

A photograph of two men painting a wall. The man on the left is wearing a green long-sleeved shirt and dark pants, and is painting a large red brushstroke across the top of the wall. The man on the right is wearing a blue long-sleeved shirt and blue jeans, and is painting a red brushstroke on the lower part of the wall. Both men are holding paint buckets. The wall is white with large, bold red brushstrokes. The scene is lit from the side, creating strong shadows.

ANNUAL REPORT 2012

MTC



THE UNIVERSITY OF
MELBOURNE

MTC IS A DEPARTMENT OF
THE UNIVERSITY OF MELBOURNE

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Venues

Throughout 2012 MTC performed its Melbourne season of plays at the MTC Theatre (Southbank Theatre), The Sumner and Lawler Studio, and the Fairfax Studio and Playhouse at Arts Centre Melbourne.

Managing Editor Debora McInnes
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Cover Colin Friels and André de Vanny in *Red*

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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.

MTC BOARD OF MANAGEMENT 2012

Derek Young AM (Chair)

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

Lyndsey Cattermole AM

Company Director of Treasury Wine Estates Ltd, Tatts Group 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 AC

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

Jonathan Feder

Partner at K & L Gates; 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; Director of Headspace National Youth Mental Health Foundation; Chair, VTAC Committee of Management; BA (Honours), LLB. Board member since 1 January 2009.

Colin Masters

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

Terry Moran AC

Secretary of the Department of Prime Minister and Cabinet to 2011; Chair of the Barangaroo Delivery Authority; Special Adviser on Public Sector Reform at the Boston Consulting Group; Chair Cranlana Programme; Board Member Grattan Institute; Senior Adviser at Maddocks law firm; Governor of the Committee for Economic Development of Australia; BA (Hons); AC. Board member since January 2012.

Martyn Myer AO

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.

Brett Sheehy AO

Artistic Director of MTC Board member since 1 January 2012.

Ann Tonks

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

CHAIRMAN'S REPORT



For Melbourne Theatre Company, 2012 was unusual in that we did not have a full time Artistic Director for most of the year, as Brett Sheehy fulfilled his commitments to the Melbourne Festival. In addition, Ann Tonks, our Executive Director for eighteen years, decided it was time to try something new and left the Company. As I said at the several farewell events for Ann in December, she has been the heart and soul of the Company, carefully nurturing our finances, our staff and our audiences to build us into the robust successful company we see today.

Artistic Vibrancy

We were extremely fortunate to have the outstanding troika of Robyn Nevin, Pamela Rabe and Aidan Fennessy program our 2012 season. The season commenced with a revival of the classic Australian drama *Summer of the Seventeenth Doll* and ended with the world premiere of Barry Oakley's *Music*. Our productions excited, polarised and challenged our audiences and critics. Notwithstanding the absence of a full time Artistic Director, the sheer professionalism and dedication of all our people ensured our productions were of the highest quality.

Audiences

We sold 257,000 tickets during 2012 and pleasingly just under 30,000 were to audience members under thirty. Our Education Program reached more than 7,000 students and teachers with our production of *Boy Girl Wall* proving particularly popular.

Financial Results

Financial sustainability is a continuing challenge for performing arts organisations. As usual, we budgeted for a breakeven result in 2012. In the event, we achieved a small operating surplus of \$8,895. This result was augmented by two extraordinary items, the extension season of *The Importance of Being Earnest* and the payment of a major insurance claim, resulting in a total surplus for the year of \$922,456.

Once again, the grant we received from the State Government of \$503,187 was almost completely negated by the payroll tax we (uniquely amongst Victorian not-for-profit arts organisations) paid to the State Government.

Corporate Governance

The Board of MTC met eleven times during 2012 and, I believe, provided effective oversight and governance to the Company. I wish to thank all Board members for the time, effort and passion they put into the Company during the year.

Conclusion

Finally, on behalf of the board I would like to thank all of our people for delivering yet another outstanding year of theatre for our audiences.

A handwritten signature in black ink, appearing to read 'D. Young', written in a cursive style.

Derek Young AM

PROGRAMMING TEAM REPORT



The slogan for MTC's Season 2012 was *Don't Miss the Moment*, which was certainly apt for the three of us in the Programming Team. Approached to create just one MTC mainstage season, filling in the programming duties between the outgoing Artistic Director Simon Phillips and the in-coming Brett Sheehy, none of us was going to let the moment slip by. It felt like a great honour and turned out to be a great pleasure.

Our first artistic decision was to think up a term to describe us. We were not Joint Artistic Directors, that's for sure, because there's much more to being an Artistic Director than just choosing a season. And Programming Committee didn't sit quite right either, because there was a level of artistic vivacity and intensity in our discussions that never felt as if we were involved in a type of bureaucratic process. There was laughter and a fair bit of fighting. Opinions were freely given. It was convivial and *mostly* adult - and the childish part was playful. No, the best name for us was Programming Team, since, as with any team, the individuals brought their respective strengths to the game.

Robyn, of course, had done this before, as Artistic Director of Sydney and Queensland Theatre Companies; Aidan brought a close understanding of the Company and its repertoire, having served as an Associate Director under Simon Phillips; and Pamela brought her long history with MTC - over forty productions as an actor and, more recently, a director - to the mix. Eventually we developed a season filled with plays that all three of us genuinely wanted to see, and, more importantly, plays we thought MTC audiences would want to see.

We brought in Belvoir's wonderful production of *Summer of the Seventeenth Doll*,

introducing this iconic Australian play to a new generation and reviving memories for the rest of us. The newer Australian work, Kate Mulvany's *The Seed*, Jonathan Biggins's *Australia Day*, Aidan Fennessy's *National Interest* (a co-production with Black Swan State Theatre Company) and Barry Oakley's *Music*, showed the breadth and depth of contemporary Australian playwriting. Of the new plays drawn from overseas, there was a similar scope: in *Red*, Colin Friels made his debut with the Company playing obsessive painter Mark Rothko; *The Heretic* placed the heated climate debate on stage; and Nina Raine's *Tribes* was a thoughtful and heartfelt play about communication and its failure within families. Supplying classic spectacle was *Queen Lear*, with Robyn Nevin augmenting Shakespeare's flawed monarch with matriarchal power, and *His Girl Friday*, the old newspaper farce that put a large talented cast to furious work. With the other two slots we revived *Top Girls*, Caryl Churchill's iconic feminist play, and *Elling*, a new production of the bitter-sweet comedy of social phobia, with Darren Gilshenan reprising the role he had performed to great acclaim in Sydney a few years ago.

Looking back, it still seems to us that we chose a season with a nice balance of emotional and intellectual engagement, dealing across a range of themes and issues. For those who believe theatre ought to be a broad church - and this might be a usable definition of an MTC Subscriber - the season delivered variety while supplying plenty of vitality.

However, in a way, it was never *our* season. True, we chose the plays and matched them with artistic teams, but that was merely the beginning. Theatre is such a highly collaborative art form that everything is shared, everything is a gift from someone. The MTC Board and

Executive Director Ann Tonks delivered into our hands the task of programming a season, and it was our great delight to watch that gift being passed down the line: to directors, to designers, to the craftsmen and professionals in every department in the Company, to the actors and, finally to our audiences.

It was an honour, a challenge and enormous fun.

Aidan Fennessy

Robyn Nevin

Pamela Rabe



Summer of the Seventeenth Doll

by Ray Lawler

A Belvoir Production

Season

Arts Centre Melbourne, Playhouse
12 January to 18 February 2012

Production

Director Neil Armfield
Set Designer Ralph Myers
Costume Designer Dale Ferguson
Lighting Designer Damien Cooper
Composer Alan John
Sound Designer Paul Charlier
Assistant Director Susanna Dowling

Cast

Steve Le Marquand, Travis McMahon, Robyn Nevin, TJ Power, Helen Thomson,
Alison Whyte, Eloise Winestock

Paid Attendance 26,133

Subscriber Briefing 9 January
Forum Night 23 January
Audio Described Performances 31 January and 4 February
Captioned Performance 11 February

Production Partner

Australia Post

Advertising Partner

Adshel

It's a terrific production. Armfield directs with energy and pace, and the drama takes hold with visceral inevitability. If you care about theatre, it's unmissable.

Cameron Woodhead, *The Age*, 18 January 2012

Nevin is something else in the role. She is almost unrecognisable, and yet there are few who could match her in stage magic. Lawler's words still carry the impact they had when [*The Doll*] was first staged in 1953, and it is easy to see why it has lasted through the years.

Kate Rose, *Sunday Herald Sun*, 22 January 2012

Helen Thomson and Travis McMahon





Tribes

by Nina Raine

Australian Premiere Season

Season

The MTC Theatre, Sumner
4 February to 14 March 2012

Production

Director Julian Meyrick
Set Designer Stephen Curtis
Costume Designer Louise McCarthy
Lighting Designer Matt Scott
Composer and Sound Designer Tim Dargaville

Cast

Alison Bell, Julia Grace, Brian Lipson, David Paterson, Sarah Peirse, Luke Watts

Paid Attendance 18,932

Subscriber Briefing 30 January

Forum Night 13 February

Audio Described Performances 14 and 18 February

Captioned Performance 25 February and 5 March

Brian Lipson is a force of intellectual nature as the bullying, belligerent, finicky and barely sufferable patriarch. In stark contrast, Alison Bell is all stillness and wet eyed vulnerability as Sylvia ... *Tribes* is as good as the MTC gets. It's as good as mainstage theatre gets. Don't miss it.

Chris Boyd, *The Australian*, 13 February 2012

There is much to like about Julian Meyrick's funny and moving production ... *Tribes* depicts a family as much dominated by its argumentative academic father (Brian Lipson is perfectly rambunctious) as it is by the thwarted ambitions and psychological disabilities of Billy's siblings, Ruth (Julia Grace), a wannabe singer, Daniel (David Paterson), a PhD candidate with writer's block, and their mother Beth (Sarah Peirse), an aspiring novelist. Enter Sylvia (Alison Bell), who disrupts the status quo ... There is rarely a dull moment.

Elly Varrenti, *The Age*, 11 February 2012

Alison Bell and Luke Watts





The Seed

by Kate Mulvany

Season

Arts Centre Melbourne, Fairfax Studio
17 February to 4 April 2012

Production

Director Anne-Louise Sarks
Set and Costume Designer Christina Smith
Lighting Designer Matt Scott
Composer and Sound Designer Jethro Woodward

Cast

Max Gillies, Sara Gleeson, Tony Martin

Paid Attendance 12,138

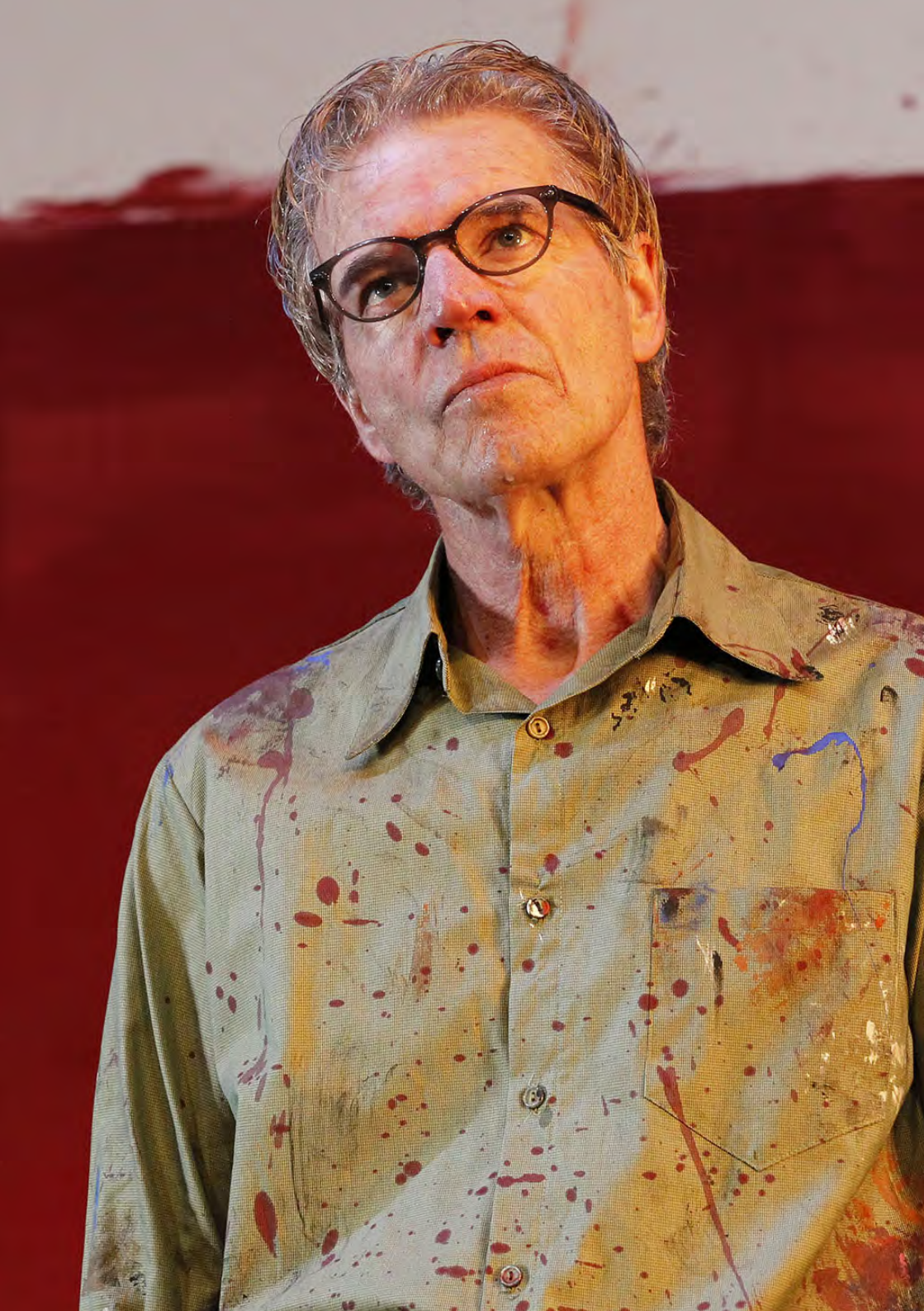
Subscriber Briefing 13 February
Forum Night 27 February
Audio Described Performances 13 and 17 March
Captioned Performance 24 March

The stage direction of Anne-Louise Sarks is wonderfully harmonious. She emphasises the sense of wonder and curiosity in the writing and makes a virtue of its conceits and poetic artifice.

Chris Boyd, *The Australian*, 24 February 2012

Max Gilles is unforgettable as Rose's blunt, warm, ruthless Granda, his performance growing and becoming central as the play moves on. Tony Martin as Rose's affected father, a Vietnam veteran, manages to evoke the heart of a father and a man broken by war, patient and loving but stilted, to perfection. *The Seed* is a brilliant play, full of surprises, and well worth taking in.

Rebecca Butterworth, artshub.com, 25 February, 2012



Red

by John Logan

Season

The MTC Theatre, Sumner
22 March to 5 May 2012

Production

Director Alkinos Tsilimidos
Set Designer Shaun Gurton
Costume Designer Jill Johanson
Lighting Designer Matt Scott
Composer and Sound Designer Tristan Meredith

Cast

Colin Friels, André de Vanny

Paid Attendance 20,623

Subscriber Briefing 19 March
Forum Night 2 April
Audio Described Performances 17 and 21 April

Production Partner

UBS

Friels gives an outstanding performance as the tormented, cerebral and terrifically self-absorbed artist. Holding red and black in dramatic equipoise, it's a portrait drenched in fury and passion, leached at by a sense of impotence and growing cynicism.

Cameron Woodhead, *The Age*, 28 March 2012

The performances of Friels and de Vanny are the great strength of Alkinos Tsilimidos's production and they enliven the text, imbuing it with light and darkness.

Kate Herbert, *Herald Sun*, 30 March 2012



Australia Day

by Jonathan Biggins

A co-production with Sydney Theatre Company

World Premiere Season

Season

Arts Centre Melbourne, Playhouse
21 April to 26 May 2012

Production

Director Richard Cottrell
Set and Costume Designer Richard Roberts
Lighting Designer Niklas Pajanti
Sound Designer David Franzke
Assistant Director Gary Abrahams

Cast

Valerie Bader, Kaeng Chan, David James, Peter Kowitz, Geoff Morrell, Alison Whyte

Paid Attendance 20,297

Subscriber Briefing 16 April
Forum Night 30 April
Audio Described Performances 8 and 12 May
Captioned Performance 19 May

Production Partner

Adshel

Corporate Supporter

Goldman Sachs

Performances are strong and direction skilful in its attention to the need for breathing time when the one-liners threaten to descend into revue-style sketch. *Australia Day* is a hoot: makes you laugh, makes you wince, makes you think.

Elly Varrenti, *The Age*, 28 April 2012

Funnyman Jonathan Biggins's new *Australia Day ...* is a breath of fresh air. It is funny, topical, and each of the six characters is individual and must be enormous fun for this fine cast to play. Directed with a deft hand by Richard Cottrell, *Australia Day* is rather like *Grass Roots* with the incisive wit of David Williamson.

Julie Houghton, *Melbourne Observer*, 2 May 2012

David James and Geoff Morrell





The Heretic

by Richard Bean

Australian Premiere Season

Season

The MTC Theatre, Sumner
12 May to 23 June 2012

Production

Director Matt Scholten
Set Designer Shaun Gurton
Costume Designer Esther Marie Hayes
Lighting Designer Lisa Mibus
Composer and Sound Designer Jethro Woodward
Assistant Director Katy Warner

Cast

Lyall Brooks, Shaun Goss, Noni Hazlehurst, Andrew McFarlane, Anna Samson, Katy Warner

Paid Attendance 18,972

Subscriber Briefing 7 May
Forum Night 21 May
Audio Described Performances 5 and 9 June
Captioned Performance 16 June

Major Partner Opening Night

Audi

The Heretic enjoyed a bumper season at the Royal Court and the MTC production is also a lively, satisfying production ... the performances are all first rate, led brilliantly by Hazlehurst, whose accent never falters. She is measured and restrained in keeping with her methodical, yet warmly intelligent character. Shaun Goss as Ben is one to watch. He is brave on stage and is every bit the confused, endearing young man ... There is just the right balance between emotional and intellectual stirrings to make this very rewarding theatre.

Catherine Lambert, *Sunday Herald Sun*, 20 May 2012

In Bean's irreverent - often hilarious - play, the politics of science, the idiocy of academia, and the chaos of family life collide in a quirky version of a family drama. Hazlehurst, as Diane, is a refreshingly still point amid frantic characters as she wrangles her explosively dysfunctional, intellectually gifted daughter, Phoebe (Anna Samson), her obsessive Greenie student, Ben (Shaun Goss) and her ambitious colleague and ex-lover, Kevin [Andrew MacFarlane].

Kate Herbert, *Herald Sun*, 18 May 2012

Noni Hazlehurst





National Interest

by Aidan Fennessy

A co-production with Black Swan State Theatre Company

Season

Arts Centre Melbourne, Fairfax Studio
6 June to 21 July 2012

Production

Director Aidan Fennessy
Set and Costume Designer Christina Smith
Lighting Designer Trent Suidgeest
Sound Designer Ben Collins

Cast

James Bell, Julia Blake, Grant Cartwright, Michelle Fornasier, Stuart Halusz, Polly Low

Paid Attendance 12,883

Subscriber Briefing 4 June
Forum Night 18 June
Audio Described Performances 3 and 7 July
Captioned Performance 14 July

Julia Blake is magnificent as the feisty mother; she's locked in combat with her daughter (Michelle Fornasier) over accusations about memory loss and ironically her obsessive recollections of the Balibo dead ... Fennessy has written a great role for an actor of Blake's calibre, and choreographed a fine cast around her pivotal figure. It's a deeply personal account of a tragic national event.

Victoria Laurie, *The Australian*, 11 May 2012

National Interest is well-honed and moving drama that neither pulls its punches in its critique of the politics of obfuscation nor alienates with a lack of emotional involvement. Fennessy has done impressively to direct his own work and a subject so close: Tony Stewart was his uncle.

Elly Varrenti, *The Age*, 13 June 2012



Queen Lear

by William Shakespeare

Season

The MTC Theatre, Sumner
9 July to 18 August 2012

Production

Director Rachel McDonald
Set and Costume Designer Tracy Grant Lord
Lighting Designer Niklas Pajanti
Composer and Sound Designer Iain Grandage
Assistant Director Benedict Hardie

Cast

Nicholas Hammond, Belinda McClory, Robert Menzies, Robyn Nevin, Rohan Nichol, David Paterson, Genevieve Picot, Richard Piper, Alexandra Schepisi, Greg Stone

Paid Attendance 16,924

Subscriber Briefing 2 July

Forum Night 16 July

Audio Described Performances 31 July and 4 August

Major Partner Opening Night

Audi

This is a production that will divide audiences, though the performances of Robert Menzies, Greg Stone and Genevieve Picot, at least, should draw universal praise, as should the fine sound design of Iain Grandage. Perhaps *Lear* is one of those plays that can only ever divide. Division is, after all, the soul of this play, its dramatic mechanism.

Andrew Furhmann, *Time Out*, 17 July 2012

But really, watching Nevin play the role, it could have been written for a female. Director Rachel McDonald has staged a fine *Queen Lear*.

Angus Cameron, *theatrepeople.com*, 13 July 2012



His Girl Friday

Adapted by John Guare
from *The Front Page* by Ben Hecht and
Charles Macarthur and the Columbia Pictures film

Season

Arts Centre Melbourne, Playhouse
11 August to 15 September 2012

Production

Director Aidan Fennesy
Set and Costume Designer Tracy Grant Lord
Lighting Designer Matt Scott
Sound Designer Russell Goldsmith
Assistant Director Roslyn Oades

Cast

Marco Chiappi, Kate Cole, Tyler Coppin, Jim Daly, Giordano Gangl, Tom Hobbs,
Peter Houghton, John Leary, Adam Murphy, Grant Piro, Philip Quast, Pamela Rabe,
Deidre Rubenstein, Christopher Stollery, David Woods, Tim Wotherspoon

Paid Attendance 20,616

Subscriber Briefing 6 August

Forum Night 20 August

Audio Described Performances 28 August and 1 September

Captioned Performance 8 September

Production Partner

The Age

Major Partner Opening Night

Audi

Pamela Rabe and Philip Quast are finely matched as the romantic leads: she brings heroic wit and fierce independence to the gauntlet a talented woman must run in a man's world; he a dapper charm and fiery idealism to the newspaper editor who'd sell his own grandmother for a story. The brawling rapport they establish is a pleasure to watch.

Cameron Woodhead, *The Age*, 20 August 2012

His Girl Friday is engrossing, and often scandalously funny. And at almost three hours long, the time raced by, which is no mean feat.

Chris Boyd, *The Australian*, 20 August 2012

Pamela Rabe and Philip Quast



Top Girls

by Caryl Churchill

Season

Southbank Theatre, The Sumner
27 August to 29 September 2012

Production

Director Jenny Kemp
Set and Costume Designer Dale Ferguson
Lighting Designer Richard Vabre
Composer and Sound Designer Elizabeth Drake
Assistant Director Peta Coy

Cast

Li-Leng Au, Anita Hegh, Margaret Mills, Eryn Jean Norvill, Sarah Ogden, Nikki Shiels,
Maria Theodorakis

Paid Attendance 15,880

Subscriber Briefing 20 August
Forum Night 3 September
Audio Described Performances 11 and 15 September

Major Partner Opening Night

Audi

Director Jenny Kemp brings together a remarkable all female cast: Helpmann-winning Anita Hegh again proves herself a rising star as aspirational protagonist Marlene; younger cast members Nikki Shiels and Eryn Jean Norvill are also luminous.

Rebecca Harkins-Cross, *The Age*, 3 September 2012

Thirty years after its premiere, *Top Girls* is as chafingly ambiguous and inscrutable as ever. And its scheduling in 2012 is just as intriguing ... Dale Ferguson's richly draped and carpeted sets, like the play itself, tease us with the promise of semiotic riches hidden away like treasure. And, happily, the treasure chest is cracked opened before the final curtain falls.

Chris Boyd, *The Australian*, 3 September 2012



Elling

Based on a novel by Ingvar Ambjørnsen
Stage adaptation by Axel Hellstenius in collaboration
with Petter Næss
Translated by Nicholas Norris
Adapted by Simon Bent

Presented with Ambassador Theatre Group by arrangement with NORDISKA ApS

Season

Southbank Theatre, The Sumner
29 October to 8 December 2012

Production

Director Pamela Rabe
Set Designer and Costume Designer Christina Smith
Lighting Designer Matt Scott
Sound Designer David Franzke
Additional Sound Max Lyandvert

Cast

Ronald Falk, Darren Gilshenan, Emily Goddard, Bert LaBonté, Hayden Spencer

Paid Attendance 16,320

Subscriber Briefing 22 October
Forum Night 5 November
Audio Described Performances 20 and 24 November

Production Partner

Genovese Coffee

Major Partner Opening Night

Audi

As Elling, Gilshenan impeccably balances comedy and tragedy, inhabiting this pernicky, emotionally stifled, mentally rigid and socially incapacitated mummy's boy who lived with his mother until she died when he was forty. Kjell is Elling's polar opposite. He is a childlike, scruffy, huggable character with minimal impulse control and an unwillingness to wear trousers.
Kate Herbert, *The Sunday Herald Sun*, 4 November 2012

Darren Gilshenan brings a persistent apprehension to his faultless performance of Elling, contrasting with the (equally fantastic) arse-crack flaunting absurdity of Hayden Spencer as Kjell. In this journey of self-discovery, lighting designer Matt Scott highlights moments of loneliness, hilarity and destruction in a way that complements the chaotic charm of the piece.
Alexandra Hayden, *Time Out*, 2 November 2012

Hayden Spencer and Darren Gilshenan



Music

by Barry Oakley

World Premiere Season

Season

Arts Centre Melbourne, Fairfax Studio
9 November to 22 December 2012

Production

Director Aidan Fennessy
Set and Costume Designer Marg Horwell
Lighting Designer Lisa Mibus
Composer Ian McDonald

Cast

Janet Andrewartha, Paul English, Robert Menzies, Richard Piper

Paid Attendance 14,942

Subscriber Briefing 5 November

Forum Night 19 November

Audio Described Performances 27 November and 1 December

Captioned Performance 8 December

The performances are the strength of this production and Piper is pivotal, playing the dogged Jack with humour and grit, and making his death scene passionate and tragic ... Oakley's play captures comedy and tragedy in its challenging take on death and dying.

Kate Herbert, *Herald Sun*, 16 November 2012

Piper's Jack is an utterly credible former English academic, with a spiky intelligence that dances around his impending mortality through sardonic put-downs. Yet the most affecting moments are his quiet scenes with Menzies ... It's still entertaining and emotionally involving, with more wit and sensitivity than most. And it achieves the catharsis it seeks, using the imminence of death to show how lonely the fear of life can make us.

Cameron Woodhead, *The Age* 16 November 2012



On the Production of Monsters

by Robert Reid

World Premiere Season

Season

The MTC Theatre, Lawler Studio
23 May to 9 June 2012

Production

Director Clare Watson
Set and Costume Designer Andrew Bailey
Lighting Designer Richard Vabre
Composer Kelly Ryall

Cast

Virginia Gay, James Saunders

Paid Attendance 1,181

Gay and Saunders provide exceptional performances, playing multiple roles and peopling the stage with a parade of diverse, recognisable urban types, victims and villains, the powerful and the helpless. Clare Watson's direction maintains a rapid, rhythmic pace that emphasises the relentless juggernaut that follows the publication of the offending photo.

Kate Herbert, *Herald Sun*, 30 May 2012

This production is so rampantly imaginative, so fast, so sly, and so spectacularly well acted, you would be forgiven for not noticing the playwright's dastardly un-Melbournian designs ... Watson's production is the sachet of sugar helping the macchiato go down in the most delightful way.

Chris Boyd, *The Australian*, 28 May 2012





The Golden Dragon

by Roland Schimmelpfennig
translated by David Tushingham

Australian Premiere Season

Season

The MTC Theatre, Lawler Studio
20 June to 7 July 2012

Production

Director Daniel Clarke
Set and Costume Designer Andrew Bailey
Lighting Designer Emma Valente
Sound Designer Russell Goldsmith

Cast

Rodney Afif, Ash Flanders, Jan Friedl, Dana Miltins, Roger Oakley

Paid Attendance 1,100

It's funny stuff, but also conserves most of their energy for a more poetic imperative and the performers achieve a riveting momentum. Director Dan Clarke and his ensemble have achieved a vigorous and compelling theatrical language - nonchalant, downbeat and utterly Australian - that translates the work's most striking feature.

Cameron Woodhead, *The Age*, 28 June 2012

It was delightfully different, and nicely strange from start to finish. There are no weak links in this five-member ensemble, who all inhabit the stage for the entire production, although the young Dana Miltins shines bright.

Sally Bennett, *Herald Sun*, 26 June 2012



Happy Ending

by Melissa Reeves

World Premiere Season

Season

Southbank Theatre, The Lawler
5 to 22 September 2012

Production

Director Susie Dee
Set and Costume Designer Andrew Bailey
Lighting Designer Katie Sfetkidis
Composer Ian Moorhead

Cast

Keith Brockett, Christopher Connelly, Nell Feeney, Roz Hammond,
Fanny Hanusin, Gareth Yuen

Paid Attendance 950

Commissioned by MTC thanks to support from the Joan and Peter Clemenger Trust.
Developed thanks to support from the Cybec Foundation.

There is a glorious sexual frankness in Melissa Reeves's new play *Happy Ending* unrivalled in recent English-language theatre ... *Happy Ending* is a screwball comedy in which race is the linchpin rather than class. It's a wonderfully refreshing counterpoint to glib, *Pretty Woman*-style fantasies ... Though some of the political comedy is obvious, it's never forced, which is a credit to the cast and director Susie Dee.

Chris Boyd, *The Australian*, 10 September 2012

Careful in its portrayal of ageing and desire, *Happy Ending* doesn't flinch at describing bodies gone soft, sex drives gone mad, menial conversations about politics and well-meaning middle-class attitudes.

Jenny Valentish, *Time Out*, 14 September 2012

Nell Feeney and Gareth Yuen



Australia Dayby **Jonathan Biggins**A co-production with **Sydney Theatre Company****Regional Tour**

Riverside Theatre

Parramatta

22 to 25 August 2012

Canberra Theatre Centre

29 August to 1 September 2012

Sydney Theatre Season

Drama Theatre, Sydney Opera House

7 September to 27 October 2012

Production*Director* Richard Cottrell*Set and Costume Designer* Richard Roberts*Lighting Designer* Niklas Pajanti*Sound Designer* David Franzke*Assistant Director* Gary Abrahams**Cast**

Valerie Bader, Kaeng Chan, David James, Peter Kowitz, Geoff Morrell, Alison Whyte

Paid Attendance

Parramatta 934

Canberra 2,376

Sydney 21,915

Total 25,225

2012 Helpmann Award Winners**Best Male Actor in a Supporting Role** Bob Hornery, *The Importance of Being Earnest***Best Female Actor in a Supporting Role** Robyn Nevin, *Summer of the Seventeenth Doll***Helpmann Award nominations****Best Play** *The Importance of Being Earnest***Best Director** Simon Phillips, *Songs for Nobodies***Best Female Actor** Bernadette Robinson, *Songs for Nobodies***Best Female Actor** Helen Thomson, *Summer of the Seventeenth Doll***Best Male Actor** Colin Friels, *Red***Best Male Actor in a Supporting Role** Patrick Brammall, *Clybourne Park***New Australian Work** Joanna Murray-Smith, *Songs for Nobodies***Musical Direction** Ian McDonald, *Songs for Nobodies***Costume Design** Tony Tripp and Tracy Grant Lord, *The Importance of Being Earnest***Set Design** Tony Tripp and Richard Roberts, *The Importance of Being Earnest***2012 Green Room Award Winners****Female Actor** Eryn Jean Norvill, *Top Girls***Male Actor** Colin Friels, *Red***Production** *Top Girls* by Caryl Churchill**2012 Green Room Award nominations****Female Actor** Alison Bell, *Tribes***Female Actor** Helen Thomson, *Summer of the Seventeenth Doll***Male Actor** Darren Gilshenan, *Elling***Lighting Design** Damien Cooper, *Summer of the Seventeenth Doll***Lighting Design** Matt Scott, *Red***Set and Costume Design** Andrew Bailey, *Year's Work**(On the Production of Monsters, The Golden Dragon, Happy Ending)***Set and Costume Design** Dale Ferguson, *Top Girls***Set and Costume Design** Christina Smith, *Elling***Sound/Composition** Paul Charlier (Sound) and Alan John (Composition),*Summer of the Seventeenth Doll***Sound/Composition** Elizabeth Drake, *Top Girls***Director** Neil Armfield, *Summer of the Seventeenth Doll***Director** Jenny Kemp *Top Girls***Director** Pamela Rabe *Elling***Production** *Summer of the Seventeenth Doll* by Ray Lawler**Ensemble** *The Golden Dragon***Writing/Adaption for Australian Stage** Aidan Fennesy for *National Interest*



Season 2012 was my last as Literary Manager at MTC and the policy was to hold the ship on a steady course. Knowing that a new Artistic Director was about to renew the Company's vision for 2013 and beyond, I felt my task was to keep up the good work of the past five years: encouraging new writers, sourcing commissions, reading plays, dispensing advice, getting scripts ready for production, and making sure there was money available to pay for it all. So you can see that 'steady as she goes' still requires a lot of time and hard work.

Five Australian plays in a twelve play season is the norm these days at MTC and shows the underlying strength of Australian playwriting. Of course, I can take no credit for *Summer of the Seventeenth Doll*, which had achieved classic status before I was born, but as part of the Programming Team, I was pleased that Kate Mulvany's *The Seed*, an Australian play that missed a local production a few years ago when it was receiving accolades elsewhere, received a belated Melbourne production. *Australia Day* by Jonathan Biggins filled our big social comedy slot in the Playhouse, and *Music* by Barry Oakley was the perfect small, intense Fairfax Studio experience. Finally, there was my own play, *National Interest*, that I developed through Black Swan State Theatre Company and their sponsors Rio Tinto.

Our five-play Lawler Studio Season, which included for the first time two productions under the auspices of our Education Department, presented three premieres of Australian plays. *On the Production of Monsters* by Robert Reid, *Helicopter* by Angela Betzien and *Happy Ending* by Melissa Reeves were all commissioned and developed within MTC. The other two Lawler spots were taken by *The Golden Dragon*, a German play by Roland Schimmelpfennig, and *Boy Girl Wall*, that had been a hit in Queensland and was a hit all over again with both our Education and general audiences alike.

Reinforcing, as it always seems to do, the breadth of style shown in the rest of the season, the line-up for the 2012 Cybec Readings consisted of two commissioned works and one that came out of the blue from an established writer in another medium. Novelist Richard Flanagan's play *Ronnie Gaspers* was a contemporary dystopian satire of politics and its spin, with a juicy sense of the absurd and the courage to take an argument to its illogical conclusions. Kate Mulvany, as well as seeing *The Seed* performed in our mainstage season, handed in her commissioned play *The Rasputin Affair*, a comedy of incompetence about the longest and most convoluted assassination attempt in history. Another commission, *The Curtain*, came in from Daniel Keene, and the reading revealed his characteristic sympathy for the underclass and magical feel for tone. Once again, I would like to thank the Cybec Foundation for its continuing support of new writing.

Also supporting new Australian plays is the Joan and Peter Clemenger Trust which provides the funds for play commissions. I would like to thank the Trust on behalf of

the commissioned writers, who this year included Angela Betzien, Beatrix Christian, Brendan Cowell, Declan Greene, Eddie Perfect and Simon Stone.

At the beginning of 2013, my successor Chris Mead took up the post as Literary Director and I wish him all the best in bringing top class Australian works to the stage in the coming years.

Aidan Fennessy
Associate Director and
Literary Manager

The Rasputin Affair
by Kate Mulvany

Thursday 27 September 2012
Director Leticia Cáceres
Cast Tom Budge, Marco Chiappi,
Petra Kalive, Alex Menglet, David Paterson
Paid Attendance 46

Ronnie Gaspers
by Richard Flanagan

Friday 28 September 2012
Director Aidan Fennessy
Cast Christopher Brown, Luke Elliot,
Brigid Gallacher, Virginia Gay,
Francis Greenslade, Tim Potter
Paid Attendance 25

The Curtain
by Daniel Keene

Saturday 29 September 2012
Director Matt Scholten
Cast Paul English, Alex Menglet,
Helen Morse
Paid Attendance 24



In 2012, MTC Education collaborated with two young and independent theatre companies, The Escapists and RealTV, to present two fantastic pieces of new Australian writing for the next generation of theatre-lovers. For the first time, these productions in our Education season were also featured in the Lawler Studio Season, allowing more opportunities for school students and the general public to share the theatre experience.

The energetic one-man show *Boy Girl Wall* by The Escapists found the perfect home in the 2012 MTC Education season, and seemed to be universally loved by students, teachers, the press and the general public. Listed on the VCE Drama playlist, the show was a fantastic example of non-naturalistic solo performance, giving students plenty of inspiration for their own solo performance exams at the end of the year. Co-writer and performer Lucas Stibbard effortlessly shifted between about fifteen characters, which included people (both realistic and caricatured), inanimate objects, and even days of the week. Overall, the production was a fantastic addition to the Education program and a fun and lively start to the Lawler Studio Season.

Our second Education production of the year, *Helicopter* by Angela Betzien, was

incredibly exciting in that it was MTC's first commissioned work for young people in many years. Following its inclusion in a Playwriting Australia Script Workshop, the play received two weeks of script development in late 2011, evolving into a fantastic piece of contemporary writing for its world premiere in the 2012 MTC Education season. It's always challenging to find an audience for a play directed at senior secondary students when it's not featured on the curriculum, and unfortunately we didn't reach quite as many students as we would have liked with *Helicopter*. However, the response from the schools that did attend the play was overwhelming. It was a piece which challenged and divided its audience, and made for robust classroom discussion. Also, the inclusion of the production in the MTC Lawler Studio Season meant that it had the chance to reach a broader audience. It was fantastic to see this great new Australian work reach so many people beyond the Education Program.

The MTC Ambassador Program entered its third year, with another enthusiastic group of young theatre lovers getting together for regular meetings to hear from industry guest speakers, attend MTC productions and share in-depth discussions about all things theatre-related. This year we increased our regional reach with seven country students participating in the program; many of whom travelled up to three hours each way for our monthly get-togethers. A highlight of the year for many Ambassadors was being invited onstage for the 2013 Season Launch at Hamer Hall and attending the VIP after-party, where they had the chance to meet some of their stage and screen idols, including Robyn Nevin and David Wenham. Joanna Murray-Smith's visit as

guest speaker was also inspirational for many, and favourite productions of the group included *Boy Girl Wall*, *Elling* and *Helicopter*.

MTC continues to offer a variety of outreach initiatives for disadvantaged young people, including our annual Youth Scholarship Course, which provides twenty-four young people with the opportunity to attend a week-long intensive drama program focussed on building self-esteem, self-expression and teamwork. In 2012, this program was funded entirely by the generous support of Patrons who gave through our annual tax appeal. We also offered free tickets to MTC productions for disadvantaged schools through the Sidney Myer Geoffrey Cohen AM Scholarship Fund, and we were able to reimburse many regional schools for the travel costs associated with attending an MTC production, through the Tattersalls Regional Travel Subsidy Fund.

Although 2012 school group mainstage attendance was a little lower than in 2011, the results were much more evenly spread across the twelve productions than they have been in recent years, indicating that schools are making broader choices rather than just attending the 'blockbuster' productions, or those that fit neatly within the curriculum. Two mainstage productions, *Tribes* and *Top Girls*, were featured on the VCE Theatre Studies playlist, and for these productions, as well as *Boy Girl Wall* and *Helicopter*, we provided comprehensive Teachers' Notes and curriculum-linked Pre-show Talks and Post-show Q&A's. We also helped students prepare for the practical side of their VCE Drama and Theatre Studies course with a preparatory Summer School and one-day intensive workshops in Solo and Monologue

Performance exam preparation. Students also had the opportunity to be exposed to the 'inner workings' of MTC through regular Production, HQ and Theatre tours and our Work Experience program.

In summary, another busy and rewarding year of providing magical first theatre experiences for many young people, while deepening and broadening the connection to the art form for many others. The future is looking bright.

Suzie Thomas
Education Manager



VCE Summer School Course

16 January to 20 January 2012

MTC Headquarters

Paid Attendance 28

MTC and Harvey World Travel Theatre Study Tour

8 April to 13 April 2012

MTC Headquarters and MTC Theatre, Lawler Studio

Attendance 61

VCE Solo Performance Workshops

15 June to 22 June 2012

MTC Headquarters

Paid Attendance 234

Youth Scholarship Course

9 July to 13 July 2012

MTC Headquarters

Attendance 24

VCE Monologue Performance Workshops

20 August to 24 August 2012

MTC Headquarters

Paid Attendance 212

Pre-show Talks and Post-show Q&As

March to December 2012

MTC Theatre, Sumner and Lawler Studio

Paid Attendance 741

MTC Ambassador Program

April to December 2012

MTC Headquarters

Attendance 25

MTC Headquarters and Theatre Tours

February to November 2012

Paid Attendance 283

Work Experience Placements and Volunteers

January to December 2012

Attendance 15

Education sales for MTC Mainstage and Lawler Studio productions:

Paid Attendance 5, 358

Geoffrey Rush meets our 2011 Ambassadors

**A production by The Escapists****Season**

The MTC Theatre, Lawler Studio
17 April to 4 May 2012

Production

Director Matthew Ryan
Realisers Matthew Ryan, Lucas Stibbard, Neridah Waters and Sarah Winter
Set and Costume Designer Jonathon Oxlade
Lighting Designer and Stage Manager Keith Clark
Composer and Sound Designer Neridah Waters

Cast

Lucas Stibbard
Musician Neridah Waters

Paid Attendance 2,853

This is a wonderful, sweet, charming, energetic play and Stibbard's million-watt performance is very much the beating heart of it ... *Boy Girl Wall* has a lovely sense of the romantic to it without being saccharine; and a beautiful sense of whimsy without being self-conscious.

Kate Rose, *Sunday Herald Sun*, 22 April 2012

Stibbard gives a dexterous, witty and resourceful performance as he darts about endlessly, amid a set made of blackboards, inhabiting one Dickensian-like character to the next: the one-eyed Scottish taxi driver out to avenge an evil magpie; a competitive and nerdy colleague; the unctuous, corporate publisher, and a Goth librarian and mediaeval recreationist ... A wonderful night in the theatre.

Elly Varrenti, *The Age*, 23 April 2012

Lucas Stibbard



In association with RealTV

World Premiere Season

Season

The MTC Theatre, Lawler Studio
2 to 17 August 2012

Production

Director Leticia Cáceres
Set and Costume Designer Tanja Beer
Lighting Designer Lisa Mibus
Composer Pete Goodwin (THE SWEATS)

Cast

Paul Denny, Daniela Farinacci, Charles Grounds, Terry Yeboah

Paid Attendance 1,858

Commissioned by MTC and developed with the assistance of Playwriting Australia.

Helicopter is a work of skilful, nasty, profound yet unpretentious writing. There are moments of suprising imagery used to great effect. Good use is made of space where action happens on different levels, offering symbolism, and utilisation of a simpler set than some we've seen.

Lisa Dezfouli, australianstage.com.au, 5 August 2012

Still, satire of such uncompromising savagery, theatre that makes such little effort to be liked, is rare on the Australian stage. For decades, David Williamson and his imitators have tickled the tootsies of the white middle-class with bare recognition and droll one-liners; it's about time someone played us alive.

Cameron Woodhead, *The Age*, 17 August 2012

Paul Denny



Having started in January 2013 as the Executive Director of the Melbourne Theatre Company, joining Brett Sheehy as part of the new team, I cannot give you a detailed report on the past twelve months.

I would, however, like to pay tribute to Ann Tonks who, after eighteen years of great dedication and commitment, has left us with a financially robust company poised for the next exciting chapter in its history.

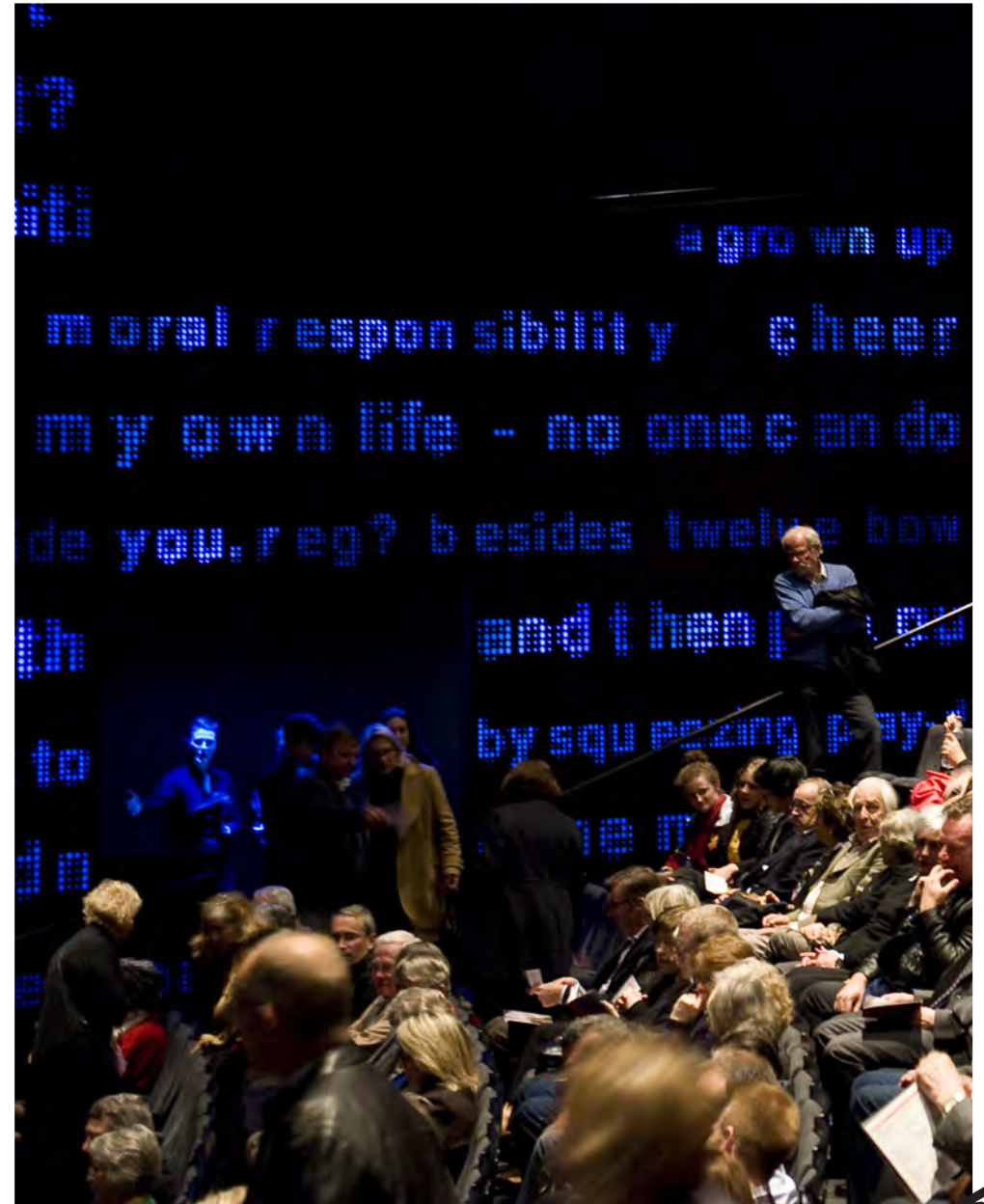
When Ann started in 1994, the Company's headquarters at Ferrars Street was ramshackle and in desperate need of refurbishment. The Company was forced to close Russell Street Theatre as the Company's home and scale back operations to ensure continued financial viability.

Now, in 2013, I sit in a beautiful light-filled office in Sturt St, with amazing facilities for theatre-making, a mere five-minute amble to the Company's own Southbank Theatre in the heart of Melbourne's cultural precinct. I cannot help but marvel at Ann's foresight, passion and sheer tenacity in ensuring the sustainability of this company – a company she loved. It is a very exciting time for MTC. We

have a new creative team bursting with fantastic ideas to reimagine what theatre-making and storytelling can be. Brett and I have a shared vision of audience engagement: we want to excite, to entertain, to fire the imagination and to make you think.

Thank you to all the MTC staff – all hard working professionals delivering theatre at its best.

Virginia Lovett
Executive Director



Southbank Theatre, The Sumner

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3000+

 Anonymous 1
 James Best and Doris Young
 The Michael and Andrew Buxton Foundation
 Barry and Joanne Cheetham
 Mrs Jane Hemstritch
 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













1000+














Anonymous 10
Margaret Astbury
Miriam Bass and Peter Jaffe
John and Lorraine Bates
Peter and Carolyn Berger
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
Joan and Peter Clemenger
Dr Robin Collier and Mr Neil Collier
Mark and Jo Davey
Pamela Davies
Lenor and Gary Dempsey
Jessica Denehey
Elizabeth and Geoffrey Donnan
The Farrands Family
Mr Grant Fisher
Robert and Jeanette Flew
Rosemary Forbes and Ian Hocking
Gillian and Wayne Franklin
Nigel and Cathy Garrard
Diana and Murray Gerstman
Judy and Leon Goldman
Roger and Jan Goldsmith















Richard and Isabella Green
John and 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
Doris and Steven Klein
B Kornhauser
Rosemary Leffler
Mrs Alison Leslie
Mary Lipshut
Mr Peter and Mrs Judy Loney
Ken and Jan MacKinnon
Pamela Marshall
Ian Marshman
Garry McLean
Elizabeth McMeekin
Douglas and Rosemary Meagher
Gabriele Medley AM
Dr Mark and Dr Alla Medownick
Ruth Wisniak OAM and Dr John Miller AO
Leanne and Clark Morgan
Andrew and Jane Murray
Daniel Neal and Peter Chalk
Brian Nebenzahl OAM RFD and Jocelyn Nebenzahl
Dr Paul and Mrs Sue Nisselle
Uri and Nili Palti
Mrs Alison Park

Jane Peck
Cliff Peel
Bill and Katharine Ranken
Marnie Rawlinson
Peter and Terry Read
Sally and Peter Redlich
Victoria Redwood
Ian and Diana Renard
Mr David Richards
Dr S M Richards AM and Mrs M R Richards
Rae Rothfield
Edwina Sahhar
Susan Santoro
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 and Brian Snape AM
Ricci Swart
Lyle Thomas and Christina Turner
Peter and Liz Turner
Ursula Whiteside
Graeme and Nancy Yeomans
Greg Young
Roz Zalewski and Jeremy Ruskin
Ange and Pete Zangmeister

2000+

 Anonymous 8
 Noel and Sylvia Alpins
 James and Helen Angus
 Rosemary Ayton and Sam Ricketson
 Marc Besen AO and Eva Besen AO
 Louisa Bewley and Geoff Harris
 Bill Bowness
 Bill and Sandra Burdett
 Mrs Patricia Burke
 Stephen and Jenny Charles
 Elizabeth Chernov
 Caroline and Robert Clemente

 Yvonne and Sandy Constantine
 Lois Doery
 Dr Anthony Dortimer and Mrs Jillian Dortimer
 Eva and Les Erdi OAM
 Paul and 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

 Mr Larry Kornhauser
 Dr Peter and Mrs Amanda Lugg
 Mr Graeme Lush
 Carol Mackay and Greg Branson
 Ian and Margaret McKellar
 Donald Murray
 Jan Nolan
 Tom and Ruth O'Dea
 Janet and Allan Reid
 Diana and Jeffrey Sher
 Cheryl and Paul Veith
 Ray and Margaret Wilson
 Gillian and Tony Wood
 Laurel Young-Das and Heather Finnegan

750+

Anonymous 10
Ann Auld
John and Dagnija Balmford
Robert Bird and Jane Howe
Sally Browne Fund - Australian Communities Foundation
Elise Callander
John and Jan Campbell
Mrs Jocelyn Davies
Mark and Amanda Derham
Mrs Katherine Derham-Moore
Kathy and George Deutsch
Robert Drake
Bev and Geoff Edwards
Florentine England
George and Eva Ermer
Dr Alastair Fearn
Nola Finn
John Fullerton
Lindsay Garner
Gill Family Foundation
Marco Gjergja
Mr Brian Goddard

Sir Andrew and Lady Grimwade
Ian and Wendy Haines
Jane Hansen
Mr Glen Harrington and Mrs Robyn Eastham
David Harris and Geraldine Kinsella
Mr Michael Heine
Glenda Hutchinson
Ed and Margaret Johnson
Ms Inge Johnston
Fiona Kirwan-Hamilton and Simon E Marks SC
Margaret Knapp
Ruth Krawat
Mrs Elizabeth Lyons
Alistair 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

Barbara and David Mushin
Naphtali Family Foundation
Dr Annamarie Perlesz
Dug and Lisa Pomeroy
Leah Rodger-Hoskins
The Satir Centre of Australia
Mr Berec Segan AM OBE and Mrs Maria Segan
Serendipity Lavender Farm
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
Pinky Watson
Erna and Neil Werner OAM
Mandy and Ted Yencken

Philanthropic Trusts and Foundations

The Joan and Peter Clemenger Trust
The Cybec Foundation
Marshall Day Acoustics (Denis Irving Scholarship)
Harold Mitchell Foundation
The Myer Foundation
Sidney Myer Fund (Geoffrey Cohen AM Scholarship)

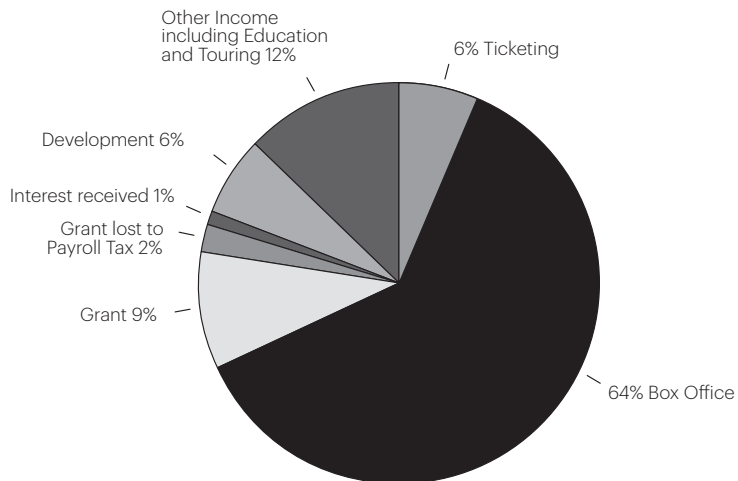
	2012	2011
Artistic Vibrancy		
Subscription Season		
Productions	9	10
Co-Productions	2	
Buy-ins	1	2
Total	12	12
New productions	12	12
Studio Season		
Productions	3	3
Co-Productions	0	0
Buy-ins	0	0
Total	3	3
New productions	3	3
Other Plays		
Touring	1	2
Entrepreneurial	1	0
Co-productions	0	0
Buy-ins	0	1
Total	2	3
New productions	1	1
Profile of plays		
New Australian	5	6
Existing Australian	2	3
New overseas		
Existing overseas	8	7
Education Program		
Productions	2	2
Tours	0	0
Explorations	0	0
Workshops/Forums/Talks	6	6
Holiday Program	3	3
Ambassador Program	1	1

	2012	2011
Access		
Number of Performances		
Self Entrepreneuried		
Home City	523	512
Studio Season		
Home City	60	111
Buy-ins		
Home City	44	88
Sold Off		
Home City	0	0
Regional	5	4
Other Capital City	62	21
International	0	0
Education		
	40	53
Development		
	3	3
Total Performances	737	792

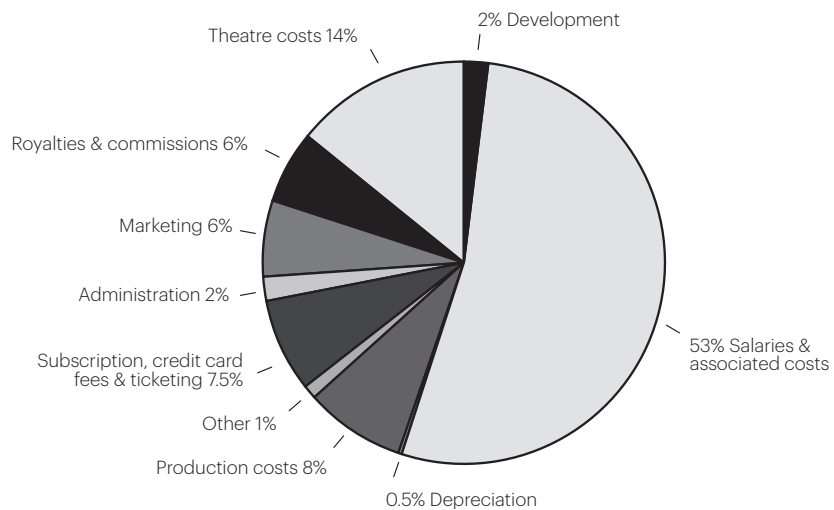
	2012	2011
Number of Paid Attendances		
Self Entrepreneuried		
Home City	197,438	199,126
Studio Season		
Home City	3,231	6,231
Buy-ins		
Home City	26,133	41,315
Sold Off		
Home City	0	0
Regional	934	1,580
Other Capital City	24,291	9,856
International	0	0
Education		
	4,711	4,615
Development		
	95	124
Total Paid Performances	256,833	262,847
Regional		
No. of Productions	1	1
No. of Towns	1	1

	2012	2011
Financial Viability		
Based on Audited Accounts		
Strength of reserves	32.3%	27.6%
Profitability (excluding non-operating income)	\$8,895	\$329,851
Sources of Income as % of Total		
Box Office *	68.9%	68.0%
Private Sector	3.7%	4.4%
Other Income	17.8%	18.5%
Government Funding Contribution **	9.6%	9.1%
Total	100.0%	100.0%
* Includes Ticketing Fees earned on Box Office sales		
** Excludes Non-Operating income and netting State Government Grant Against Payroll tax expense		
Grants Operating Commonwealth		
Base	\$2,020,658	\$1,977,160
Total Commonwealth Grants	\$2,020,658	\$1,977,160
State		
Base	\$503,187	\$494,290
Less Payroll Tax paid to State	-\$481,388	-\$475,948
Total State Grants	\$21,799	\$18,342

2012 Income



2012 Expenditure



File: 08/1545
RR/PC/MTC2
RN: 2013/001
Attchs.

6 February 2013

Mr D Young
Chairperson
Board of Management
Melbourne Theatre Company

AUDIT CERTIFICATE

AUDIT SCOPE

I advise that an audit has been conducted of the financial statements of Melbourne Theatre Company for the year ended 31 December 2012, comprising an Income Statement, Balance Sheet, Statement of Changes in Equity, Cash Flow Statements and notes to the financial statements.

Management's Responsibility for the Financial Statement:
Management is responsible for the preparation and fair presentation of these financial statements in accordance with Australian Accounting Standards, and for such internal control as management determines is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.


Auditor's Responsibility:
Our responsibility is to express an opinion on these financial statements based on our audit. The audit was conducted in accordance with Australian Auditing Standards to provide reasonable assurance as to whether the financial statements were 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 Melbourne Theatre Company as at 31 December 2012.

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

Yours sincerely,



PJ McGrath
Director, Internal Audit

cc: Ms Virginia Lovett
Executive Director, MTC

	Notes	2012 \$	2011 \$
REVENUE			
Commonwealth Government Grants	2	2,020,658	1,977,160
Victorian Government Grants	3	503,187	494,290
Donations and Bequests		527,789	588,905
Sponsorships		671,780	790,657
Investment Income	4	405,411	366,348
Retail Sales (Box Office MTC)		13,282,970	13,993,788
Gain on Sale of Non-Current Assets	5	1,410	0
Operating Funds from Melbourne University		40,000	40,000
Other Income	21	4,012,809	4,176,304
TOTAL REVENUE		<u>21,466,014</u>	<u>22,427,452</u>
LESS EXPENSE			
Salaries and Oncosts (incl. Leave Provns movement)	6	11,184,853	11,250,687
Audit Service Fees	7	26,000	24,759
Accountancy & HR Service Fees	7	3,198	3,045
Printing & Publications		353,920	515,199
Other Consumable Supplies		525,232	606,266
Depreciation and Amortisation Expense	8	87,360	70,891
Staff Training & Development		44,213	54,763
Travel & Accommodation on University Business		446,498	456,900
Motor Vehicle Running Expenses		22,786	21,339
Postage		244,370	246,362
Telephone Land Line Charges (Usage & Equipment)		40,661	44,554
Garbage and Refuse Removal		50,209	47,343
Contract Cleaning		170,670	179,142
Laundry Services		11,418	8,832
Electricity		216,805	170,127
Gas (Mains and LP)		22,728	23,063
Council Rates		86,238	72,897
Insurance		3,170	4,230
Entertainment		165,974	131,467
Computer Software and Services		132,095	134,728
Asset Expense \$1,000-\$9,999		131,155	181,171
General Expenses	9	1,875,360	1,851,929
Rent and Hire Charges		2,389,812	2,653,016
Catering		198,325	340,973
Repairs and Maintenance		330,139	223,749
Royalties and Commissions		1,338,814	1,280,261
Ticketing		1,355,115	1,499,907
TOTAL EXPENSE		<u>21,457,119</u>	<u>22,097,601</u>
NET OPERATING SURPLUS/(LOSS)		<u>8,895</u>	<u>329,851</u>

	Notes	2012 \$	2011 \$
Extra Ordinary Items			
Income on Reserve Incentive Scheme	11	93,631	(72,439)
(Loss)/Gain on Valuation of RIS Pool Units	11	137,962	0
Insurance Income	22	1,036,649	0
Net Lawler Season Gain/(Loss)	23	(354,680)	0
MTC Theatre Building Project	13	0	(62,800)
Net Extra Ordinary Items Gain/(Loss)		<u>913,562</u>	<u>(135,239)</u>
NET SURPLUS/(LOSS)		<u>922,457</u>	<u>194,612</u>
Transfers from/(to) Reserves	19	(231,593)	72,439
NET SURPLUS AFTER TRANSFERS		<u>690,864</u>	<u>267,051</u>
ACCUMULATED FUNDS/(DEFICIT) AT START OF YEAR		3,089,579	2,822,528
ACCUMULATED FUNDS/(DEFICIT) AT END OF YEAR	20	<u><u>3,780,443</u></u>	<u><u>3,089,579</u></u>

	Notes	2012 \$	2011 \$
CURRENT ASSETS			
Cash Assets		8,895,496	8,960,655
Receivables	10	260,911	375,094
Other Assets	12	1,914,045	1,699,889
TOTAL CURRENT ASSETS		<u>11,070,452</u>	<u>11,035,638</u>
NON-CURRENT ASSETS			
Other Financial Assets	11	2,015,660	1,784,065
Property, Plant & Equipment	14	4,851,865	4,807,715
Intangible Assets	15	0	0
TOTAL NON-CURRENT ASSETS		<u>6,867,525</u>	<u>6,591,780</u>
TOTAL ASSETS		<u>17,937,977</u>	<u>17,627,418</u>
CURRENT LIABILITIES			
Payables	16	1,788,399	1,416,061
Provisions	17	997,740	1,064,981
Other Current Liabilities	18	9,217,581	10,232,921
TOTAL CURRENT LIABILITIES		<u>12,003,720</u>	<u>12,713,963</u>
NON-CURRENT LIABILITIES			
Provisions	17	138,156	39,811
TOTAL NON-CURRENT LIABILITIES		<u>138,156</u>	<u>39,811</u>
TOTAL LIABILITIES		<u>12,141,876</u>	<u>12,753,774</u>
NET ASSETS		<u>5,796,101</u>	<u>4,873,644</u>
EQUITY			
Reserves	19	2,015,658	1,784,065
Retained Surplus/(Accumulated Deficit)	20	3,780,443	3,089,579
TOTAL EQUITY		<u>5,796,101</u>	<u>4,873,644</u>

	Notes	2012 Inflows/ (Outflows) \$	2011 Inflows/ (Outflows) \$
Cash Flows from Operating Activities			
Inflows:			
Cash flows from government:			
Commonwealth Grants		1,962,105	1,977,160
Victorian Government Grants		503,187	494,920
Interest received		405,411	366,348
Other income		18,835,091	19,344,215
GST collected/refunded by the ATO		43,891	69,084
Operating funds from Melbourne University		40,000	40,000
Outflows:			
Payments to employees		(11,458,687)	(11,268,308)
Payments to suppliers		(10,172,406)	(11,068,016)
Net Cash Inflow (Outflow) from Operating Activities		<u>158,592</u>	<u>(44,597)</u>
Cash Flows from Investing Activities			
Inflows:			
Proceeds from sale of non-current assets		14,551	0
Outflows:			
Repayment of Pool Unit			(1,856,505)
Unrealised gain on Pool Unit Investment		(93,631)	
Plant and equipment purchases		(144,671)	(595,915)
Net Cash Inflow (Outflow) from Investing Activities		<u>(223,751)</u>	<u>(2,452,420)</u>
Net Increase/(Decrease) in Cash		<u>(65,159)</u>	<u>(2,497,017)</u>
Cash at the beginning of the reporting period			
Increase/(Decrease) in Cash		8,960,655	11,457,672
Cash at the end of the reporting period		<u>8,895,496</u>	<u>8,960,655</u>
Reconciliation of Cash at 31 Dec 2012			
Cash/(Overdraft)		8,875,224	8,940,527
Petty cash floats		20,272	20,128
Deposits – Maturity < 90 days		0	0
		<u>8,895,496</u>	<u>8,960,655</u>

	Notes	2012 Inflows/ (Outflows) \$	2011 Inflows/ (Outflows) \$
Reconciliation of Net Cash used in Operating Activities to operating result –			
Operating result		8,895	329,851
Less Extraordinary Item			
Building Expenses	13	0	(62,800)
(Loss)/Gain on Reserve Incentive Scheme	11	93,631	0
Insurance Income	22	1,036,649	0
Net Lawler Season Gain/(Loss)	23	(354,680)	0
Add/(Less) Non-Cash Flows in Net Profit/(Loss)			
Depreciation	8	87,360	70,892
Loss/(Gain) on the sale of non-current assets	5	(1,410)	0
Changes in Assets and Liabilities			
Decrease/(increase) in receivables		114,701	71,616
Decrease/(increase) in prepayments		(143,250)	752,132
Decrease/(increase) in other assets		(55,707)	(89,101)
Decrease/(increase) in inventories		(15,199)	0
Increase/(decrease) in provision for doubtful debts		(502)	0
Increase/(decrease) in payables		372,338	(1,300,280)
Increase/(decrease) in wages and salaries payable ##		25,937	(17,621)
Increase/(decrease) in Income in advance		(1,015,337)	204,811
Decrease/(increase) in other provision		5,166	(4,097)
Net Cash used in Operating Activities		<u>158,592</u>	<u>(44,597)</u>

represents movements in Leave Provisions

Notes	2012 \$	2011 \$
Operating result for the year		
	690,863	267,051
Gain/(loss) on revaluation of land and buildings		
Available-for-sale financial assets:		
- Valuation gains/(losses) taken to equity	20	231,593
		(72,439)
Total Comprehensive Income for the year	<u>922,457</u>	<u>194,612</u>

STATEMENT OF CHANGES IN EQUITY

Notes	2012 \$	2011 \$
Total Equity at the beginning of the financial year		
	4,873,644	4,679,032
Change in Pool Unit Value of Reserve Incentive Scheme	20	231,593
		(72,439)
Operating result for the year after tax	<u>922,457</u>	<u>194,612</u>
Total recognised income and expense for the year attributable to the members of the University	<u>922,457</u>	<u>194,612</u>
Transactions with equity holders in their capacity as equity holders		
Total Equity at the end of the financial year	<u>5,796,101</u>	<u>4,873,644</u>

Note No.**Supporting Notes to the financial statements -****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 2012 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.

Statement of Accounting Policies Continued*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 1.3 of the financial report.

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

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

1.2 Non-Current Assets

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

(i) Freehold Land and Buildings

Land is recorded in the Statement of Financial Position at cost, which is considered to equate fair value. MTC contributed \$4,600,000 toward the development of the Sturt Street Headquarters. The funds contributed by MTC are recognised as interest in the land value: refer to Note 14.

(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.

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

Statement of Accounting Policies Continued

1.4 Intangible Assets

Software

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

1.5 Employee Benefits

Provision is made for 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 17 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 17 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).

(iii) Superannuation

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

1.6 Revenue Recognition

Revenue is measured at the fair value of the consideration received or receivable. Revenue is recognised for the major business activities as follows:
Operating revenues are taken up in the Income Statement in the year to which they apply. Revenue from rendering a service is recognised upon the delivery of the service. Revenue from the sale of goods is recognised upon the delivery of goods to customers. Income in the form of endowments and bequests is brought to account as revenue when actually received by MTC, except where they are tied to specific expenditures, in which case they are brought to account at the same time as the relevant expenditure.

1.7 Investments

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

1.8 Leases

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

1.9 Taxation

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

1.10 Cash

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

1.11 Revaluation of Non-Current Assets

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

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

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

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

1.12 Comparatives

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

1.13 Rounding

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

Note No.	2012 \$	2011 \$
2 Commonwealth Government Grants		
From operating activities:		
Australia Council MPAB Annual Grant	2,020,658	1,977,160
Young & Emerging Artists	<u>0</u>	<u>0</u>
Please refer Note 27 for reconciliation of timing of receipt and recognition of grants	<u>2,020,658</u>	<u>1,977,160</u>
3 Victorian Government Grants		
From operating activities:		
Arts Victoria Annual Grant	<u>503,187</u>	<u>494,290</u>
Please refer Note 27 for reconciliation of timing of receipt and recognition of grants	<u>503,187</u>	<u>494,290</u>
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	503,187	494,290
less Payroll Tax	Note 6 <u>(481,388)</u>	<u>(475,948)</u>
	<u>21,799</u>	<u>18,342</u>
4 Investment Income		
Interest Receivable from University	<u>405,411</u>	<u>366,348</u>
	<u>405,411</u>	<u>366,348</u>
5 Profit/(Loss) on sale of Non-Current Assets		
Operational		
<u>Proceeds from Sale</u>		
Property, Plant and Equipment	<u>14,551</u>	<u>0</u>
	<u>14,551</u>	<u>0</u>
<u>Carrying Amount of Assets Sold/Scrapped</u>		
Property, Plant and Equipment	<u>13,141</u>	<u>0</u>
	<u>13,141</u>	<u>0</u>
Net Profit/(Loss) Operational	<u>1,410</u>	<u>0</u>
Net Profit/(Loss)	<u>1,410</u>	<u>0</u>
6 Salaries and On-costs		
Total Salaries	8,924,345	8,911,346
Contributions to superannuation and pension schemes:		
Superannuation Guarantee Charges	<u>795,032</u>	<u>801,252</u>
Total Superannuation Contributions	<u>795,032</u>	<u>801,252</u>
Payroll Tax paid to the Victorian Government	481,388	475,948
Workcover	48,366	48,376
Long Service Leave Expense(*)	34,449	38,024
Annual Leave (*)	314,465	129,527
Other	<u>586,807</u>	<u>846,214</u>
Total	<u>11,184,853</u>	<u>11,250,687</u>

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

Note No.	2012 \$	2011 \$
Employee Numbers		
Full-time equivalent permanent and contract	100	103
Full-time equivalent casual	<u>41</u>	<u>33</u>
Average number of employees during the year	<u>141</u>	<u>136</u>
7 Audit and Accounting Services		
Auditing Accounts:		
- Auditor General (charged with Internal Audit Charge)	6,691	6,372
- Internal Audit Charge (Uni of Melb.)	19,309	18,387
Financial Operations Charge (Uni of Melb.)	1,215	1,155
HR Charge (Uni of Melb.)	<u>1,983</u>	<u>1,890</u>
	<u>29,198</u>	<u>27,804</u>
8 Depreciation and Amortisation Expense		
Motor Vehicles	22,607	21,037
Furniture	13,614	13,731
Computer Equipment	11,018	15,520
General Equipment	40,122	20,603
Software	<u>0</u>	<u>0</u>
	<u>87,360</u>	<u>70,891</u>
9 General Expenses		
Patron/Sponsor Benefits	238,332	282,127
Cartage and Freight	56,609	66,068
Advertising and Promotions	1,127,284	1,107,662
Other	<u>453,134</u>	<u>396,073</u>
	<u>1,875,360</u>	<u>1,851,929</u>
10 Receivables		
Receivables (Current):		
Sundry Debtors – External	259,480	115,788
Less: Provision for Doubtful Debts	<u>(3,527)</u>	<u>(4,029)</u>
	<u>255,953</u>	<u>111,759</u>
Sundry Debtors – Internal (owed by Uni of Melb Opns)	4,958	263,335
	<u>260,911</u>	<u>375,094</u>

Note No.	2012 \$	2011 \$
11 Other Financial Assets		
Non-Current Investments:		
Units in Uni of Melb. Investment Pool – Funds	2,015,659	1,784,065
Invested from Incentive Scheme Reserve	<u>2,015,659</u>	<u>1,784,065</u>
The Reserve Incentive Scheme 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. The funds have been invested in the University of Melbourne Investment Pool. Each year MTC recognises the capital gain or loss on the Pool Units as well as the income earned from the Investment Pool Units. In 2012, the capital gain on the Investment Pool Units was \$137,962 and the income earned was \$93,631. The capital gain and income earned is considered to be extra-ordinary income as the amounts are unrealised gains that have not been used to fund operational activities.		
12 Other Assets		
Prepaid Expense	560,887	417,637
Accrued Income	1,337,959	1,282,252
Stock	<u>15,199</u>	<u>0</u>
	<u>1,914,045</u>	<u>1,699,889</u>
13 Expenses on Theatre Building		
In 2011 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 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.		
14 Property, Plant & Equipment		
Freehold Land		
252 Sturt St		
At Acquisition Costs	<u>4,600,000</u>	<u>4,600,000</u>
	<u>4,600,000</u>	<u>4,600,000</u>
Total Freehold Land	<u>4,600,000</u>	<u>4,600,000</u>
Motor Vehicles		
At Cost	199,262	222,362
Provision for Depreciation	<u>(151,155)</u>	<u>(172,419)</u>
Motor Vehicles after Depreciation	<u>48,107</u>	<u>49,943</u>
Furniture		
At Cost	136,654	136,654
Provision for Depreciation:	<u>(70,157)</u>	<u>(56,544)</u>
Furniture after Depreciation	<u>66,497</u>	<u>80,110</u>

Note No.	2012 \$	2011 \$
Laboratory and Computing Equipment		
At Cost	176,769	112,929
Provision for Depreciation:	<u>(116,686)</u>	<u>(105,668)</u>
Laboratory and Computing Equipment after Depreciation	<u>60,083</u>	<u>7,261</u>
General Equipment		
At Cost	636,558	589,658
Provision for Depreciation:	<u>(559,380)</u>	<u>(519,257)</u>
General Equipment after Depreciation	<u>77,178</u>	<u>70,401</u>
Communications Equipment		
At Cost	36,383	36,383
Provision for Depreciation:	<u>(36,383)</u>	<u>(36,383)</u>
Communications Equipment after Depreciation	<u>0</u>	<u>0</u>
Total Property, Plant & Equipment		
At Cost	1,185,626	1,097,986
At Independent Valuation	<u>4,600,000</u>	<u>4,600,000</u>
	<u>5,785,626</u>	<u>5,697,986</u>
Provision for Depreciation and Amortisation:		
At Cost	<u>(933,761)</u>	<u>(890,271)</u>
	<u>4,851,865</u>	<u>4,807,715</u>
Total written down value	<u>4,851,865</u>	<u>4,807,715</u>
15 Intangible Assets		
Software		
At Cost	254,257	254,257
Provision for Amortisation	<u>(254,257)</u>	<u>(254,257)</u>
Software after Amortisation	<u>0</u>	<u>0</u>
16 Payables		
Current:		
Creditors and Accruals – External	1,613,675	1,310,656
Creditors and Accruals – Internal (owed to Uni Opns)	191,206	118,576
GST payable to the Australian Taxation Office	<u>(16,482)</u>	<u>(13,171)</u>
	<u>1,788,399</u>	<u>1,416,061</u>

Note No.	2012 \$	2011 \$
17 Provisions		
Current:		
Employee Entitlements		
- Annual Leave	209,757	243,316
- Long Service Leave	63,340	90,506
Other	3,778	(1,389)
	<u>276,875</u>	<u>332,433</u>
Current provisions expected to be settled > 12 months		
Employee Benefits		
- Annual leave	256,371	189,144
- Long Service Leave	464,494	543,404
	<u>720,865</u>	<u>732,548</u>
	<u>997,740</u>	<u>1,064,981</u>
Non-Current:		
Employee Entitlements		
- Long Service Leave	138,156	39,811
	<u>138,156</u>	<u>39,811</u>
18 Other Current Liabilities		
Income in Advance	9,217,581	10,232,921
	<u>9,217,581</u>	<u>10,232,921</u>
19 Reserves		
Incentive Scheme Reserve	2,032,122	1,784,065
Pool Units Investment Revaluation Reserve	(16,463)	0
	<u>2,015,659</u>	<u>1,784,065</u>
Incentive Scheme Reserve:		
Balance at beginning of year	1,784,065	1,856,504
Transfers from/(to) Retained Earnings	231,593	(72,439)
Balance at end of year	<u>2,015,659</u>	<u>1,784,065</u>
Pool Units Investment Revaluation Reserve:		
Balance at beginning of year		
Investment	1,784,065	1,856,504
Change due to Pool Unit Revaluation and Income at 31 December	231,593	(72,439)
Balance at end of year	<u>2,015,658</u>	<u>1,784,065</u>

Note No.	2012 \$	2011 \$
20 Retained Surplus		
Balance at beginning of year	3,089,579	2,822,528
Operating Surplus/(Deficit)	8,895	329,851
Reserve Incentive Scheme, Net Increase/(Decrease)	231,593	(72,439)
Insurance Income	1,036,649	0
Building Projects Surplus/(Deficit)	0	(62,800)
Net Lawler Season Loss	(354,680)	0
Transfers to Reserves	(231,593)	72,439
Balance at end of year	<u>3,780,443</u>	<u>3,089,579</u>
21 Other Income		
Costume Hire	26,168	26,425
Staff Cafe	168,756	170,563
Studio Hire	3,666	4,810
Program Commission	80,175	98,170
Education Programme	56,341	49,299
Fundraising	98,152	188,544
Ticketing	1,229,618	1,277,381
Touring/Entrepreneurial (Excl box office)	83,270	94,519
Sponsorship Tickets	117,438	165,740
Production Income	203,702	181,422
MTC Theatre Hire – Internal	1,067,047	1,119,456
MTC Theatre Hire – External	437,511	234,908
MTC Theatre Bar Sales	361,181	416,897
Miscellaneous Income	79,784	148,170
	<u>4,012,809</u>	<u>4,176,304</u>
22 Extra Ordinary Item – Insurance Income		
In 2010 a severe hail storm damaged the Southbank (MTC) Theatre. Due to the damage and time required to repair the theatre, MTC lost a week of performances in February 2010. Also, normal programming of productions for the period 22 November, 2010 to 31 January, 2011 could not be undertaken while more extensive repairs were undertaken. As a result, MTC made an insurance claim for loss of income. That insurance claim was successful and paid to MTC in 2012 and has been allocated to retained earnings.		
23 Extra Ordinary Item – Lawler Season		
In 2012 MTC determined in its strategic plan to utilise general reserves to invest in new audience development by programming the Lawler Studio Season. In 2013 and 2014, MTC will continue to draw on general reserves to invest in new audience development and to support and strengthen Melbourne's wider theatre community through mentoring and access programs such as the Neon Festival of Independent Theatre.		

Note
No.

24 Unrecognised Funds

1. Capital Fund

In September 2007 MTC launched a \$5m capital campaign to raise funds to assist with the fit out of the new MTC theatre on Southbank Boulevard (which opened in January 2009) and the new MTC headquarters in Sturt St Southbank (opened in October 2009). The remaining funds are invested in short term assets, and income earned on these funds during 2012 totalled \$9,294 (2011 – \$11,206). In 2012 \$5,687 was reimbursed from the fund for prior year capital campaign expenses. The balance of the Capital Fund as at 31 December is \$281,829 (2011 – \$278,222). 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 2012 the Endowment Fund was valued at \$207 (2011 – \$198), and income earned on the fund during 2012 was \$9 (2011 – \$9).

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 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 2012 MTC provided \$2,749 in tickets for Sidney Myer Geoffrey Cohen AM Scholarship recipients (2011 – \$2,660). As at 31 December 2012 these funds had not been distributed or recognised in MTC Accounts. As at 31 December 2012 the capital of the Fund was valued at \$58,767 (2011 – \$54,950). The result is a gain in 2012 of \$3,866 in capital value (2011 – \$3,766) and income earned of \$2,877 (2011 – \$2,995) after administrative fees.

Note
No.

25 Cash

For reconciliation of Cash, refer the Statement of Cash Flows

26 Subsequent Events

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

27 Timing of Receipt and Recognition of Grants

	Unexpended Grants brought forward from previous financial year	Grants Income Received this year	Grant Expenditure this year (Net Grant income)	Unexpended Grants carried forward to next financial year
Australia Council				
Triennial	0	2,020,658	2,020,658	0
Access initiative	50,000*	0	0	0
Young & Emerging Artists	0	0	0	0
Development of "Moths"	0	30,000	0	30,000
Australia Council total	0	2,050,658	2,020,658	30,000
Arts Victoria				
Triennial	0	503,187	503,187	0
Arts Victoria total	0	503,187	503,187	0
Total Grants	0	2,553,845	2,523,845	30,000

*Grant of \$50,000 for Access Initiative Project was unexpended and refunded to Australia Council in 2012