



Literary Manager's Report

Season 2011 saw a bumper crop in terms of new Australian plays gracing the stages of MTC. All in all there were six mainstage Australian works and two Australian Lawler productions, only one of which was a remount of a previous production. Three of these works were MTC commissions. In a huge season of eighteen plays, Australian writers contributed half. Statistically, this is off the chart and proof of our commitment not only in supporting Australian writers but delivering Australian stories to our audiences. The eight Australian works displayed an impressive breadth of style and narrative range, again reflecting that MTC is a very broad artistic church.

The 2011 Cybec Readings reinforced the breadth of style shown in the rest of the season. Two were MTC commissions: Robert Reid's *Eating Alone* examined anorexia, while Melissa Reeves's play *Happy Ending* took a typically off-kilter view of an unusual suburban courtship. Paul Galloway's *Reykjavik* retold the story of the Spassky-Fischer chess showdown in Iceland in the early seventies. All three were very well attended and met with a terrific audience response. *Happy Ending* has been subsequently programmed as part of the 2012 Lawler Studio season.

We rolled out further commissions with Gary Abraham's adaptation of Emile Zola's *Therese Raquin*, which was subsequently read at the 2012 Play Writing Australia Showcase at the Malthouse. We also commissioned Beatrix Christian for the adaptation of Alexandre Dumas's *Lady of the Camellias*, Joanna Murray-Smith for a new original work, and, our first education commission, Angela Betzien for *Helicopter*.

In the Lawler Studio we presented five productions, including two (*Random* (UK) by Debbie Tucker Green and *Australia! The Show!* by Jean Marc Russ, Hayden Spencer, Aidan Fennessy and Jon Halpin) as part of our Education program. The three plays in the Lawler Studio Season, *The Dream Life of Butterflies* by Raimondo Cortese, *The Water Carriers* by Ian Wilding and *Circle Mirror Transformation* (USA) by Annie Baker offered a great diversity in a year that saw audiences build for our studio space. It was heartening that Raimondo Cortese's *The Dream Life of Butterflies* was nominated for a Green Room Award for Best New Writing and Zahra Newman received a Green Room Award for her superb solo performance in *Random*.

There's a great deal to build on in 2012.

Aidan Fennessy
Associate Director and Literary Manager

Play Readings

Reykjavik

by Paul Galloway

Tuesday 22 November 2011

Director Matt Scholten

Cast Grant Cartwright, Zoe Ellerton-Ashley, Peter Houghton, Carl Nilsson-Polias, Roger Oakley, Stephen Phillips, Brad Williams

Paid Attendance 103

Happy Ending

by Melissa Reeves

Wednesday 23 November 2011

Director Aidan Fennessy

Cast Aljin Abella, Fanny Hanusin, Catherine McClements, Greg Stone, Maria Theodorakis, Gareth Yuen

Paid Attendance 85

Eating Alone

by Robert Reid

Thursday 24 November 2011

Director Adena Jacobs

Cast Anne Browning, Fiona Macleod

Paid Attendance 80



Education Manager's Report

After many new initiatives introduced into the program the previous year, 2011 was a year of consolidation for MTC Education. We followed the success of our first production in the Lawler Studio, *Ruby Moon*, with two more productions: *Random* and *Australia! The Show!* The Ambassador Program welcomed a new group of students for the year, and we continued to offer a range of outreach and curriculum-based programs and resources to engage with young people from all around the state.

A co-production with independent company Real TV and presenters Sydney Opera House and Brisbane Powerhouse, *Random*, by young British writer Debbie Tucker Green, was a powerful theatrical event, in no small part due to Zahra Newman's electric solo performance, playing more than twenty roles in a story of a family torn apart by an act of violence. Listed on the VCE Drama playlist, the production drew admiring audiences of students, teachers, the theatre community and the general public and gained three Green Room Award nominations, with Newman collecting the award for Best Female Performer. The production also received the award for Best Performance by a Theatre Company for VCE Drama by the state association of drama teachers, Drama Victoria.

Our second production of the year, *Australia! The Show!* by Aidan Fennessy, Jon Halpin, Jean-Marc Russ and Hayden Spencer was an hilarious and irreverent satire on Australian history and culture, which had young audiences roaring with laughter. Because it wasn't listed on the VCE playlist, we drew a younger, broader audience, with many regional schools taking advantage of our Tattersall's Regional Travel Subsidies to attend. The response from these schools and students, many of whom had limited experience with live performance, was glowing, with teachers reporting that the bus ride home had students chatting excitedly, reciting jokes and singing songs from the show.

Word about our Ambassador Program obviously spread, as the second year of the program attracted more than double the nominees of the first. The selected group were very worthy of their places, and proved to be a committed, active and inclusive group of young theatre-lovers. Meeting once a month, the Ambassadors saw most of MTC's mainstage, Lawler Studio and Education productions, while also having the opportunity to meet with theatre professionals and engage in detailed discussion with like-minded peers. Highlights of the year were meeting with theatre greats Pamela Rabe and Geoffrey Rush, and favourite productions included *Next to Normal*, *The Joy of Text*, and *Australia! The Show!*

In its tenth year, the Youth Scholarship Course once again welcomed disadvantaged young people from near and far for an intensive week of performance-making at MTC HQ. Access to performances for disadvantaged students was also offered through the support of the Sidney Myer Geoffrey Cohen AM Scholarship Fund, and as previously mentioned, regional schools were offered assistance with travel costs thanks to the extension of our Tattersall's Regional Travel Subsidies. Many students were also offered a glimpse into the inner workings of MTC through our Production HQ and Theatre Tours and our Work Experience program.

Mainstage attendance by students increased again in 2011, with close to three thousand students attending our production of *Hamlet* alone. Listed on the VCE Theatre list along with *Hamlet*, *Next to Normal* was also seen by a large number of students. For these two productions, as well as our two Education shows, MTC Education provided a range of Pre-show Talks, Post-show Q&A's and Teachers' Notes to support the students preparing for assessment tasks and exams. The VCE Drama and Theatre Studies curricula were also supported by our series of one-day workshops in Solo and Monologue Performance and our intensive Summer School for students entering VCE.

All-in-all another busy and rewarding year, which continued MTC's tradition of providing quality theatrical experiences and participatory programs for young people; offering inspiration to a new generation of theatre-makers and theatre-goers.

Suzie Thomas
Education Manager



Workshops and participatory events

VCE SUMMER SCHOOL COURSE

10 January to 14 January 2011
MTC Headquarters
Paid Attendance: 25

MTC AND HARVEY WORLD TRAVEL THEATRE STUDY TOUR

24 April to 29 April 2011
MTC Headquarters and MTC Theatre, Lawler Studio
Attendance: 61

VCE SOLO PERFORMANCE WORKSHOPS

17 June to 24 June 2011
MTC Headquarters
Paid Attendance: 231

YOUTH SCHOLARSHIP COURSE

11 July to 15 July 2011
MTC Headquarters
Attendance: 23

VCE MONOLOGUE PERFORMANCE WORKSHOP

8 August to 12 August 2011
MTC Headquarters
Paid Attendance: 180

PRE-SHOW TALKS

May to August 2011
The Arts Centre, Playhouse and the MTC Theatre, Sumner and Lawler Studio
Paid Attendance: 1,002

MTC AMBASSADOR PROGRAM

April to December 2011
MTC Headquarters
Attendance: 25

MTC HEADQUARTERS AND THEATRE TOURS

February to November 2011
Paid Attendance: 252

WORK EXPERIENCE PLACEMENTS AND VOLUNTEERS

January to December 2011
Attendance: 18

EDUCATION SALES FOR MTC MAINSTAGE AND LAWLER STUDIO PRODUCTIONS

Paid Attendance: 6,149



Random

by debbie tucker green

A REAL TV PRODUCTION IN ASSOCIATION WITH
BRISBANE POWERHOUSE AND SYDNEY OPERA HOUSE

Season

The MTC Theatre, Lawler Studio
3 to 13 May 2011

Production

Director Leticia Cáceres
Set and Costume Designer Tanja Beer
Lighting Designer David Walters
Composer and Sound Designer Pete Goodwin

Cast

Zahra Newman

Paid Attendance 2,413

[*Random* is] part of the MTC's Education Program, which means a few hundred lucky teens will witness a piece of theatre that could hold its own alongside the glossiest of mainstage productions. Zahra Newman conjures up the rich and often hilarious world of a British-Jamaican family before a gut-wrenching event shatters their uneasy lives; Leticia Cáceres's direction is so sharp you'll need antiseptic. This is a lesson in theatre-making that should be on everyone's syllabus.

John Bailey, *The Sunday Age*, 8 May 2011

Zahra Newman delivers a performance as emotionally bruising as it is technically accomplished. With seamless character changes and strong differentiation between them and an enviable command of mannerism and gesture, she becomes the tissue that binds the family together. Leticia Cáceres's direction keeps the action shiftless, edgy, fuelled by anxious energy. *Random* is heart-wrenching theatre, and a compelling performance from an actor with a bright future.

Cameron Woodhead, *The Age*, 9 May 2011

Zahra Newman

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E



Australia! The Show!

by Aidan Fennessy, Jon Halpin,
Jean-Marc Russ and
Hayden Spencer

Hayden Spencer

55

Season

The MTC Theatre, Lawler Studio
3 to 12 August 2011

Production

Director Anne Browning
Set and Costume Designer Shaun Gurton
Lighting Designer Lisa Mibus

Cast

Isaac Drandic, Hayden Spencer, Tim Wotherspoon

Paid Attendance 1,292

Australia! The Show! takes the phenomenon to its absurd conclusion. It's a rambunctious piss-take of Australian history and culture, so fast, furious and funny it had an audience of high school students hooting with laughter ... the three actors are perfectly cast, and the show is carried by their superb clowning. They're fortunate to be directed by Anne Browning, whose experience with Peter Houghton's one-man farces keeps the theatrical zaniness simmering.

Cameron Woodhead, *The Age*, 6 August 2011

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General Manager's Report

We've recently launched a book called *Play On: Melbourne Theatre Company 2000 to 2011*. If you haven't bought a copy, then you should. It's full of beautiful production photos of our work, as well as insights into this period when MTC was led by Simon Phillips. 2011 was his last year as Artistic Director and I'd like to share the thoughts that I used to introduce the book in this Annual Report.

'For the last twelve years, I've worked at Melbourne Theatre Company with the inspirational theatre director Simon Phillips. This book celebrates his work for MTC and the work of all the directors, designers, actors, writers, artisans, theatre workers and managers who, under his leadership, have contributed to the extraordinary range of award winning theatre produced over this time.

'MTC's mission is 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. And we've done that. When asked to choose my favourite Simon production, I can't. Whether it's Shakespeare (would I choose *Richard III* or *Hamlet*?), new Australian work (*Bombshells* or *Inheritance*?), musicals (*The 25th Annual Putnam County Spelling Bee* or *The Drowsy Chaperone*?) or international work (*Festen* or *August: Osage County*?), I just can't tell you, because all of them stirred me, entertained me, challenged me, delighted me. And then there's work of his Associate Directors during this time - Kate Cherry, Julian Meyrick, Peter Evans and Aidan Fennessy - and their contribution not just to our mainstage work but to the development of new writers and creatives. MTC also has an extraordinary collection of theatre craftspeople who have worked for the Company for years - set and props makers, scenic artists, theatre technicians and costume makers. Many of them were here when Simon first started as an Associate Director in 1987 and have continued to help him realise his theatrical dreams. In this brief introduction it's impossible to acknowledge all the people who have worked with Simon during this time (although they are all listed at the back of this book) but one other important group of people in this story who are often invisible to the outside world is the MTC Board, ably lead during Simon's tenure by Ralph Ward-Ambler, Ian Renard and Derek Young.

'MTC has been a department of the University of Melbourne since its foundation as the Union Theatre Repertory Company in 1953 and the University has been an important partner for the Company during Simon's time as Artistic Director. The three challenges we faced in 2000 when Simon started were to build a theatre, replace our falling-down headquarters and improve the financial position of the Company. None of these challenges

would have been met if Simon hadn't produced year after year of exciting theatre, resulting in increased subscriber numbers and ticket sales. And because the Company was on such firm ground artistically and so valued by its audiences, sponsors and donors, the MTC Board and management could successfully argue the case for support from the University and the Victorian State Government to build the MTC Theatre and move our headquarters to Sturt St, Southbank.

'Prior to 2008, I would have been typing these words whilst sitting in a windowless, airless room with an asbestos meter ticking and rat bait in the corner at a desk that sloped downhill because the floor did. Now I have light and air and the sounds of wattlebirds in the gum tree outside the office along with occasional road rage. And ten minutes' walk down the road is our iconic theatre, designed by Ashton Raggatt McDougall and described in a recent website as one of the Top 10 Theatres in the world. This book also celebrates the creation of the MTC Theatre and HQ with images and the words of the architects who helped make our dreams come to life.

'MTC has had a brilliant array of Artistic Directors - John Sumner, Ray Lawler, Wal Cherry, Roger Hodgman and Simon Phillips. What Simon has done, as well as creating great theatrical experiences for actors and audiences alike, is to provide a strong physical and financial base for the Company which will enable its future to be as thrilling as its past.'

As you will have already read in the reports by Simon and our Chairman Derek Young, as well as our Associate Director Aidan Fennessy and Education Manager, Suzie Thomas, 2011 was another year of riches both artistic and organisational. Simon and I have been lucky this year as well as in past years to be supported by a talented management team, surrounded by committed and skilled staff and with their help, been able to provide the opportunity for Australia's best directors, designers and actors to shine.

Ann Tonks
General Manager

MTC Staff

ARTISTIC DIRECTION

Artistic Director
Simon Phillips
Associate Director
Aidan Fennessy
Casting Director
Kylie McCormack
Artistic Administrator
Martina Murray
Casting Co-ordinator
Matt Bebbington
2012 Programming Team
Aidan Fennessy
Robyn Nevin
Pamela Rabe

MANAGEMENT

General Manager
Ann Tonks
Executive Administrators
Amy Byers
Stephanie Convery

FINANCE AND ADMINISTRATION

Finance Director
Dale Bradbury
Senior Accountant
Patrick Healey
Systems Manager
Michael Schuettke
Finance Officers
Ivan Downey
Stas Hempel
Kimberley Bettinson McCay
Jeremy Teale
Personnel Administrator
Christine Verginis
Salaries Officer
Stan Wong

TICKETING

Ticketing Managers
Daniel Brace
Tracey Webster
Ticketing Services Administrator
Lisa Mibus
Subscriptions Supervisor
Brenna Sotiropoulos
VIP Ticketing Officer
Michael Bingham
Database Specialist
Ben Gu
Subscriptions Ticketing
Nina Baeyertz
Ryan Cains

Gianna Cives
Peter Dowd
Mary Gotsi
Julia Godinho
Chelsea Lang
Jean Lizza
Bridget Mackey
Kathryn Martin
Moira Millar
Shalini Nair
Bridgett Nicolussi
Kathryn Parker
Kate Shearman
Nathan Smit
Paul Terrell
Lee Threadgold
Nicholas Tranter
Caroline Wilson
Samuel Yeo
Box Office Supervisors
Sarah Hart
Pieta Farrell
Julie Wood
Box Office Attendants
Brett Adam
Kristy Barnes-Cullen
Chloe Gordon
Mary Gotsi
Bethany James
Adrian Kelly
Jean Lizza
Paige Marshall
Kathryn Martin
Yunuen Perez Martinez
David Samuel
Nathan Smith
Paul Terrell
Shannon Woodford

MTC THEATRE

Theatre Manager
Trish Carlon
House Services Manager
Ian McAnally
Theatre Operations Manager
Samantha Potts
Building Services Managers
David Combes
Stuart Duffield
Production Services Manager
Frank Stoffels
Studio and Events Technicians
Allan Hirons
Josh Noble
Technical Manager
Stephen O'Neil

Lighting Supervisor
Brett Mellor
Staging Supervisor
Robert Bristow
Sound Supervisor
Terry McKibbin
Head Flyman
James Tucker
House Manager
Zuleika Scott
Bar Manager
Tony King
House Supervisors
Adam Berryman
Marisa Cuzzolaro
Pieta Farrell
Georgia Fox
House Attendants
Sam Anderson
Stephanie Barham
Tanya Batt
Adam Berryman
Natasha Commons
Lisa Dallinger
Mel Dodge
Susannah Frith
Damian Harrison
Natalie Holmwood
Beverly Hunter-Graham
Angus Keech
David Loney
Brienna Macnish
Andrea McNamara
Paige Marshall
Sian Miller
Caley Otter
Zoe Partington
Richard Pettifer
Matthew Phoenix
Jake Preval
Christopher Roberts
Glyn Roberts
Tain Stangret
Chris Summers
Aysha Tansey
Paul Terrell
Mattie Young
Debbie Zuckerman
Bar Manager
Emily Davies
Bar Supervisors
Soren Jensen
Daniel O'Farrell
Rebecca Ritters
Hannah Spence
Bar Attendants
Jessica Addy

Paul Blenheim
Emily Davies
Rhea Famlonga
Emma McNicol
Cameron Moore
Caitlyn Staples
Andrew Thomson

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Education Manager
Suzie Thomas
Education Bookings/ Ticketing Officer
Mellita Ilich

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Vanessa Rowsthorn
Public Relations and Communications Managers
Christy Hopwood
Deborah McInnes
Public Relations and Communications Co-ordinator
Mayuca Pandithage
Public Relations and Communications Assistant
Yunuen Pérez Martinez
Senior Graphic Designer
Lydia Baic
Graphic Designer
Helena Turinski
Marketing Co-ordinator
Lisa Scicluna
Digital Marketer
Megan Byrne
Marketing Assistants
Lydia Gibala
Laura Lantieri
Receptionist
Chloe Gordon
Publications Co-ordinator
Paul Galloway

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Julia White
Philanthropy Manager
Glyn Roberts
Philanthropy Co-ordinator
Upeka Kumarasinghe
Corporate Partnerships Manager
Paul Shea
Corporate Partnerships Co-ordinator
Laura Vamos

PRODUCTION

Head of Production
Adam J Howe
Production Manager
Alyson Brown

Technical Manager - Systems
Kerry Saxby
Acting Technical Manager - Staging
David Hobbs
Electrics
Michael Taylor
Allan Hirons
Production Administrator
Lyn Cyrill
Production Co-ordinator
Carolyn Emerson
Production Co-ordinators
Stuart Jones
Michaela Deacon
CAD Drafting
Andrew Bailey
EHS Co-ordinator
Eliza Neil
Workshop
Workshop Supervisor
Aldo Amenta
Deputy Supervisor
Andrew Weavers
Ken Best
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
Carmel Angel
Lara Barwick
Angela Cavalot
Jocelyn Creed
Bianca Gunay
Lucy Moran
Lyn Molloy
Claire Mueller
Mandy Murphy
Keryn Ribbands
Georgiana Russell-Head
Julia Smith
Liz Symons
Narelle Wilson
Millinery
Phillip Rhodes
Wigs & Makeup
Jurga Celikiene
Art Finishing
Lulu Wilson

CATERING

Manager
Andrea Purvis
Anita Lyovic
Elizabeth McMahon
Norma Seager

HAROLD MITCHELL FOUNDATION ASSISTANT DIRECTORS PROGRAM

Halcyon Macleod
Adena Jacobs
Daniel Clarke
Patrick McCarthy

PLAYWRIGHTS UNDER COMMISSION

Beatrix Christian
Joanna Murray-Smith
Kate Mulvany
Gary Abrahams
Melissa Reeves
Angela Betzien
Robert Reid
Daniel Keene

OVERSEAS REPRESENTATIVES

London
Yolande Bird/Diana Franklin
New York
Stuart Thompson

ASSOCIATE COMPANIES

The Shaw Festival

VOLUNTEERS

Finance
Claire Blakeley
Colynette Patrick
Jen Dutton
Intern Placement
Sofia Morandotti

CONSULTANTS

Consultant Speech Pathologist
Debbie Phyland

Actors and Artists

ACTORS

John Adam
Anthony Ahern
Allegra Annetta
Emily Barclay
James Bell
Jonathan Biggins
Amanda Bishop
Ian Bliss
Heather Bolton
Patrick Brammall
Jamieson Caldwell
Grant Cartwright
Helen Christinson
Talia Christopoulos
Eirini Cosmidis
Kate Cole
Tyler Coppin
Louis Corbett
Travis Cotton
Diane Craig
Olivia Davies
Elizabeth Debicki
Isaac Drandic
Matt Dyktynski
Ron Falk
Georgia Flood
Julie Forsyth
Drew Forsythe
Brigid Gallacher
Darren Gilshenan
Laura Gordon
Ben Grant
Robert Grubb
Chloe Guymer
Kim Gyngell
Nyah Hart
Matt Hetherington
Stuart Halusz
Natasha Herbert
Benjamin Hoetjes
Frankie J Holden
Bob Hornery
Peter Houghton
John Howard
Sue Jones
Lilyanna Keating
Gareth Keegan
Geoff Kelso
Kate Kendall
Bert LaBonté
Ewen Leslie
Claire Lovering
Josh McConville
Garry McDonald
Mandy McElhinney
Jacqueline McKenzie

Tracy Mann
Jane Menelaus
Robert Menzies
Eloise Mignon
Margaret Mills
Colin Moody
Marshall Napier
Robyn Nevin
Zahra Newman
Tony Nikolakopoulos
Eryn Jean Norvill
Roger Oakley
Richard Piper
Pamela Rabe
Damien Richardson
David Roberts
Tim Ross
Deidre Rubenstein
Geoffrey Rush
Luke Ryan
Anne-Louise Sarkis
Toby Schmitz
Phillip Scott
Nikki Shiels
Nicole da Silva
Louise Siverson
Hayden Spencer
Greg Stone
Christy Sullivan
Sarah Sutherland
Tony Taylor
Helen Thomson
Brian Vriends
Matilda Weaver
Christie Whelan
Lachlan Woods
Tim Wotherspoon
Alison Whyte
Leighton Young
Sara Zwangobani

MUSICIANS

Sophie Anderson
Mathew Frank
David Hicks
Christine Munro
Nathan Post
Stephen Rando
Anastasia Russell-Head

DIRECTORS

Maria Aitken
Jonathan Biggins
Heather Bolton
Anne Browning
Dean Bryant
Leticia Cáceres
Kate Cherry
Peter Evans
Aidan Fennessy
Jennifer Flowers
Robyn Nevin
Simon Phillips
Pamela Rabe

SET AND COSTUME DESIGNERS

Andrew Bailey
Tanja Beer
Dale Ferguson
Tracy Grant Lord
Shaun Gurton
Esther Marie Hayes
Marg Horwell
Jennifer Irwin
Paula Levis
Claude Marcos
Richard Roberts
Christina Smith
Tony Tripp

LIGHTING DESIGNERS

Hartley T A Kemp
Jenny Hector
Philip Lethlean
Nigel Levings
Matthew Marshall
Lisa Mibus
Nick Schlieper
Matt Scott
Richard Vabre
David Walters

COMPOSERS AND SOUND DESIGNERS

David Franzke
Russell Goldsmith
Iain Grandage
Ben Grant
Pete Goodwin
Ian McDonald
Terry McKibbin
Kelly Ryall
Jethro Woodward

MUSICAL DIRECTORS

Mathew Frank
Phillip Scott

CHOREOGRAPHERS AND MOVEMENT DIRECTORS

Andrew Hallsworth
John Bolton
Lisa Scott-Murphy
Nathan Wright

FIGHT CHOREOGRAPHER

Nigel Poulton

AUDIO VISUAL DESIGNERS AND CONSULTANTS

Josh Burns
Todd Decker
Angus Johnstone

DRAMATURG

Polly Low

VOICE AND DIALECT COACHES AND CONSULTANTS

Anna McCrossin-Owen
Debbie Phyland
Charmian Gradwell

EDUCATION CONSULTANT AND RESOURCE WRITER

Meg Upton

EDUCATION TEACHING ARTISTS AND RESOURCE WRITERS

Jane Bayly
Tania Bosak
Adrian Dart
Maude Davey
Eli Erez
Andrew Gray
Dani-Ela Kayler
Bec Matthews
Nick Pappas
Janet Strachan
Emily Taylor
Nicholas Waxman

EDUCATION VOLUNTEERS

Felicity Eva
Anna Rodway
Sean Scanlon
Nicholas Tranter

ASSISTANT DIRECTORS

Gary Abrahams
Daniel Clarke
Naomi Edwards
Stuart Halusz
Adena Jacobs
Patrick McCarthy
Leith McPherson
Halcyon Macleod
Caleb Rixon
Benjamin Winspear

ASSISTANT SET AND COSTUME DESIGNERS

Fiona Bruce
Lucie Sprague

STAGE MANAGERS

Ricky Beirao
Christine Bennett
Jess Burns
Michaela Deacon
Lisette Drew
Bianca Eden
Alice Fleming
Anna Dymitr Hawkes
Sally Hitchcock
Jess Keepence
Whitney McNamara
Kylie Mitchell
Millie Mullinar
Vivienne Poznanski
Julia Smith
Minka Stevens
Eva Tandy

DIRECTORIAL ATTACHMENTS

Bridget Balodis
Peta Coy
Tanya Dickson
Mark Pritchard

STAGE MANAGEMENT SECONDMENTS

Benjamin Brockman
Laura Harris
Stephen Moore
Nick Wollan

LIGHTING SECONDMENT

Sara Swersky

PHOTOGRAPHERS

Marcel Aucar
Brett Boardman
Jeff Busby
Earl Carter
Paul Dunn
Pam Kleemann
Fraser Marsden
Gary Marsh
Lisa Tomasetti

Government Support and Sponsors

Government Support



Major Partners



Season Partner

Cast Partners



Coffee Partner



Programme Partner



Lighting Partner



Technology Partner



Style Partner



Health Partner



Travel Partner



Annual Partners



Patrons

15,000+

Louise and Martyn Myer AO

\$10,000+

Lyndsey Cattermole AM and
Andrew Cattermole
Mr Norman and Mrs Betty Lees
Derek and Caroline Young

\$5,000+

Dr Andrew Buchanan and
Mr Peter Darcy
Ian and Jillian Buchanan
John & Robyn Butselaar
The Dowd Foundation
Dr Helen Ferguson
Anne and Peter Le Huray
Professor David Penington AC
and Dr Sonay Hussein
Jeanne Pratt AC
Price and Christine Williams
Dr Michael and
Mrs Lynne Wright

\$4,000+

Anonymous
Sandy Bell and Daryl Kendrick
Margaret Gardner and
Glyn Davis
Orloff Family Charitable Trust

\$3,000+

Anonymous
James Best and Doris Young
Barry and Joanne Cheetham
Murray Gordon and Lisa Norton
Mrs Jane Hemstrich
Joan and George Lefroy
Mr Alex and
Mrs Halina Lewenberg
Ashton Raggatt McDougall
George and Rosa Morstyn
Tim and Lynne Sherwood
Andrew Sisson
Denise Smith

\$2,000+

Anonymous x7
Noel and Sylvia Alpins
James and Helen Angus
Rosemary Ayton and
Sam Ricketson
Marc Besen AO & Eva Besen AO
Louisa Bewley and Geoff Harris
Bill Bowness
Bill and Sandra Burdett
Stephen and Jenny Charles
Elizabeth Chernov
Yanson Ching
Caroline and Robert Clemente
Sandy and Yvonne Constantine
Lois Doery
Dr Anthony Dortimer and
Mrs Jillian Dortimer
Eva and Les Erdi OAM
Paul & Janice Ferla
Gjergja Family
Heather and Bob Glindemann OAM
Henry Gold
Robert and Jan Green
Lesley Griffin
Gil and Sandi Hoskins
Bruce and Mary Humphries
Malcolm Kemp
Dr Peter and Mrs Amanda Lugg
Carol Mackay and Greg Branson
Donald Murray
Tom and Ruth O'Dea
Janet and Allan Reid
Cheryl and Paul Veith
Ray and Margaret Wilson
Gillian and Tony Wood
Laurel Young-Das and Heather
Finnegan

\$1,000+

Anonymous x10
Margaret Astbury
Miriam Bass and Peter Jaffe
Jay Bethell and Peter Smart
David and Rhonda Black
Ross and Alix Bradfield
Beth Brown and Tom Bruce AM
Diana Burleigh
David Byrne
Pam Caldwell
Ingrid and Per Carlsen
Clare and Richard Carlson
Fiona Caro
A Carroll
Kathleen and Harry Cator
Chef's Hat
Dr Robin Collier and
Mr Neil Collier
John and Christine Collingwood
Mark and Jo Davey
Elizabeth and Geoffrey Donnan
The Farrands Family
Robert and Jeanette Flew
Rosemary Forbes and
Ian Hocking
Nigel and Cathy Garrard
Diana and Murray Gerstman
Judy and Leon Goldman
Roger and Jan Goldsmith
Colin Golvan SC
Richard and Isabella Green
John & Jo Grigg
Scott Herron
Dawn and Graham Hill OAM
Professor Andrea Hull AO
Christina Ibbotson and
Keith Lawson
Will and Jennie Irving
Peter and Halina Jacobsen
Irene Kearsey
B Kornhauser
Rosemary Leffler
Mr Jim Leslie AC MC and
Mrs Alison Leslie
Mary Lipshut
Mr Peter and Mrs Judy Loney
Ken and Jan Mackinnon
Ian Marshman
Ian and Margaret McKellar
Garry McLean
Elizabeth McMeekin
Douglas and Rosemary
Meagher
Gabriele Medley AM
Dr Mark and Dr Alla Medownick
Ruth Wisniak & Dr John Miller AO

Daniel Neal and Peter Chalk
Brian Nebenzahl OAM RFD and
Jocelyn Nebenzahl
Dr Paul and Mrs Sue Nisselle
Doris and Steven Klein
Uri and Nili Palti
Mrs Alison Park
Cliff Peel
Bill and Katharine Ranken
Marnie Rawlinson
Peter and Terryl Read
Sally and Peter Redlich
Mr David Richards
Dr S M Richards AM and
Mrs M R Richards
Rae Rothfield
Edwina Sahhar
Susan Santoro
Mrs Lola Schattner
Max and Jill Schultz
Prof Barry Sheehan and
Pamela Waller
Diana and Jeffrey Sher
Judith and John Sime
Reg and Elaine Smith OAM
Earimil Gardens Charity
Diana & Brian Snape AM
Ricci Swart
Lyle Thomas and
Christina Turner
Peter and Liz Turner
Ursula Whiteside
Graeme and Nancy Yeomans
Greg Young
Roz Zalewski
Ange and Pete Zangmeister

\$750+

Anonymous x10
Ann Auld
John and Dagnija Balmford
Robert Bird and Jane Howe
John and Jan Campbell
Mrs Jocelyn Davies
Mark and Amanda Derham
Mrs Katherine Derham-Moore
Robert Drake
George and Eva Ermer
Dr Alastair Fearn
Nola Finn
John Fullerton
Lindsay Garner
Mr Brian Goddard
Sir Andrew and Lady Grimwade
Ian and Wendy Haines
Jane Hansen
Mr Glen Harrington and
Ms Robyn Eastham
David Harris and
Geraldine Kinsella
Mr Michael Heine
Mr Keith Humphry
Ed & Margaret Johnson
Ms Inge Johnston
Fiona Kirwan-Hamilton and
Simon E Marks S.C.
Margaret Knapp
Ruth Krawat
Mrs Elizabeth Lyons
Alister and Margaret Maitland
Dr Ray Marginson AM and
Mrs Betty Marginson AM
Bernard Marin AM
Robert and Helena Mestrovic
Mr John G Millard
Ross and Judy Milne-Pott
Mrs Hazel Murphy
Barbara and David Mushin
Naphtali Family Foundation
Dr Annamarie Perlesz
Dug and Lisa Pomeroy
The Satir Centre of Australia
Mr Berek Segan AM OBE and
Mrs Maria Segan
Mrs Noeline Shields
Bill and Julia Silvester
Jane Simon and Peter Cox
Tim and Angela Smith
Rodney and Aviva Taft
M Taylor
Mr David Walsh
Kevin and Elizabeth Walsh
Erna and Neil Werner OAM
Mandy and Ted Yencken

TRUSTS AND FOUNDATIONS

The Joan and Peter Clemenger
Trust
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)

KEY PERFORMANCE INDICATORS

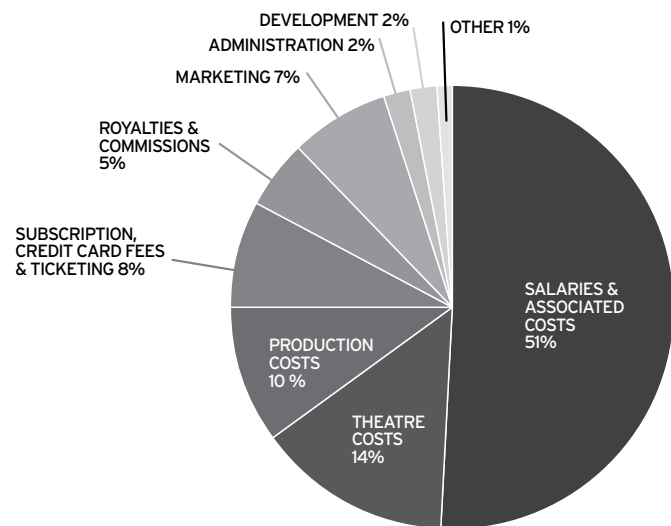
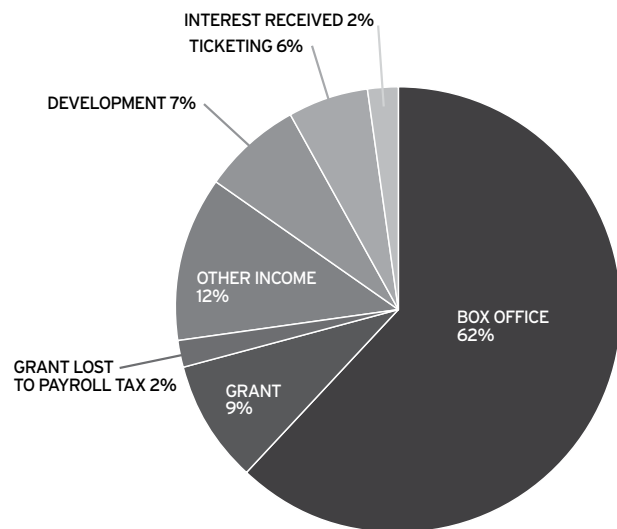
	2011	2010
ARTISTIC VIBRANCY		
Subscription Season		
Productions	10	9
Co-productions		2
Buy-ins	2	0
Total	12	11
New Productions	12	11
Studio Season		
Productions	3	1
Co-productions	0	0
Buy-ins	0	0
Total	3	1
New Productions	3	1
Other Plays		
Touring	2	3
Co-productions	0	0
Buy-ins	1	0
Total	3	3
New Productions	1	2
Profile of Plays		
New Australian	6	6
Existing Australian	3	0
New Overseas		4
Existing Overseas	7	2
Education Program		
Productions	2	1
Tours	0	0
Explorations	0	1
Workshops/Forums/Talks	6	9
Holiday Program	3	3
Ambassador Program	1	1

	2011	2010
ACCESS		
NUMBER OF PERFORMANCES		
Self entrepreneurial		
Home City	512	549
Studio Season		
Home City	111	44
Buyins		
Home City	88	0
Sold off		
Home City	0	0
Regional	4	18
Other Capital City	21	59
International	0	0
Education	53	66
Development	3	8
TOTAL PERFORMANCES	792	744

	2011	2010
NUMBER OF PAID ATTENDANCES		
Self entrepreneurial		
Home City	199,126	237,004
Studio Season		
Home City	6,231	5,458
Buyins		
Home City	41,315	-
Sold off		
Home City	-	-
Regional	1,580	4,431
Other Capital City	9,856	19,719
International	-	-
Education	4,615	6,531
Development	124	298
TOTAL PAID PERFORMANCES	262,847	273,441
Regional		
Number of Productions	1	2
Number of Towns	1	8

	2011	2010
FINANCIAL VIABILITY		
BASED ON AUDITED ACCOUNTS		
Strength of reserves	27.6%	25.2%
Profitability (excluding Non-Operating income)		
	\$329,851	\$1,397,980
Earned Income % (excluding Non-Operating income, and netting State Government Grant Against Payroll Tax Expense)		
Total	90.9%	90.3%
Box office	68.0%	72.7%
Private Sector	4.3%	3.5%
Other Income	18.5%	14.1%
Cost/Revenue Dynamic (earned income less expenditure)		
	-\$2,141,599	-\$1,054,770
Government Funding Contribution (excluding Non-Operating income and netting State Govt. Grant against Payroll Tax Expense)		
	9.1%	11.2%
GRANTS OPERATING		
Commonwealth		
Base	\$1,977,160	\$1,942,200
Young & Emerging Artists		\$25,000
Total Commonwealth Grants	\$1,977,160	\$1,967,200
State		
Base	\$494,290	\$485,550
New Theatre Open Day	0	0
less Payroll Tax paid to State	-\$475,948	-\$432,846
Total State Grants	\$18,342	\$52,704

INCOME AND EXPENDITURE



File Ref. 08/1545
RR/MTC2
RN: 2012/007
Attach.

2 February 2012

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 2011, 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 2011.

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. Ms Ann Tonks
General Manager, MTC

INCOME STATEMENT FOR THE YEAR ENDED 31 DECEMBER 2011

	Notes	2011 \$	2010 \$
REVENUE			
Commonwealth Government Grants	2	1,977,160	1,967,200
Victorian Government Grants	3	494,290	485,550
Donations and Bequests		588,905	544,420
Sponsorships		790,657	612,023
Investment Income	4	293,909	559,097
Retail Sales (Box Office MTC)		13,993,788	13,376,176
Gain on Sale of Non-Current Assets	5	0	17,530
Operating funds from Melbourne University		40,000	40,000
Other Income	22	4,176,304	3,762,065
TOTAL REVENUE		22,355,013	21,364,061
LESS EXPENSE			
Salaries and Oncosts (incl. Leave Provns movement)	6	11,250,687	9,995,005
Audit Service Fees	7	24,759	23,835
Accountancy & HR Service Fees	7	3,045	2,900
Bad & Doubtful Debts	8	0	1,027
Interest Expense		0	0
Printing & Publications		515,199	357,818
Other Consumable Supplies		606,266	615,831
Depreciation and Amortisation Expense	9	70,891	141,619
Staff Training & Development		54,763	35,744
Travel & Accommodation on University Business		456,900	340,374
Motor Vehicle Running Expenses		21,339	25,785
Postage		246,362	178,593
Telephone Land Line Charges (Usage & Equipment)		44,554	46,071
Garbage and Refuse Removal		47,343	43,589
Contract Cleaning		179,142	149,236
Laundry Services		8,832	12,222
Electricity		170,127	176,671
Gas (Mains and LP)		23,063	25,038
Council Rates		72,897	88,132
Insurance		4,230	1,943
Entertainment		131,467	130,657
Computer Software and Services		134,728	236,006
Asset Expense Less Than \$1,000		0	41,184
Asset Expense \$1,000-\$9,999		181,171	212,140
General Expenses	10	1,851,929	1,190,784
Rent and Hire Charges		2,653,016	2,455,968
Catering		340,973	209,620
Repairs and Maintenance		223,749	204,339
Royalties and Commissions		1,280,261	1,266,143
Ticketing		1,499,907	1,573,345
TOTAL EXPENSE		22,097,601	19,781,622
NET OPERATING SURPLUS/(LOSS)		257,412	1,582,439



INCOME STATEMENT FOR THE YEAR ENDED 31 DECEMBER 2011 (cont)

	Notes	2011 \$	2010 \$
MTC Building Project			
Income Forgiveness of Debt		0	387,747
Income supporting Building Projects (Government Grants)		0	0
Income supporting Building Projects (Capital Fund and Foundations)		0	2,149,445
less Expenses of Building Projects and Capital Campaign		0	229,764
less Loss of Disposal of Land and buildings	5	0	543,088
less Adjustment for Accounting		0	0
less Expenses on Theatre Building	14	62,800	0
NET BUILDING PROJECT SURPLUS/(LOSS)		(62,800)	1,764,340
NET SURPLUS/(LOSS)		194,612	3,346,779
Transfers from/(to) Reserves	20	72,439	(184,459)
NET SURPLUS AFTER TRANSFERS		267,051	3,162,320
ACCUMULATED FUNDS/(DEFICIT) AT START OF YEAR		2,822,528	(339,792)
ACCUMULATED FUNDS/(DEFICIT) AT END OF YEAR	21	3,089,579	2,822,528

**BALANCE SHEET AND STATEMENT OF CHANGES IN EQUITY
AS AT 31 DECEMBER 2011**

	Notes	2011 \$	2010 \$
CURRENT ASSETS			
Cash Assets		8,960,655	11,457,672
Receivables	11	375,094	446,709
Other Assets	13	1,699,889	2,452,021
TOTAL CURRENT ASSETS		11,035,638	14,356,402
NON-CURRENT ASSETS			
Other Financial Assets	12	1,784,065	0
Property, Plant & Equipment	15	4,807,715	4,193,590
Intangible Assets	16	0	0
TOTAL NON-CURRENT ASSETS		6,591,780	4,193,590
TOTAL ASSETS		17,627,418	18,549,992
CURRENT LIABILITIES			
Overdraft			
Payables	17	1,416,060	2,716,340
Provisions	18	1,064,981	1,070,816
Other Current Liabilities	19	10,232,921	10,032,208
TOTAL CURRENT LIABILITIES		12,713,962	13,819,364
NON-CURRENT LIABILITIES			
Provisions	18	39,811	51,596
TOTAL NON-CURRENT LIABILITIES		39,811	51,596
TOTAL LIABILITIES		12,753,773	13,870,960
NET ASSETS		4,873,645	4,679,032
EQUITY			
Reserves	20	1,784,065	1,856,505
Retained Surplus/(Accumulated Deficit)	21	3,089,578	2,822,527
TOTAL EQUITY		4,873,645	4,679,032

**CASH FLOW STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2011**

	Notes	2011 Inflows/ (Outflows) \$	2010 Inflows/ (Outflows) \$
Cash Flows from Operating Activities - Inflows:			
Cash flows from government:			
Commonwealth Grants		1,977,160	1,967,200
Victorian Government Grants		494,920	485,550
Interest received		366,348	402,102
Other income		19,344,215	19,294,329
GST collected/refunded by the ATO		69,084	3,900
Operating funds from Melbourne University		40,000	40,000
Outflows:			
Payments to employees		(11,268,308)	(9,925,448)
Payments to suppliers		(11,068,016)	(7,797,355)
Borrowing Costs paid		0	0
Net Cash Inflow (Outflow) from Operating activities		(44,597)	4,470,278
Cash Flows from Investing Activities - Inflows:			
Proceeds from sale of non-current assets		0	17,530
Proceeds from conversion of Pool Unit income		0	1,860,771
Outflows:			
Repayment of Pool Unit		(1,856,505)	0
Investments purchased		0	(31,729)
Plant and equipment purchases		(595,915)	(4,069,016)
Non-operating costs of New building Projects		0	1,376,593
Forgiveness of debt		0	387,747
Intangible purchases		0	0
Net Cash Inflow (Outflow) from Investing activities		(2,452,420)	(458,104)
Cash Flows from Financing Activities - Inflows:			
Proceeds from Borrowings			
Outflows:			
Repayment of Borrowings			
Net Cash Inflow (Outflow) from Financing activities		0	0
Net increase/(decrease) in cash held		(2,497,017)	4,012,174
Cash at the beginning of the reporting period		11,457,672	7,445,498
Cash at the end of the reporting period		8,960,655	11,457,672

	Notes	2011 Inflows/ (Outflows) \$	2010 Inflows/ (Outflows) \$
Reconciliation of Cash at end -			
Cash/(Overdraft)		8,940,527	11,432,404
Petty cash floats		20,128	25,268
Deposits - Maturity < 90 days		0	0
		8,960,655	11,457,672
Reconciliation of net cash used in operating activities to operating result -			
Operating result		257,412	1,582,439
Less Extraordinary Item			
Building Expense	14	(62,800)	0
Add/(less) Non-Cash Flows in Net Profit/(Loss)			
Depreciation	9	70,892	141,619
Bad and Doubtful Debts		0	0
Transfer of (gain)/loss from equity on disposal of Incentive Scheme Reserve		0	(156,995)
Loss On Reserve Incentive Scheme Pool Units	20	72,439	0
Loss/(Gain) on the sale of non-current assets	5	0	525,558
Changes in Assets and Liabilities			
Decrease/(increase) in receivables		71,616	739,504
Decrease/(increase) in prepayments		752,132	18,468
Decrease/(increase) in other assets		(89,101)	(161,670)
Increase/(decrease) in provision for doubtful debts		0	1,027
Increase/(decrease) in payables		(1,300,280)	1,292,213
Increase/(decrease) in wages and salaries payable **		(17,621)	69,557
Increase/(decrease) in Income in advance		204,811	421,813
Decrease/(increase) in other provision		(4,097)	(3,255)
Net cash used in operating activities		(44,597)	4,470,278
*** represents movements in Leave Provisions			

STATEMENT OF COMPREHENSIVE INCOME

	Notes	2011 \$	2010 \$
Operating result for the year			
Gain/(loss) on revaluation of land and buildings		267,052	3,346,779
Available-for-sale financial assets:			
- Valuation gains / (losses) taken to equity	20	(72,439)	14,489
- Transferred to profit and loss on sale		0	(156,995)
Increase in Contributed Equity			
Write back of Land Revaluation Reserves due to impairment		0	(4,406,835)
Write back of Building Revaluation Reserves due to impairment		0	(307,476)
Total comprehensive income for the year		194,613	(1,510,038)

STATEMENT OF CHANGES IN EQUITY

	Notes	2011 \$	2010 \$
Total Equity at the beginning of the financial year			
		4,679,032	6,189,070
Gain on revaluation of land and buildings, net of tax			
		0	0
Available-for-sale investments:			
Transferred to Profit and loss on sale		0	(156,995)
Exchange differences on translation of foreign operations			
		0	0
Increase in Other Reserves			
		0	14,489
Increase in Contributed Equity			
Write back of Land Revaluation Reserves due to impairment		0	(4,406,835)
Write back of Building Revaluation Reserves due to impairment		0	(307,476)
Decrease in Pool Unit Value of Reserve Incentive Scheme	20	(72,439)	0
Net income recognised directly in equity		0	(4,856,817)
Operating result for the year after Tax		194,612	3,346,779
Total recognised income and expense for the year attributable to the members of the University		194,612	(1,510,038)
Transactions with equity holders in their capacity as equity holders			
Total equity at the end of the financial year		4,873,644	4,679,032

SUPPORTING NOTES TO THE FINANCIAL STATEMENTS

Note 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 2011 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 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.

SUPPORTING NOTES TO THE FINANCIAL STATEMENTS

Note No.

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

Land is recorded in the Statement of Financial Position at cost, which is considered to equate fair value. The MTC contributed \$4,004,085 in 2010 toward the development of the Sturt Street Head Quarters with a final contribution in 2011 of \$595,915. The funds contributed by the MTC is recognised as interest in the land value: refer to Note 15.

(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:

- 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.

SUPPORTING NOTES TO THE FINANCIAL STATEMENTS

Note No.

1 Statement of Accounting Policies (cont)

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.

1.4 Intangible assets

a) 2012 Subscription Season Advertising, Publicity and Printing Costs

The harmonising of Australian Accounting Standard(AASB 138) with International Accounting Standard (IAS 38) has altered the treatment of advertising, publicity, postage and printing expenditure incurred to promote the next year Subscriber Season. In prior financial years, the MTC and other Arts Organisations, treated expenditure for a season in a future financial year as a prepayment, and then recognised those expenditures in the same financial year as the Subscriber Season being promoted. IAS 38 and AASB 138 specifically requires that such expenditure not be treated as an intangible asset and must be expensed at the time they are actually incurred. The effect of compliance with the new standard is that expenditure in 2011 to promote the 2012 Subscriber Season which would have been treated as a prepayment in prior financial years has been expensed as a one- time extraordinary item.

b) 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).

SUPPORTING NOTES TO THE FINANCIAL STATEMENTS

Note No.

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.

SUPPORTING NOTES TO THE FINANCIAL STATEMENTS

Note No.

1 Statement of Accounting Policies (cont)

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

As per explanatory note 1.4 (a) Intangible Assets, MTC is required under AASB 138 to change the accounting treatment of advertising and other costs related to future year subscriber seasons. As of financial year 2011, all advertising, printing and publishing expenditure will be expensed when it is incurred. This had the effect in the financial year of two years (2010 expenditure for 2011, and 2011 expenditure for 2012) being expensed in 2011 which increased reported expenditure by \$330,152.

	2011	2010
	\$	\$
2 Commonwealth Government Grants -		
From operating activities:		
Australia Council MPAB Annual Grant	1,977,160	1,942,200
Young & Emerging Artists	0	25,000
<i>Please refer Note 27 for reconciliation of timing of receipt and recognition of grants</i>	1,977,160	1,967,200
3 Victorian Government Grants -		
From operating activities:		
Arts Victoria Annual Grant	494,290	485,550
<i>Please refer Note 27 for reconciliation of timing of receipt and recognition of grants</i>	494,290	485,550
MTC pays State payroll tax due to its status as a department of the University of Melbourne. The net payment from the Victorian Government is:		
Operational Grant	494,290	485,550
less Payroll Tax <i>Note 6</i>	(475,948)	(432,846)
	18,342	52,704

SUPPORTING NOTES TO THE FINANCIAL STATEMENTS

Note No.

4 Investment Income -

	2011	2010
	\$	\$
Interest Receivable from University	366,348	374,638
Interest Receivable from non-related parties		
Investment Earnings from University on Incentive Scheme Reserve	(72,439)	27,464
Transfer of Gain from Equity on disposal of Incentive Scheme Reserve	0	156,995
	293,909	559,097

5 Profit/(Loss) on sale of Non-Current Assets

Operational		
Proceeds from Sale		
Property, Plant and Equipment	0	17,530
	0	17,530
Carrying Amount of Assets Sold/Scrapped		
Property, Plant and Equipment	0	0
	0	0
Net Profit/(Loss) Operational	0	17,530
Non-Operational		
Carrying Amount of Assets Sold/Scrapped		
Land - 252 Ferrars St	0	534,165
Building - 252 Ferrars St	0	8,924
	0	543,088
Net Profit/(Loss) Non-operational	0	543,088
Net Profit/(Loss)	0	560,618

6 Salaries and Oncosts

Total Salaries	8,911,346	8,222,962
Contributions to superannuation and pension schemes:		
Superannuation Guarantee Charges	801,252	731,789
Total Superannuation Contributions	801,252	731,789
Payroll Tax paid to the Victorian Government	475,948	432,846
Workcover	48,376	43,526
Long Service Leave Expense (*)	38,024	32,392
Annual Leave (*)	129,527	37,165
Other	846,214	494,325
Total	11,250,687	9,995,005

(*) 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	103	99
Full-time equivalent casual	33	28
Average number of employees during the year	136	127

SUPPORTING NOTES TO THE FINANCIAL STATEMENTS

Note No	2011	2010
	\$	\$
7 Audit and Accounting Services		
Auditing Accounts:		
- Auditor General (charged with Internal Audit Charge)	6,372	6,155
- Internal Audit Charge (Uni of Melb.)	18,387	17,680
Financial Operations Charge (Uni of Melb.)	1,155	1,100
HR Charge (Uni of Melb.)	1,890	1,800
	<u>27,804</u>	<u>26,735</u>
8 Bad and Doubtful Debts		
Bad debts written off	0	0
Increase/(decrease) in Provision for Doubtful Debts	0	1,027
	<u>0</u>	<u>1,027</u>
9 Depreciation and Amortisation Expense		
Buildings	0	0
Motor Vehicles	21,037	17,792
Furniture	13,731	14,167
Computer Equipment	15,520	23,561
General Equipment	20,603	67,553
Software	0	18,548
	<u>70,891</u>	<u>141,619</u>
10 General Expenses		
Patron/Sponsor Benefits	282,127	197,448
Cartage and Freight	66,068	44,918
Advertising and Promotions (refer Note 1.4)	1,107,662	732,168
Other	396,073	216,250
	<u>1,851,929</u>	<u>1,190,784</u>
11 Receivables		
Receivables (Current):		
Sundry Debtors - External	115,788	366,422
Less: Provision for Doubtful Debts	(4,029)	(4,029)
	<u>111,759</u>	<u>362,393</u>
Sundry Debtors - Internal (owed by Uni of Melb Opns)	263,335	84,316
Other (incl. Advances)	0	0
	<u>375,094</u>	<u>446,709</u>
12 Other Financial Assets		
Non-Current Investments:		
Units in Uni of Melb. Investment Pool - Funds Invested from Incentive Scheme Reserve	1,784,066	0
	<u>1,784,066</u>	<u>0</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 was repaid by MTC in February 2011.

SUPPORTING NOTES TO THE FINANCIAL STATEMENTS

Note No	2011	2010
	\$	\$
13 Other Assets		
Prepaid Expense	417,637	1,117,236
Accrued Income	1,282,252	1,334,785
	<u>1,699,889</u>	<u>2,452,021</u>
14 Expenses on Theatre Building		
In 2011 the MTC spent \$182,730 on enclosing the terrace space attached to the restaurant. \$119,930 of that expenditure was provided from funds held by the University of Melbourne for Theatre construction. The \$62,800 represents the amount that the MTC contributed to the project. The amount, as in past financial years, was expensed because the Theatre is the property and asset of the University.		
15 Property, Plant & Equipment		
Freehold Land		
252 Sturt St		
At Acquisition Costs	4,600,000	4,004,085
	<u>4,600,000</u>	<u>4,004,085</u>
Total Freehold Land	<u>4,600,000</u>	<u>4,004,085</u>
To 31 December 2011 MTC has contributed \$595,515 towards the Sturt St Head Quarters project.		
Motor Vehicles		
At Cost	222,362	222,362
Provision for Depreciation	(172,419)	(151,382)
Motor Vehicles after Depreciation	<u>49,943</u>	<u>70,980</u>
Furniture		
At Cost	136,654	136,654
Provision for Depreciation:	(56,544)	(42,813)
Furniture after Depreciation	<u>80,110</u>	<u>93,841</u>
Laboratory and Computing Equipment		
At Cost	112,929	112,929
Provision for Depreciation:	(105,668)	(90,147)
Laboratory and Computing Equipment after Depreciation	<u>7,261</u>	<u>22,782</u>
General Equipment		
At Cost	589,658	500,557
Provision for Depreciation:	(519,257)	(498,655)
General Equipment after Depreciation	<u>70,401</u>	<u>1,902</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>

SUPPORTING NOTES TO THE FINANCIAL STATEMENTS

Note No	2011 \$	2010 \$
Total Property, Plant & Equipment		
At Cost	1,097,986	1,008,885
At Independent Valuation	4,600,000	4,004,085
	5,697,986	5,012,970
Provision for Depreciation and Amortisation:		
At Cost	(890,271)	(819,380)
Total written down value	4,807,715	4,193,590
16 Intangible Assets		
Software		
At Cost	254,257	254,257
Provision for Amortisation	(254,257)	(254,257)
Software after Amortisation	0	0
17 Payables		
Current:		
Creditors and Accruals - External	1,310,654	1,328,199
Creditors and Accruals - Internal (owed to Uni Opns)	118,576	1,392,531
GST payable to the Australian Taxation Office	(13,171)	(4,390)
	1,416,059	2,716,340
18 Provisions		
Current:		
Employee Entitlements		
- Annual Leave	243,316	270,592
- Long Service Leave	90,506	70,092
Other	(1,389)	(1,888)
	332,433	338,796
Current provisions expected to be settled > 12 months		
Employee Benefits		
- Annual leave	189,144	218,010
- Long Service Leave	543,404	514,010
	732,548	732,020
	1,064,981	1,070,816
Non-Current:		
Employee Entitlements		
- Long Service Leave	39,811	51,596
	39,811	51,596
19 Other Current Liabilities		
Income in Advance	10,232,921	10,032,208
	10,232,921	10,032,208

SUPPORTING NOTES TO THE FINANCIAL STATEMENTS

Note No	2011 \$	2010 \$
20 Reserves		
Incentive Scheme Reserve	1,784,066	1,856,505
Pool Units Investment Revaluation Reserve	0	0
Maintenance Reserve	0	0
	1,784,066	1,856,505
Movements in Reserves during Year		
Land Revaluation Reserve:		
Balance at beginning of year	0	4,406,835
Changes due to revaluation (Increase/(decrease))	0	(4,406,835)
Balance at end of year	0	0
Building Revaluation Reserve:		
Balance at beginning of year	0	307,476
Changes due to revaluation (Increase/(decrease))	0	(307,476)
Balance at end of year	0	0
Incentive Scheme Reserve:		
Balance at beginning of year	1,856,505	1,672,046
Transfers from /(to) Retained Earnings	(72,439)	184,459
Balance at end of year	1,784,066	1,856,505
Pool Units Investment Revaluation Reserve:		
Balance at beginning of year	0	142,506
Investment	1,856,505	0
Transfer to Profit and loss on sale	0	(156,995)
Change due to Revaluation at 31 December	(72,439)	14,489
Balance at end of year	1,784,066	0
21 Retained Surplus		
Balance at beginning of year	2,822,527	(339,793)
Operating Surplus/(Deficit)	257,412	1,582,439
Income Forgiveness of Debt	0	387,747
Building Projects Surplus/(Deficit)	(62,800)	1,919,681
Loss on Disposal of Ferrars St	0	(543,088)
Transfers to Reserves	72,439	(184,459)
Balance at end of year	3,089,578	2,822,527

SUPPORTING NOTES TO THE FINANCIAL STATEMENTS

Note No	2011	2010
	\$	\$
22 Other Income		
Costume Hire	26,425	15,693
Staff Cafe	170,563	159,782
Studio Hire	4,810	4,629
Program Commission	98,170	94,041
Education Programme	49,299	62,470
Fundraising	188,544	116,170
Ticketing	1,277,381	1,296,834
Touring/Entrepreneurial (Excl box office)	94,519	443,337
Sponsorship Tickets	165,740	90,092
Production Income	181,422	272,966
MTC Theatre Hire - Internal	1,119,456	846,144
MTC Theatre Hire - External	234,908	296,847
MTC Theatre Bar Sales	416,897	0
Miscellaneous Income	148,170	63,060
	4,176,304	3,762,065

23 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). In 2011 \$12,635 was donated to the fund. There were no distribution was made from the funds in 2011. The remaining funds are being invested in short term assets, and income earned on these funds during 2011 totalled \$11,206 (2010 - \$146,901). The balance of the Capital Fund net of claims from MTC as at 31 December is \$278,222 (2010 - \$254,381).

The funds are held in trust by the University of Melbourne.

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 2011 the Endowment Fund was valued at \$198 (2010- \$189), and income earned on the fund during 2011 was \$9 (2010 - \$9).

Unrecognised Funds

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 2011 MTC provided \$2,660 in tickets for Sidney Myer Geoffrey Cohen AM Scholarship recipients (2010 - \$2,670). As at 31 December 2011 these funds had not been distributed or recognised in MTC Accounts. As at 31 December 2011 the capital of the Fund was valued at \$54,950 (2010 - \$58,716). The result is a loss in 2011 of -\$3,766 in capital value (2010 - \$2,969). In 2011 the fund earned \$2,995 in income and expended \$2,670 in grant money awarded in 2010, leaving an Accumulated Income of \$5,966 in the fund.

SUPPORTING NOTES TO THE FINANCIAL STATEMENTS

Note No

24 Cash

For reconciliation of Cash, refer the Statement of Cash Flows

25 Subsequent Events

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

26 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	1,977,160	1,977,160	0
Access initiative	50,000	0	0	50,000
Young & Emerging Artists	0	0	0	0
Creative Professional	4,097	0	4,097	0
Australia Council total	54,097	1,977,160	1,981,257	50,000
Arts Victoria				
Triennial	0	494,290	494,290	0
Arts Victoria total	0	494,290	494,290	0
Total Grants	54,097	2,471,450	2,475,547	50,000

**SUMMARY OF NON-CURRENT ASSET TRANSACTIONS
YEAR ENDED 31 DECEMBER 2011**

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* (et net book value)	Transfer from Construction-in-Progress	Revaluation Adjustments Increments	Decrements	Write-offs (et net book value)	Assets Held for Sale	Impairment Expense	Depreciation/Amortisation Expense	Carrying Amount End of year	End of Carrying Amount as per Fin Pos Stmt	Proceeds of Disposals	Gain/(loss) on disposal
Non-depreciating																	
Freehold Land	4,004,085	0	4,004,085		595,915									4,600,000		0	0
Total Non-depreciating Assets	4,004,085	0	4,004,085	0	595,915	0	0	0	0	0	0	0	0	4,600,000	0	0	0
Depreciating																	
Buildings (incl. Fixtures and Fittings)	0	0	0									0		0			0
Motor Vehicles	222,362	(151,382)	70,979										(21,037)	49,943			
Furniture	136,654	(42,813)	93,841		0								(13,731)	80,110			0
Communications Equipment	36,383	(36,383)	0											0			0
General Equipment	500,557	(498,655)	1,902		89,101								(20,603)	70,400		0	0
Computer/Scientific Equipment	112,929	(90,147)	22,781										(15,520)	7,262			0
Intangibles - Software	254,257	(254,257)	(0)										0	(0)			0
Total Depreciating Assets	1,263,141	(1,073,637)	189,503	0	89,101	0	0	0	0	0	0	0	(70,891)	207,715	0	0	0
Total all Assets	5,267,226	(1,073,637)	4,193,588	0	685,016	0	0	0	0	0	0	0	(70,891)	4,807,714	0	0	0

* including inward/outward transfers within University Group.