

Annual Report 2013



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THE UNIVERSITY OF
MELBOURNE

MTC is a department of the University of Melbourne

MTC Headquarters

252 Sturt St
Southbank VIC 3006
03 8688 0900

Southbank Theatre

140 Southbank Blvd
Southbank VIC 3006

Box Office 03 8688 0800

mtc.com.au

Venues

Throughout 2013 MTC performed its Melbourne season of plays at the Southbank Theatre, The Sumner and The Lawler, and the Fairfax Studio and Playhouse at Arts Centre Melbourne.

Managing Editor Virginia Lovett

Graphic Designer Emma Wagstaff

Cover Image Jeff Busby

Production Photographers Jeff Busby, Heidrun Löhr

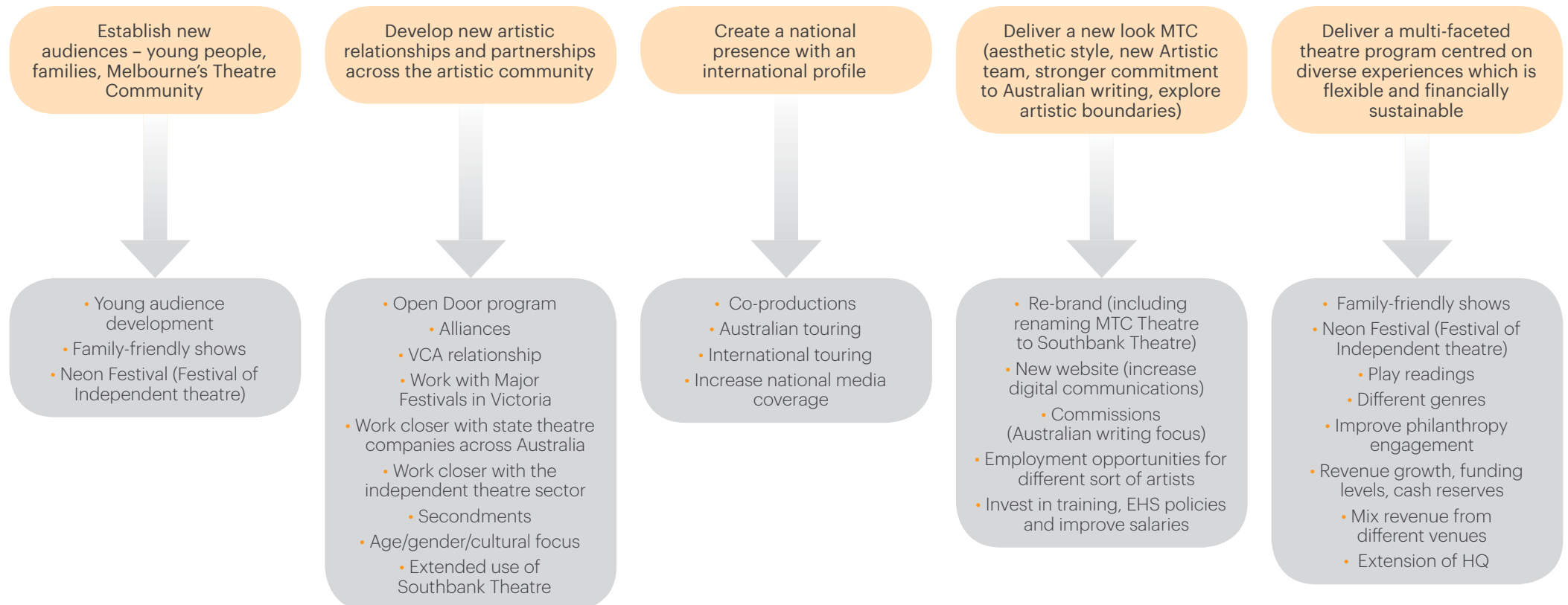
Cover Roger Oakley, Pamela Rabe, David Paterson, Nikki Shiels and Gareth Davies in *The Cherry Orchard*

4	Objectives and Mission Statement	50	Open Door
6	Key Achievements		
9	Board of Management	52	Literary
10	Chairman's report		Literary Director's Report
12	Artistic Director's report		
14	Executive Director's report	54	Education
16	Government Support and Sponsors	56	Education Manager's Report
18	Patrons	58	Education production – <i>Beached</i>
			Education Workshops and Participatory Events
20	2013 Mainstage Season		
22	<i>The Other Place</i>	60	Neon: Festival of Independent Theatre
24	<i>Constellations</i>		
26	<i>Other Desert Cities</i>	61	Daniel Schlusser Ensemble
28	<i>True Minds</i>	62	Fraught Outfit
30	<i>One Man, Two Guvnors</i>	63	The Hayloft Project
32	<i>Solomon and Marion</i>	64	THE RABBLE
34	<i>The Crucible</i>	65	Sisters Grimm
36	<i>The Cherry Orchard</i>	66	NEON EXTRA
38	<i>Rupert</i>		
40	<i>The Beast</i>	68	Employment
42	<i>The Mountaintop</i>	Actors and Artists 2013	
		70	MTC Staff 2013
44	Add-on production		
	<i>The Book of Everything</i>	72	Financial Report
46	MTC on Tour:	74	Key performance indicators
	<i>Red</i>	76	Audit certificate
		78	Financial Statement
48	Awards and nominations		

Vision To enrich lives with understanding and empathy by the storytelling power of the finest theatre imaginable

Purpose To produce classic and contemporary Australian and international theatre with style, passion and excellence in order to entertain, challenge and enrich audiences

Strategic goals 2013–2017



2013 Achievements

Goal

Deliver a new-look MTC

Highest box office ever

\$13.5 million

19,816 subscribers

Biggest theatre subscriber base in Australia

263,000 attendances

8 Australian writers commissioned
3 of these plays produced in 2013

89% more Facebook followers and 30% more referrals to mtc.com.au

73% more Twitter followers

42% more online ticket sales

Goal

Establish new audiences

70,000 single tickets
33% first time at MTC

8,656 students at MTC shows

1,453 students at learning activities

1 education show *Beached*

First family show in over 10 years
The Book of Everything

25 student ambassadors from 25 Melbourne schools

60 years as a theatre company

Goal

Deliver a multi-faceted, diverse and financial sustainable theatre program

12 mainstage productions
5 World Premieres of Australian works

5 Australian Premieres
2 Revivals/adaptations

\$23.2 million revenue

9% (net) government grants

71.5% box office

Net Surplus **\$37,232**

4 Melbourne theatres
677 Performances
32 audio-described and captioned performances

8

graduate directors and designers

Goal

Develop new artistic relationships and partnerships

14 stage

management, design and directorial secondments

Inaugural NEON Festival of Independent Theatre

5 independent companies staging 52 performances
6,477 tickets and 35% first-time ticket buyers

100% of \$121,000 box office to companies

Collaborated with

National Theatre of Great Britain, Arts Centre Melbourne, Melbourne Festival,

Melbourne International Comedy Festival, Queensland Theatre Company, Belvoir Theatre Company,

Multicultural Arts Victoria, City of Melbourne, Tourism Victoria and Destination Melbourne

95 actors and 71 creative artists 450 casual and fulltime staff

Goal

Create a national presence with an international profile

11% audience from regional Victoria and interstate

1 interstate tour *Red*
1 international co-production
One Man Two Guvnors

First international tour in 30 years announced:
Rupert off to Kennedy Center in 2014



MTC Board of Management 2013

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 from 1 June 2005 to 31 December 2013.

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.

Professor Barry Conyngham AM

Dean, Faculty of the Victorian College of the Arts and Melbourne Conservatorium of Music, University of Melbourne; Emeritus Professor University of Wollongong and Southern Cross University; MA (Hons), DMUS. Board member since October 2013.

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 from 1 January 2006 to September 2013.

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). Board member since January 2012. Chairman from 1 January 2014.

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.

Virginia Lovett

Executive Director MTC;
Board member since 1 January 2013.

Chairman's Report



A theatre company should surprise and delight us, tell us stories about our lives, culture and history, explore possibilities of where we should go in the future and bring people together to think about who we

are and what helps us cohere now as a civilisation. Importantly, a great company must find a large broad audience and, through it, have impact for good and shed insight on our whole society. It cannot be a cottage industry for a select few. In my view, MTC satisfies all these requirements – and has been satisfying them throughout sixty years of operation. It has achieved a sustained contribution to Australian and Victorian culture shared by only a handful of cultural organisations.

For our sixtieth year, the Company had a new leadership team of Artistic Director Brett Sheehy and Executive Director Virginia Lovett and, for their sakes especially, it was gratifying to see the public respond so positively to their inaugural artistic programme. The previous team of Simon Phillips and Ann Tonks saw a succession of artistic and box office triumphs, and they were a hard act to follow; yet our box office increased and the critical and audience reception of the shows was wonderful. Season 2013 became one of the most successful in our long history, providing good evidence that theatregoers will get behind a strong artistic vision and follow it in new directions.

It also meant that Derek Young, who stepped down as MTC Chair at the end of 2013, could set sail on a high tide. Over nineteen years on the MTC Board, nine as Chair, he oversaw a succession of challenges for the Company, including a successful restructuring of the Company in the nineties, the commissioning of a theatre of our own in Southbank, and the rehousing of the Company in its current headquarters on Sturt Street. All Board members and MTC supporters have great cause for gratitude for all his work on behalf of the Company.

However, the success of the 2013 season and knowledge that MTC has survived many troubles in the past should not lull us into believing that the future is secure. To be a non-profit arts organisation is to accept life on a financial knife edge and, knowing that operating costs will inevitably rise in the next few years, the Company must find the resources to maintain and extend its programs. There is a limit to how high we can raise ticket prices before we begin to lose audiences and so we must look towards other revenue sources and efficiency gains.

One obvious area is government funding – city, state and federal – where MTC receives a surprisingly small subsidy (about 11.7 per cent of income) compared to other major arts organisations operating in Victoria. Of course, making comparisons across different art forms is difficult; we are all working within different funding and operational models. Nevertheless, it is clear that each MTC ticket is subsidised at a far lower rate than a comparable ticket to the opera, ballet or orchestra. There are many ways of presenting this. If you were to compare how much each separate performance is funded, the figure for the

MTC of around \$3,500 is just one tenth given to each performance of opera, and even less than that when compared to orchestral concerts and ballet performances. In a way, this is a testament to the efficiency of the Company and its ability to deliver so much to the cultural life of the city, state and nation with such limited support. Yet it is difficult to escape the conclusion that we are being undervalued by Governments – or that in the past we have undervalued ourselves in seeking public sector support.

Governments looking for efficiencies will always take a hard look at arts funding. We don't fear the scrutiny, provided the true, whole value of a vibrant arts culture is taken fully into account. It isn't just accounting or economics. We welcome the recent announcement by the Federal Minister for the Arts, Senator Brandis, that current federal funding levels will be maintained in the 2014 budget, but we have a strong case for greater support. The curtain went up 560 times last year on MTC mainstage shows, another fifty more on *Beached* (MTC Education) and the QTC season of *Red*, and then there were the sixty independent performances we subsidised in our inaugural NEON Festival. This Company is definitely not shirking its self-imposed obligation to bring theatre to the broadest possible audience – particularly when you take into account our vibrant (and unfunded) Education Program, which offers a range of learning and life-changing experiences to the young people of Victoria. Surely, this cultural value should be recognised.

Yet, at state level, MTC is alone among major non-profit arts organisations in having to pay payroll tax, the only

downside to being a Department of the University of Melbourne. Ludicrously, the grant from the Victorian Government almost matches its payroll tax bill, meaning that after we exchanged cheques with the Government this year, the Company was a mere \$13,407 better off. If you take this tax into account, the help we receive from all Government sources falls to 9.3% of total revenue.

All these issues of Government funding will be visited and revisited in the coming years, as will the level of private sponsorship and donation, another area in which we have not achieved the levels enjoyed by other comparable arts companies.

In the end, our success has been largely due to the people working for the Company, a dedicated group that includes permanent and casual staff at the Southbank Theatre and Sturt Street Headquarters and many individuals contracted on specific projects. It's not only that the labour of these technicians, administrators, production workers and artists leads to wonderful productions, but that their willingness to always give their best and fullest efforts to MTC creates the basis for the efficiencies that keep this Company going.

On behalf of the Board, I thank them all.

Terry Moran AC
Chairman from 1 January 2014

Artistic Director's Report



Assuming the artistic stewardship of Melbourne Theatre Company in 2013 was a tremendous privilege. Succeeding my friend and colleague Simon Phillips as Artistic Director and following in the footsteps of the interim (2012) programming team of Aidan Fennessy, Robyn Nevin and Pamela Rabe meant walking in the shadows of four eminent Australian artists. These were, collectively, immensely big shoes to fill, and I hope that in the past twelve months the new team has done our predecessors proud.

With new Associate Artistic Director Sam Strong, new Associate Director Leticia Caceres, new Literary Director Dr Chris Mead and a management team led by Executive Director Virginia Lovett, we embarked on a vision built on what we'd inherited – one of the two largest theatre companies in the nation, a company in robust health and supported by the largest subscriber base of any performing arts company in Australia. We were fortunate indeed!

This legacy gave us the room to pursue a raft of initiatives, each of which has paid dividends in spades. At the close of 2013

we had a great story to tell, which was appropriate for an artistic enterprise which is Melbourne's primary home of live storytelling. It is a story which was summed up by the end-of-year editorial in the *Saturday Age*, which chose to focus on culture as the defining element of Melbourne's year. Under the title 'Culturally, a year of revitalisation' it named MTC and our friends, the NGV, as the two organisations primarily responsible for Melbourne's cultural renaissance.

MTC's part in this renaissance was also a result of the latitude and encouragement given to us by outgoing Chairman Derek Young AM. Having navigated MTC so successfully for nearly a decade, Derek was able to uphold that rich legacy of the former vision while championing each new proposal put before him by the new team. For doing so, and with such passion, wisdom, grace and energy, we are deeply indebted to him.

In 2013 we renamed the Southbank Theatre, locating it firmly as the theatre hub of the Southbank Cultural Precinct; we presented our first ever original

international production with the National Theatre's *One Man, Two Guvnors*; we negotiated our first international tour in thirty years (*Rupert* that would play in Washington DC in March 2014); we presented our first co-production with Melbourne International Comedy Festival (and Melbourne Festival), delivering to us many thousands of new audiences for *The Beast*; we created and presented Melbourne's first festival of independent theatre with the tremendously successful NEON Festival; we launched our inaugural Women Directors Program as a first step towards redressing the imbalance of women directors on Australia's mainstages; we launched our inaugural MTC Connect program with Multicultural Arts Victoria, another first step in addressing an imbalance, this time the paucity of diverse voices on our stages and in our audiences; we made a vigorous commitment to Australian writing with the appointment of Sam Strong, who had been running Australia's only mainstage company dedicated solely to Australian writing (Griffin Theatre Company in Sydney) and Chris Mead who had been running Playwriting

Australia, the peak national body for playwrights; we presented our first family show in a decade with the multi-award winning *The Book of Everything*; and we achieved all that with no additional Government funding whatsoever, and without letting any of these critical initiatives negatively affect what we have always done so well – presenting a program of outstanding mainstage productions, which in 2013 delivered our highest box office in our sixty-year history at \$13.5 million – a margin \$750,000 above our previous high.

All this is to say that we are engaging with as much of Melbourne as possible at every level, and we are pushing to do so even more. We are, after all, Melbourne's theatre company, and we belong to each and every one of the four million citizens of this city.

Brett Sheehy AO

Executive Director's report



2013 marked significant change for Australia's longest running theatre company; a new leadership team began its inaugural year, and we celebrated our sixtieth anniversary. With such a pedigree and

foundation, it was the year for the Company to confidently and excitedly face the future with renewed energy and vision.

As the state's flagship theatre company, MTC has a responsibility to lead, foster and engage the wider community. In 2013, we saw MTC reaching out, not merely through programs such as Open Door and the NEON Festival, but in every aspect of our day-to-day approach to making theatre for Melbourne and Australian arts lovers.

As we embarked on a new direction, I was able to draw on my past experiences with festivals and major events, forming collaborative partnerships and creating positive, ongoing relationships – with the community, with government, and with other arts organisations. There had been, I felt, a sense in the arts industry that MTC was a monolith: something solid, sitting on its own turf, daunting to outsiders. It was time to break down that illusion: to show the community that MTC was a much more vibrant, flexible and daring beast than its reputation suggested.

We partnered with Multicultural Arts Victoria, Melbourne Festival, Melbourne Comedy Festival, Melbourne Conversations and the City of Melbourne, Destination Melbourne and Tourism Victoria, as well as a number of small-to-medium and independent theatre companies. In doing this, we reinforced MTC's position as a game-changer in the Victorian creative industries contributing real economic benefit, creating new career pathways, and fostering new artistic and professional collaborations.

One of the key roles of the Executive Director is to ensure the continuing health and sustainability of the Company, ensuring it has the ability to embrace change and realise the Artistic Director's vision. Sustainability requires a long-term strategy, and the basis of that is a positive and happy work culture. One of two key measures I took early on in 2013 was to appoint a Human Resources Manager to implement a complete suite of HR practices and protocols. The other key measure was to commission a productivity review. The previous season had come in with a modest surplus, but costs were rising and ticket prices were pushed to the limit. This, along with the continuing issue of the Company being required to pay payroll tax, our subsequent inability to use the full State Government grant, and the downturn in corporate sponsorship, I realised what a delicate position we were in. I believed there must be ways MTC could work smarter, plan better, budget more carefully. There must be savings to be made and new revenue to be found, so I engaged PricewaterhouseCoopers (PwC) to conduct a review.

The PwC report indicated that MTC is a very lean machine with a very strong culture and operational focus, and employees who take great pride in delivering quality performances. There were, however, a few things we could do better. The first recommendation, already implemented, was a better design and costing process to avoid the all-too-frequent budget blowouts on productions. The second recommendation was to make Southbank Theatre work harder and smarter for the Company; the venue was designed to give MTC the flexibility to stage shows ranging from larger to smaller scale. In 2014, we will work to increase the commerciality of the organisation without compromising its creative integrity. Further general findings by PwC have led to specific recommendations now being realised in the business model and throughout the Company.

Finally, despite the support of many long-term patrons – to whom we are deeply grateful – the review indicated that MTC was very much below average with our national peers in the area of private giving. With the downturn in corporate sponsorship and very little immediate opportunity to increase our government subsidy, the need to engage and attract private philanthropy is now a major strategy and crucial objective for the whole of the Company. We have the largest subscriber base in the country, and we must now look to these avid theatre-goers to ask them to more fully embrace the Company by becoming patrons. With the appointment of the new Development Director Tiffany Lucas,

the restructure of the entire Development Department and the adoption of a multi-year Development Strategy by the Board in early 2014, the Company will start to see real growth over the next five years.

I thank Major Partners Audi and *The Age*, Production Partners Genovese, Goldman Sachs, UBS, and our other corporate supporters, together with all of our Leading and Supporting Patrons for your generosity of spirit and for helping us as we strive to bring out the very best in theatre. Thank you all and I look forward to continuing and growing our relationship with you into the future.

My first full year as Executive Director at MTC was exhilarating, surprising and at times exhausting, but above all extremely fulfilling. I would like to thank the entire team at MTC for making me feel so welcome. It is truly inspiring to lead a company of such committed and passionate professionals, and I look forward to creating and sharing more fantastic theatre with you all in the future.

Virginia Lovett

Corporate Partners

MTC would like to thank the following organisations for their generous support in 2013.

Melbourne Theatre Company is a department of the University of Melbourne.



Melbourne Theatre Company is assisted by the Commonwealth Government through the Australia Council, its arts funding and advisory body, and by the State Government of Victoria through Arts Victoria.



Major Partners

Opening Night



Media



Production Partners



Corporate Partners



Corporate Members

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The Deck Restaurant
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Lisa Ring

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



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MTC gratefully acknowledges the support of the following Patrons, Trusts and Foundations in 2013

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Greg Young
Ange and Pete Zangmeister

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

To find out more about our Patrons Program please call 03 8688 0959.

2013 Mainstage Season

There were eleven shows in MTC's mainstage subscription season in 2013. Three new Australian plays received their World Premieres and MTC audiences were the first in Australia to see five works fresh from the stages of London, New York and Cape Town. We revived two classic works in *The Crucible* and *The Cherry Orchard* and presented the National Theatre of Great Britain smash hit production of *One Man, Two Guvnors*. Another innovation for 2013 was *Zeitgeist*, a slot in the season left open for a new Australian work that demanded an immediate production. It turned out to be *The Beast*, a raucous satire from Eddie Perfect. Finally, as an add-on to our season and for a family treat in the lead up to Christmas, we presented Belvoir's popular *The Book of Everything*.



THE OTHER PLACE

by Sharr White

Emotionally intense and deeply mysterious, **Sharr White's** *The Other Place* was a psychological thriller about a pharmaceutical researcher, played by **Catherine McClements**, caught in a labyrinth of conspiracy and suspicion. Multi-award-winning film director **Nadia Tass** returned to the Company to stage a gripping Australian premiere, with a score supplied by **Paul Grabowsky**.

Australian Premiere

Season

26 January to 2 March 2013
Arts Centre Melbourne, Playhouse

Production

Director Nadia Tass
Set Designer Shaun Gurton
Costume Designer Edie Kurzer
Lighting Designer Nigel Levings
Composer Paul Grabowsky
Sound Designer Russell Goldsmith
Cinematographer David Parker

Cast

Heidi Arena, Catherine McClements,
David Roberts, David Whiteley

Video Cast

Minka Deacon Craig, Madison Fenn,
Kate Mylius

Paid Attendance 16,676

Subscriber Briefing 21 January
Opening Night 31 January
Forum Night 4 February
Audio Described Performances
19 and 23 February
Captioned Performance 16 February

'The Other Place is an involving, accomplished and ultimately moving theatrical mystery.'

Cameron Woodhead, *The Age*

'MTC's production by Nadia Tass is directed with great élan and power and it has an authority and restraint rare for the Australian stage.'

Peter Craven, *The Spectator*



Catherine McClements



CONSTELLATIONS

by Nick Payne

In UK writer **Nick Payne's** mind-boggling *Constellations* the life-paths of two people branched out into a forest of possibilities. The witty and devastating two-hander had **Alison Bell** and **Leon Ford** dancing lightly through space, time and alternate realities, with Associate Director **Leticia Cáceres** making her MTC mainstage debut.

Australian Premiere

Season

8 February to 23 March 2013
Arts Centre Melbourne, Fairfax Studio

Production

Director Leticia Cáceres
Set and Costume Designer Marg Horwell
Lighting Designer Rachel Burke
Composer and Sound Designer
THE SWEATS
Assistant Director Petra Kalive

Cast

Alison Bell, Leon Ford

Paid Attendance 13,228

Subscriber Briefing 4 February
Opening Night 13 February
Forum Night 18 February
Audio Described Performances 5 March
and 9 March
Captioned Performance 16 March

'It's an absolute gift for actors. And, when performed with the panache and skill Bell and Ford bring, it's a gift for audiences.'

Chris Boyd, *The Australian*

'Constellations is a complex idea executed with brilliant simplicity.'

Megan Hanson, *Time Out*



Robyn Nevin

OTHER DESERT CITIES

by Jon Robin Baitz

Following in the tradition of Arthur Miller in mixing a nation's politics and history with a family in crisis, US playwright **Jon Robin Baitz** brilliantly bridged the public and personal in *Other Desert Cities*. World-acclaimed visual artist **Callum Morton** created the sun-soaked Palm Springs environment for **Sam Strong's** first production for the Company as Associate Artistic Director.

Australian Premiere

Season

2 March to 17 April 2013
Southbank Theatre, The Sumner

Production

Director Sam Strong
Set Designer Callum Morton
Costume Designer Esther Marie Hayes
Lighting Designer Danny Pettingill
(Bluebottle)
Composer and Sound Designer
Steve Francis
Design Associate Andrew Bailey
Assistant Director Kim Hardwick

Cast

John Gaden, Sacha Horler, Sue Jones,
Ian Meadows, Robyn Nevin

Paid Attendance 19,506

Subscriber Briefing 25 February
Opening Night 7 March
Forum Night 11 March

Education Performance 13 March
Audio Described Performances
2 and 6 April
Captioned Performance 13 April

'Sam Strong has made a compelling first impression at Melbourne Theatre Company in his production of Jon Robin Baitz's Pulitzer-nominated play, *Other Desert Cities*.'

Kate Herbert, *Herald Sun*

'Gaden is wonderful as the peacemaker with a terrible secret. Nevin is riveting as his poker-faced consort. Meadows and Horler are entirely believable in very different, and treacherous, roles. Jones strikes the right note as the cranky drunk.'

Chris Boyd, *The Australian*



Adam Murphy and Nikki Shiels

TRUE MINDS

by Joanna Murray-Smith

Exhibiting the verve of a thirties screwball comedy, **Joanna Murray-Smith's** *True Minds* came alive with her characteristic wit and needle-sharp social observation. Commissioned by MTC and blessed with a superbly comic cast headed by **Nikki Shiels** and **Adam Murphy**, the World Premiere production delighted audiences by showing that true love overcomes all impediments.

New Australian Play

Season

25 April to 8 June 2013
Southbank Theatre, The Sumner

Production

Director Peter Houghton
Set and Costume Designer
Tracy Grant Lord
Lighting Designer Rachel Burke
Sound Designer Ben Grant
Assistant Director Sarah McCusker
Dramaturg Chris Mead

Cast

Matthew McFarlane, Alex Menglet,
Genevieve Morris, Adam Murphy,
Nikki Shiels, Louise Siversen

Paid Attendance 19,715

Subscriber Briefing 22 April
Opening Night 29 April
Forum Night 6 May
Audio Described Performances
21 and 25 May

'Shiels is an attractive romantic lead. She binds the increasingly mortifying scenarios that develop and indulges in some consummately silly physical comedy.'

Cameron Woodhead, *The Age*

'The cast is clever and funny, hurling themselves into the roles.'

Kate Herbert, *Herald Sun*

ONE MAN, TWO GUVNORS

by Richard Bean

based on *The Servant of Two Masters* by Carlo Goldoni,
with songs by Grant Olding

Richard Bean's gloriously knockabout adaptation of Carlo Goldoni's classic farce, *A Servant of Two Masters*, had been a massive hit for the National Theatre of Great Britain before conquering the West End and the world. In a first for MTC, we were excited to collaborate with the **National Theatre** and **Arts Centre Melbourne** to bring all the fun and mayhem to Victorian audiences.

A National Theatre of Great Britain production

Season

17 May to 29 June 2013
Arts Centre Melbourne, Playhouse

Production

Director Nicholas Hytner
Physical Comedy Director Cal McCrystal
Revival Director and Associate Director
Adam Penford
Designer Mark Thompson
Lighting Designer Mark Henderson
Music and Songs Grant Olding
Sound Designer Paul Arditti
Fight Director Kate Waters

Cast

Owain Arthur, Edward Bennett,
Amy Booth-Steel, Sabrina Carter,
Nick Cavaliere, Alicia Davies,
Mark Jackson, Joshua Lacey, Colin Mace,

Mark Monero, Alan Pearson, Kellie Shirley,
Seun Shote, Russell Wilcox, Leon Williams,
Matthew Woodyatt, Rosie Wyatt

Musicians (The Craze)

Richie Hart, Oliver Seymour Marsh,
Billy Stookes, Philip Murray Warson

Paid Attendance 33,693

Opening Night 21 May
Forum Night 27 May
Audio Described Performances
4 and 8 June
Captioned Performance 15 June

**'Irresistible comic genius.
Rush to see it.'**

Cameron Woodhead, *The Age*

**'The funniest play on the planet
lands in Melbourne.'**

Simon Parris, *Theatre People*

SOLOMON AND MARION

by Lara Foot

A painful dissection of South Africa's recent past, **Lara Foot's** *Solomon and Marion* was also an examination of what true reconciliation means. Adrift on **Richard Roberts's** stage of sand and under **Pamela Rabe's** beautifully modulated direction, actors **Gillian Jones** and **Pacharo Mzembe** personified the old and the new South Africa yearning for some sort of future together.

Australian Premiere

Season

7 June to 20 July 2013
Arts Centre Melbourne,
Fairfax Studio

Production

Director Pamela Rabe
Set and Costume Designer
Richard Roberts
Lighting Designer Rachel Burke
Composer and Sound Designer
David Bridie

Cast

Gillian Jones, Pacharo Mzembe

Paid Attendance 14,107

Subscriber Briefing 3 June
Opening Night 12 June
Forum Night 17 June
Captioned Performance 6 July
Audio Described Performances
9 and 13 July

'Solomon and Marion is an intensely human play that focuses on one relationship that challenges our view of tolerance, compassion and surviving violence and grief.'

Kate Herbert, *Herald Sun*

'[Gillian Jones is] transfixing to watch, and utterly authentic. Pacharo Mzembe is a lovely foil, heartbreaking in the climatic scene, but funny and winning throughout.'

Tim Byrne, *Time Out Melbourne*

THE CRUCIBLE

by Arthur Miller

A masterpiece of twentieth century drama, **Arthur Miller's** *The Crucible*, with its story of superstition and ignorance sweeping all reason aside, has never seemed more terrifying or relevant. **Sam Strong's** authoritative ensemble production, led by actors **David Wenham** and **Anita Hegh**, brought clarity and power to a classic text.

Season

22 June to 3 August 2013
Southbank Theatre, The Sumner

Production

Director Sam Strong
Set and Costume Designer
Dale Ferguson
Lighting Designer Paul Jackson
Composer and Sound Designer
Kelly Ryall
Assistant Director Samara Hersch

Cast

Julia Blake, Heather Bolton,
Grant Cartwright, Paul English,
Anita Hegh, Brian Lipson,
Amanda McGregor, John McTernan,
Elizabeth Nabben, Sarah Ogden,
Naomi Rukavina, Edwina Samuels,
Greg Stone, James Wardlaw,
David Wenham

Paid Attendance 25,442

Subscriber Briefing 17 June
Opening Night 27 June
Forum Night 1 July
Captioned Performance 20 July
Audio Described Performances
23 and 27 July
Education Performances 24 and 31 July

'Those who want to experience a fine-grained, sensitive and faithful interpretation of Miller's masterpiece performed by a talented ensemble – look no further.'

Cameron Woodhead, *The Age*

'Sam Strong's intimate and emotional production ... highlights characters and relationships against a background of community hysteria, religious fervour and judicial prejudice ... As the elderly Rebecca Nurse, Julia Blake lights the stage with her exceptional, understated and intensely human performance.'

Kate Herbert, *Herald Sun*

THE CHERRY ORCHARD

by Simon Stone
after Anton Chekhov

Chekhov's masterful playing out of tangled human motivation was given a contemporary, Australian retelling by writer-director **Simon Stone**. The stand-out ensemble re-interpreted a timeless tragi-comedy for today and allowed MTC audiences to see this beloved masterpiece afresh.

Season

10 August to 25 September 2013
Southbank Theatre, The Sumner

Production

Director Simon Stone
Set and Costume Designer
Alice Babidge
Lighting Designer Niklas Pajanti
Composer and Sound Designer
Stefan Gregory
Assistant Director Zoey Dawson
Dramaturg Chris Mead

Cast

Gareth Davies, Ronald Falk,
Robert Menzies, Eloise Mignon,
Steve Mouzakis, Zahra Newman,
Roger Oakley, David Paterson,
Pamela Rabe, Nikki Shiels,
Katherine Tonkin, Toby Truslove

Paid Attendance 19,090

Subscriber Briefing 5 August
Opening Night 15 August
Forum Night 19 August
Education Performance 28 August
Audio Described Performances
3 and 7 September

'Stone's true strength as a director – his ability to imbue ensemble acting with subtle energy, fluidity and fascination – is something you can't help but surrender to and admire.'

Cameron Woodhead, *The Age*

'Simon Stone's faithful reimagining of Chekhov's work lays bare the play's emotional machinery in an elegant production.'

Alison Croggon, *The Guardian*

David Paterson,
Pamela Rabe
and Nikki Shiels

David Williamson's RUPERT

Australia's best-known playwright **David Williamson** went back to his larrikin roots to tackle the most controversial public figures in *Rupert*, a freewheeling biographical portrait of media mogul **Rupert Murdoch**. Griffin's Artistic Director **Lee Lewis** directed this smash-hit production that would go on to a season at the World Theatre Festival in Washington DC in 2014.

New Australian Play

Season

24 August to 28 September 2013
Arts Centre Melbourne, Playhouse

Production

Director Lee Lewis
Set and Costume Designer
Stephen Curtis
Lighting Designer Niklas Pajanti
Composer Kelly Ryall
Assistant Director Clare Watson
Choreographer Andrew Hallsworth
Choreographer's Assistant Tanya Mitford
Dramaturg Chris Mead

Cast

Marg Downey, Guy Edmonds,
Daniela Farinacci, Simon Gleeson,
Bert LaBonté, HaiHa Le, Sean O'Shea,
Scott Sheridan

Paid Attendance 27,348

Subscriber Briefing 19 August
Opening Night 29 August
Forum Night 2 September
Captioned Performance 14 September
Audio Described Performances
17 and 21 September

'Delightfully funny ... Lewis sets a cracking pace and her cast doesn't miss a beat.'

Chris Boyd, *The Australian*

'An absorbing, very funny, very theatrical production.'

Andrew Fuhrmann, *Time Out Melbourne*

THE BEAST

by Eddie Perfect

With a desire to react quickly to a great new Australian work as it came rolling out of the playwright's printer, we left a slot open in our season and called the innovation *Zeitgeist*. Early in 2013, we received **Eddie Perfect's** brutal satire of nose-to-tail dining and bourgeois values, *The Beast*, and we knew we had our play.

New Australian Play

In association with Melbourne International Arts Festival and Melbourne International Comedy Festival

Season

3 October to 9 November 2013
Southbank Theatre, The Sumner

Production

Director *Iain Sinclair*
Set Designer *Luke Ede*
Costume Designer *Esther Marie Hayes*
Lighting Designer *Niklas Pajanti*
Composer *David Franzke*
Dramaturg *Chris Mead*

Cast

Tom Budge, Travis Cotton,
Virginia Gay, Sheridan Harbridge,
Hamish Michael, Kate Mulvany,
Hayden Spencer

Paid Attendance 19,162

Subscriber Briefing 30 September
Opening Night 7 October
Forum Night 14 October
Audio Described Performances
22 and 26 October

'Laugh out loud entertainment.'

Cameron Woodhead, *The Age*

'The Beast feels like a new beginning for MTC ... The cast are - for want of a slightly different adjective - perfect.'

Byron Bache, *Herald Sun*





THE MOUNTAINTOP

by Katori Hall

Katori Hall's inspired and inspiring documentary-fantasy about the final hours of Martin Luther King Jr had already been a prize-winner and an audience-pleaser on London and Broadway stages before **Alkinos Tsilimidos** directed the perfect pairing of **Bert LaBonté** and **Zahra Newman** in MTC's Australian premiere.

Australian Premiere

Season

1 November to 18 December 2013
Arts Centre Melbourne, Fairfax Studio

Production

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

Cast

Bert LaBonté, Zahra Newman

Paid Attendance 17,928

Subscriber Briefing 28 October
Opening Night 6 November
Forum Night 11 November
Captioned Performance 30 November
Audio Described Performances
3 and 7 December

**'A seamless evening at the theatre.
Nuanced and beautifully paced
direction. You must see it.'**

Cameron Woodhead, *The Age*

**'Genuine stage magic ...
Two of the performances
of the year.'**

Van Badham, *The Guardian*



Matthew Whittet

THE BOOK OF EVERYTHING

by Guus Kuijer
adapted by Richard Tulloch

As our Christmas treat to Melbourne's families and as an add-on to our subscription season, we presented Belvoir's hit production of **Richard Tulloch's** charming and touching stage version of **Guus Kuijer's** popular children's story, *The Book of Everything*. **Neil Armfield's** acclaimed production had already taken Sydney and New York by storm and all the original enchantment was retained for the Sumner Theatre season.

A Belvoir and Kim Carpenter's Theatre of Image co-production

Season

27 November to 22 December 2013
Southbank Theatre, The Sumner

Production

Director Neil Armfield
Set and Costume Designer
Kim Carpenter
Lighting Designer Nigel Levings
Composer and Musician Iain Grandage
Sound Designer Steve Francis
Choreographer Julia Cotton
Assistant Director Eamon Flack

Cast

Alison Bell, Peter Carroll,
Andrea Demetriades, Julie Forsyth, Claire
Jones, John Leary, Genevieve Picot,
Matthew Whittet

Paid Attendance 7,023

Opening Night 29 November
Audio Described Performances
17 and 21 December

'Richard Tulloch's sensitive adaptation, directed by Neil Armfield, is excellent theatre by any standards ... I walked out with my heart singing.'

Alison Croggon, *The Guardian*

'Neil Armfield directs imaginatively, creating a playful, energetic production that tells a powerful story with humour, capable performances and simple but ingenious theatrical devices.'

Kate Herbert, *Herald Sun*

RED

by John Logan

John Logan's multi-award-winning portrait of an artist who reduced his art and life to essentials was a hit for MTC in 2012. With **Colin Friels** again playing obsessive colour-field painter Mark Rothko, **Alkinos Tsilimidos's** production toured to Brisbane for its Queensland Theatre Company season.

**Queensland Theatre
Company season
Playhouse
Queensland Performing
Arts Centre
Brisbane**
2 to 19 May 2013

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
Tom Barton

Paid Attendance 8,487

Awards and Nominations

2013 Helpmann Award nomination

Female Actor

Alison Bell, *Constellations*

2013 Green Room Award nominations (Winners underlined)

Female Actor

Alison Bell, *Constellations*
Julie Forsyth, *The Book of Everything*
Zahra Newman, *The Mountaintop*

Male Actor

Steve Mouzakis, *The Cherry Orchard*
Bert LaBonté, *The Mountaintop*
Brian Lipson, *The Crucible*
Ian Meadows, *Other Desert Cities*

Best Ensemble

The Book of Everything

Lighting Design

Danny Pettingill, *(Bluebottle),
Other Desert Cities*
Rachel Burke, *Solomon and Marion*
Matt Scott, *The Mountaintop*

Set and Costume

Kim Carpenter, *The Book of Everything*
Callum Morton, *Other Desert Cities*

Sound/Composition

Steve Francis, *Other Desert Cities*
Iain Grandage, *The Book of Everything*

Direction

Neil Armfield, *The Book of Everything*
Simon Stone, *The Cherry Orchard*

Production

The Book of Everything
The Cherry Orchard

Writing/Adaptation for the Australian Stage

Beached, Melissa Bubnic
The Book of Everything, Richard Tulloch
(adaptation)

NEON Festival Green Room Awards – Independent Theatre Category

Male Performer

Ash Flanders *The Sovereign Wife*,
Sisters Grimm

Ensemble

Cast of *The Sovereign Wife*,
Sisters Grimm

Set and Costume Design

Kate Davis (Set and Costume)
The Story of O, *The Rabble*
Dayna Morrissey (Set) *On the Bodily
Education of Young Girls* (Fraught Outfit)
Owen Phillips (Costume) and Romanie
Harper (Set), *The Sovereign Wife*
(Sisters Grimm)

Direction

Adena Jacobs, *On the Bodily Education
of Young Girls*, Fraught Outfit

Production

The Sovereign Wife Sisters Grimm
On the Bodily Education of Young Girls,
Fraught Outfit

Writing

Declan Greene and Ash Flanders,
The Sovereign Wife, Sisters Grimm

Drama Victoria Awards

Best Performance by a Theatre Company for VCE Theatre Students

The Cherry Orchard

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

One Man, Two Guvnors



Steve Mouzakis in
The Cherry Orchard

Open Door

In 2013, we placed all our activities beyond our main stages under one umbrella, calling it Open Door. It included our long-established Literary and Education programs, as well as NEON, our new Festival of Independent Theatre.

With Open Door we invited MTC's regular theatre-goers to explore stimulating new theatre experiences, as well as welcomed new theatre practitioners and audiences to Southbank Theatre.



Literary Director's Report



On commencing at MTC, the new artistic team under Brett Sheehy established five key priorities for the Literary Office that built on the achievements of the past while establishing a hub for artistic

research and development led by a dedicated Literary Director.

Firstly, we needed to maintain good relations with playwrights in Melbourne and nationally. By year's end I had met with fifty-eight individual playwrights from across Australia. Of these, thirty-one were women and twenty-seven men; eight you could place in the category of culturally and linguistically diverse (CALD), four were Indigenous, and nineteen were writers classified as young or emerging. Beyond this, I have begun formalising the relationship with VCA and have met with all of the recent writing graduates, seen their graduation plays and incorporated the best as Writing Interns in 2014. I also ran a series of three playwriting workshops as part of the NEON Festival of Independent Theatre.

Beyond that, we overhauled the system of tracking new Australian scripts through the Company, creating a database of plays and assessments that the Creative team can access. By the end of 2013, the new system showed that fifty-six men and twenty-one women (with one co-written) had submitted a

total of seventy-seven plays. Following the MPAB Company Script Policy, we generally return unsolicited scripts unread, referring writers to Playwriting Australia. Yet there's a significant grey area and the Literary Office has acknowledged receipt, and later, attempted to respond to many of these scripts, time permitting.

The second priority was to establish a rigorous artist development program as a key part of MTC culture. With respect to developing playwrights and directors, the Cybec reading series was identified as a useful platform for renovation. A new model was costed and signed-off by Roger Riordan, the head of the Cybec Foundation. Under the heading Cybec Electric, five plays, selected for their ambition, intelligence, diversity and formal qualities, were read twice publicly over three weeks in early February 2014. In terms of artistic development, the readings I think have already pushed a number of careers a little further down the track.

The commissioning of plays was a third priority for the new team and, to that end, we received twenty-six pitches, solicited quite a few more, and met as a team to devise a shortlist of playwrights. The bulk of the commissions are supported by the Clemenger Trust and three playwrights were put to Joan and Peter Clemenger and were duly approved: Declan Greene, Roslyn Oades and Simon Stone. Indeed by year's end, Simon's free adaptation of *The Cherry Orchard* had been rehearsed, performed and well-reviewed. Beyond the Clemenger Trust, due to particular historical circumstances, we were able to expand the program and commission new plays from Patricia

Cornelius, Hannie Rayson (a co-commission with Manhattan Theatre Club, New York) and Robert Reid. We could also support a new play from Angela Betzien, in partnership with Terrapin Puppet Theatre and the Australia Council (through an Interconnections grant). In addition, Lally Katz, who was awarded an Australian Writers' Guild Fellowship, brought her idea for a new play to us, wanting to work with us on its development, giving us another new possible play for programming consideration.

A fourth priority was to look closely at cultural and linguistic diversity and how best to support it institutionally. One of my first jobs at MTC was to join a team sent to Bendigo to work with young people as part of an MTC Education Department initiative called 'Finding Your Voice'. It was especially challenging teaching playwriting to a group of young people, half of whom were Karen/Burmese refugees. Meeting with the new team at Footscray Community Arts; early development work on Michele Lee's play *Moths* (about the sex lives of Asian Australians); as well as my previous work at Playwriting Australia on diversity and the Platform Paper I wrote on the subject, meant that combating institutional racism continued to be an important part of my working life. The MTC team was very receptive to increasing openness to artists from diverse cultural backgrounds. Brett's connection with Multicultural Arts Victoria meant that we could move quickly to establish MTC Connect, a scheme to bring more diverse audiences, artists and stories to MTC shows.

A fifth priority was to increase the consistency and accountability of in-house dramaturgy.

With no directing responsibilities, I could work as required on all new plays. My work on *Moths* by Michele Lee was followed by the Education production of *Beached* by Melissa Bubnic, and on the main stage, *True Minds* by Joanna Murray-Smith and *The Cherry Orchard* by Simon Stone after Chekhov. For the main stage plays, I spent roughly a week to ten days in the rehearsal room at the beginning of rehearsals attending to questions of detail and play structure. I also attended previews, recommending further trims and minor changes up to opening. For *Rupert* by David Williamson the script work stretched over almost my entire first year with MTC. We went through fifty drafts, with changes made right through the previews. I worked closely with the director Lee Lewis and David to synthesise all the different opinions, suggestions, histories, biographies, thoughts and comments into beneficial dramaturgical interventions. In a similarly long and involved process that continued right up until Opening Night, I worked on the development of Eddie Perfect's first play *The Beast*.

Thus, 2013 was a busy year in the Literary Office, both on production dramaturgy and in setting the foundations for a persuasive and rigorous culture of development and production, for new Australian plays at MTC.

Chris Mead

Education Manager's Report



Overall, it was an interesting year of consolidation and planning for the future for our Education department. In 2013, we presented just one production from within the Company, the new Australian

play *Beached* by Melissa Bubnic, which had already won the 2010 Patrick White Playwrights Award before Petra Kalive directed its premiere season in the Lawler. Listed on the VCE Drama playlist, the play explored society's obsession with weight loss and reality TV. Andrew Bailey's clever and flexible set design of moving screens and set pieces, aided by the inventive incorporation of live and pre-recorded projected sequences, provided excellent scope for student discussion around non-naturalistic styles of presentation, essential for VCE Drama inclusion.

A change in circumstances led to the cancellation of our planned La Boîte Theatre Company production *I Love You, Bro*, which we had hoped would be included on the VCE playlist. Once it failed to be selected, the proposed season became unfeasible. It highlighted the risk we have taken every year in announcing works that might not make the Victorian Curriculum Assessment Authority's selected works. There is a plan to move VCAA announcements prior to our season launch, so this situation can be avoided in future. Two

mainstage productions, *Other Desert Cities* and *The Cherry Orchard*, were both listed, with the latter proving exceptionally popular with school audiences. At the annual Drama Victoria Teachers Conference, MTC received two awards for services to the drama education sector – Best Performance by a Theatre Company for VCE Theatre Studies (*The Cherry Orchard*) and Best Performance by a Theatre Company for Secondary Students Years 7-10 (*One Man, Two Guvvners* – shared with Arts Centre Melbourne).

In a unique partnership with Bendigo Senior Secondary College and Arts Victoria, MTC participated in an Extended Schools Residency program entitled Finding Your Voice. Resident MTC Literary Director, Chris Mead, and guest artist, playwright Ned Manning, travelled to Bendigo on a fortnightly basis throughout school Terms 2 and 3 to run a series of practical two-hour workshops that introduced students to playwriting, with a focus on developing collaboration and communication skills. In total more than fifty students participated in the program, including twenty-two students from the ethnic Karen student population of the school. Their involvement gave the project a truly rich cultural engagement. Bendigo as a community has a growing Karen migrant population that, in many instances, have fled military persecution after time in refugee camps on the Thai/Burma border. With public performances at the Bendigo Fire Station and the Lawler, some of the most powerful work presented in the program was from these students. As Chris Mead later

wrote, attending a performance of *Beached* and performing in the Lawler empowered the participants, giving them 'the idea of what is possible ... that their voice can make it to the stage.'

Another group of eager and enthusiastic Year 11 students from across the state participated in the 2013 MTC Ambassador program. Meeting approximately once a month from March to December the program offered its participants an insider's view of the Company, including meetings with key staff and artists, an HQ tour, as well as the opportunity to be a part of the 2014 Season Launch. The diversity of productions the students attended created a great platform for in-depth discussion, with *One Man, Two Guvvners* being a stand-out favourite. The twenty-five Ambassadors also had the opportunity to hear Artistic Director, Brett Sheehy, and Executive Director, Virginia Lovett, speak on the illuminating topic of *Advice I Would Give My Fifteen Year-old Self*, which contained rare and generous advice for these young lovers of theatre.

More than a decade after its inception, the Youth Scholarship Course continues to maintain its popularity and impact. Disadvantaged students from across the state attended the free week long intensive from 23 to 27 September. As a novice to the program, I found it easy to be moved and awed by the incredible focus and generosity of spirit of the young ensemble of performers. The program's pastoral care approach values individual voices and actively encourages self-confidence, self-

expression and collegiality amongst twenty-six diverse participants. YSC alumni Sean Scanlon returned this year as a volunteer to assist on the course, proof of its life-changing effects. At the end of the year the participants were invited back to MTC to attend a matinee performance of *The Book of Everything*. They spoke enthusiastically about their experience on the course and where it has taken them since we last met.

MTC Education were again able to offer free tickets across six productions for disadvantaged students through the Sidney Myer Geoffrey Cohen AM Scholarship Fund. With access to schemes such as these, students disadvantaged by geography, social conditions or economic factors are able to engage with the artistic work of the Company.

Finally, Education Manager, Suzie Thomas took a year's maternity leave from May and soon proudly announced the arrival of her son Hugo. She returns May 2014. It was my pleasure to act in this role during Suzie's absence.

Noel Jordan

BEACHED

by Melissa Bubnic

Melissa Bubnic's *Beached*, which won the 2011 Patrick White Playwright's Award, intrigued and shocked school and general audiences with its weighty satire of Arty, the young man trapped in his own enormous body who becomes an overnight media sensation.

New Australian Play

Season

22 April to 10 May 2013
Southbank Theatre, The Lawler

Production

Director Petra Kalive
Set Designer Andrew Bailey
Costume Designer Kat Chan
Lighting Designer Lisa Mibus
Sound Designer Robert Jordan
Animator Rebecca Hayes

Cast

Anthony Ahern, Susie Dee,
Fanny Hanusin, Damien Sunners

Paid Attendance 2,663

'Beached is strong for its complex of moral issues surrounding image, identity, relationships, the media, and its concern for living a healthy physical and mental life.'

Simon Eales, *InPress*

'One of the highlights is Susie Dee's detailed, funny and finally poignant performance as JoJo.'

Kate Herbert, *Herald Sun*



Damien Sunners and
Anthony Ahern

Workshops and Participatory Events

For more than fifty years, MTC has provided life-changing educational experiences to young Victorians, a key element of which has been our many workshops and events held throughout the year. These include our long-running Monologue and Solo Performance workshops, our Ambassadors program, and our Youth Scholarship course. Student groups regularly toured our Headquarters and thousands attended our production, *Beached*, and our mainstage shows. This year we also held an extended Playwriting Residency at Bendigo Senior Secondary College (thanks to Arts Victoria) that saw a writer, director and a dramaturg working with students to tell their own stories.

VCE Summer School Course

14 to 18 January 2013
MTC Headquarters
Paid Attendance 21

MTC and Harvey World Travel Theatre Study Tour

22 to 26 April 2013
MTC Headquarters and MTC Theatre, The Lawler
Attendance 33

VCE Solo Performance Workshops

14 to 21 June 2013
MTC Headquarters
Paid Attendance 214

Youth Scholarship Course

23 to 27 September
MTC Headquarters
Attendance 26

VCE Monologue Performance Workshops

12 to 16 August 2013
MTC Headquarters
Paid Attendance 212

Pre-show Talks and Post-show Q&As

March to August 2013
Southbank Theatre, The Sumner and The Lawler
Paid Attendance 919

MTC Ambassador Program

April to December 2013
MTC Headquarters
Attendance 25

MTC Headquarters and Theatre Tours

February to November 2013
Tour groups 24

Work Experience Placements and Volunteers

January to December 2013
Attendance 13

Education sales for MTC Mainstage and The Lawler productions:

Paid Attendance 8,656



NEON

In a first for MTC, we launched NEON, our Festival of Independent Theatre. With \$500,000 financial and in-kind support from the Company, five Melbourne-based independent theatre companies were given complete freedom to stage whatever works they chose in whatever form they wanted for five ten-day seasons in the Lawler, taking 100% of the box-office. With an attendant series of readings, workshops and forums, the festival vindicated our belief in opening our doors, bringing regular MTC audience members to new work and new audience members to MTC.

'MTC's Neon Festival of Independent Theatre has been one of the most exciting events in the local calendar ... has already proven itself a brave and rewarding experiment.'

John Bailey, *The Age*

'The most important initiative in Melbourne theatre this year.'

Alison Croggon, ABC

'Standing ovation for MTC's NEON Festival.'

Herald Sun



Daniel Schlusser Ensemble

Menagerie
by Daniel Schlusser Ensemble

Season

16 to 26 May 2013
Southbank Theatre, The Lawler
Post-show Q&A 22 May

Production

Director Daniel Schlusser
Producer Nicole Smith
Designer Dale Ferguson
Costume Design Zoë Rouse
Sound Designer Darrin Verhagen
and James Paul
Lighting Design Nicola Andrews

Cast

Jane Badler, Kevin Hofbauer,
Zahra Newman, Josh Price,
Karen Sibbing, Edwina Wren

Paid Attendance 941

'Menagerie will delight theatrical trainspotters who know their Williams, but there's enough truth and wonder in the bricolage – as well as Dr John and Bon Jovi – to captivate those who know little or nothing about him.'

Chris Boyd, *The Australian*



Fraught Outfit

On the Bodily Education of Young Girls
 Conceived by Fraught Outfit
 Inspired by Frank Wedekind's 1903 novella *Mine-haha, or On the Bodily Education of Young Girls*

Season

30 May to 13 June 2013
 Southbank Theatre, The Lawler
 Post-show Q&A 5 June

Production

Director Adena Jacobs
 Set Designer Dayna Morrissey
 Costume Designer Chloe Greaves
 Lighting Designer Danny Pettingill
 Composer Kelly Ryall
 Dramaturg Aaron Orzech
 Associate Artist Pia Johnson
 Associate Producer Luisa Hastings Edge

Paid Attendance 971

Cast

Mika Andrew, Fantine Banulski,
 Bianca Copp, Tove Due,
 Luisa Hastings Edge, Cindy Hu,
 Annie McKenna-Freeman, Anna
 Schlusser, Lois Scott, Karen Sibbing,
 Carla Tilley, Artimis Wilson

'This piece waxes lyrical without words, it becomes a poem of movement.'

Cassandra Fumi, *Inpress*



The Hayloft Project

By Their Own Hands
 by Benedict Hardie and Anne-Louise Sarks

Season

13 to 23 June 2013
 Southbank Theatre, The Lawler
 Post-show Q&A 19 June

Production

Directors Benedict Hardie and Anne-Louise Sarks
 Designer Marg Horwell
 Lighting Designer Matt Scott
 Composer Kelly Ryall
 Dramaturg Carl Nilsson-Polias
 Performance Dramaturgy Tom Healey
 Associate Sound Design Raya Slavin
 Producer Bek Berger

Cast

Benedict Hardie, Anne-Louise Sarks

Paid Attendance 958

'Sarks and Hardie give brilliant, understated performances that range from romantic comedy to the pity and terror that tragedy so rarely, in practice, achieves.'

Cameron Woodhead, *The Age*

'The performances are near flawless, the story is riveting and the imagery is unforgettable.'

Benjamin Meyer, *Inpress*



The Rabble

Story of O
by THE RABBLE after Pauline Réage

Season

27 June to 7 July 2013
Southbank Theatre, The Lawler
Post-show Q&A 3 July

Production

Creators Emma Valente and
Kate Davis
Director Emma Valente
Designer Kate Davis

Cast

Gary Abrahams, Pier Carthew,
Emily Millege, Jane Montgomery Griffiths,
Dana Miltins, Mary Helen Sassman,

Paid Attendance 1,147

'This is, arguably, as rich and evocative a piece of theatre as the best of Barrie Kosky, only the references are contemporary, rarely obscure, and almost always illuminating.'

Chris Boyd, *The Australian*

'Everyone will react differently, but the conversations it will generate are vital.'

Rebecca Harkins-Cross, *The Age*



Sisters Grimm

The Sovereign Wife
Created by Ash Flanders and Declan Greene

Season

11 July to 21 July
Southbank Theatre, The Lawler
Post-show Q&A 17 July

Production

Director Declan Greene
Text Ash Flanders and Declan Greene
Set Designer Romanie Harper
Costume Designer Owen Phillips
Sound Designer and Composer Jed Palmer
Lighting Designer Katie Sfetkidis
Video Projection Rohan Spring
Choreographer James Welsby
Dramaturg Nakkiah Liu
Producer Bek Berger

Cast

Paul Blenheim, Joseph Chetty, Jason de Santis, Ash Flanders, Genevieve Giuffre,

Felix Ching Ching Ho, Bessie Holland,
Morgan Maguire, Peter Paltos

Paid Attendance 1,134

'[T]his radically ambitious and very funny gender-bending romp smells of the future, even as it casts an ironic glance (through fake lashes) at our colonial past.'

Cameron Woodhead, *The Age*

'This is an endlessly surprising piece. It's not just the highlight of the NEON Festival, it's the show to beat, so far, in 2013.'

Chris Boyd, *The Australian*

NEON Extra

As part of our opening up Southbank Theatre as a place of connection and collaboration, we created NEON Extra, a program of conversations, discussions, discoveries and workshops for independent creative artists

Open Up

7 July 2013
Southbank Theatre, The Sumner
Panel Patrick Brammall,
Lally Katz, Ralph Meyers, Josephine
Ridge, Daniel Schlusser, Brett Sheehy,
Emma Valente

NEON Conversations

Innovation and Independence

19 May 2013
Southbank Theatre, The Sumner
Chair Daniel Clarke
Panel Stephen Armstrong, Alison
Croggon, Matthew Lutton, Anne-Louise
Sarks, Brett Sheehy

Leading the Way

2 June 2013
Southbank Theatre, The Sumner
Chair Fiona Gruber
Panel Martin Coetts, Wesley Enoch, Xani
Kolac, Alkinos Tsilimidos, Anouk Van Dijk

The Art of Adaptation

21 July 2013
Southbank Theatre, The Sumner
Chair Dr Jane Montgomery Griffiths
Panel Adena Jacobs, Joanna Murray-
Smith, Simon Stone, Andrew Upton,
Cameron Woodhead

Attendance for all panels 510

Insights for Independents

Doing More for Less, Better

23 May 2013
Southbank Theatre

Profit Share Today – A Toolbox for Producers

7 June 2013
Southbank Theatre

From Page to Stage

21 June 2013
Southbank Theatre

The Pitch

11 July 2013
Southbank Theatre

Participants

39

Neon Connect

Free networking event
18 June 2013
Southbank Theatre
Attendance 93

Directing Masterclass

10 July
MTC Headquarters
with Sam Strong and Leticia Cáceres
Participants 12

Writers Workshops

Structure & Creativity

31 May 2013
Southbank Theatre

Knowing & Not Knowing

10 July 2013
MTC HQ

Carrying Voices

19 July
Southbank Theatre

Participants 39



Daniel Clarke, Matthew Lutton and
Anne-Louise Sarks in Innovation
and Independence Panel.
Photo: Sarah Walker

Actors and Artists 2013

Actors

Anthony Ahern
Heidi Arena
Owain Arthur
Alison Bell
Edward Bennett
Julia Blake
Heather Bolton
Amy Booth-Steel
Tom Budge
Peter Carroll
Sabrina Carter
Grant Cartwright
Nick Cavaliere
Travis Cotton
Alicia Davies
Gareth Davies
Susie Dee
Andrea Demetriades
Marg Downey
Guy Edmonds
Paul English
Ronald Falk
Daniela Farinacci
Leon Ford
Julie Forsyth
Iain Grandage
John Gaden
Virginia Gay
Simon Gleeson
Fanny Hanusin
Sheridan Harbridge
Anita Hegh
Sacha Horler
Mark Jackson
Claire Jones
Gillian Jones
Sue Jones
Bert LaBonté
Joshua Lacey
HaiHa Le
Brian Lipson
John Leary

Catherine McClements
Colin Mace
Matthew McFarlane
Amanda McGregor
John McTernan
Ian Meadows
Alex Menglet
Robert Menzies
Hamish Michael
Eloise Mignon
Mark Monero
Genevieve Morris
Steve Mouzakis
Kate Mulvany
Adam Murphy
Pacharo Mzembe
Elizabeth Nabben
Zahra Newman
Robyn Nevin
Roger Oakley
Sarah Ogden
Sean O'Shea
David Paterson
Alan Pearson
Genevieve Picot
Pamela Rabe
David Roberts
Naomi Rukavina
Edwina Samuels
Scott Sheridan
Nikki Shiels
Kellie Shirley
Seun Shote
Louise Siversen
Hayden Spencer
Greg Stone
Damien Sunners
Katherine Tonkin
Toby Truslove
James Wardlaw
David Wenham
David Whiteley
Matthew Whittet

Russell Wilcox
Leon Williams
Matthew Woodyatt
Rosie Wyatt

Musicians

Richie Hart
Oliver Seymour
Marsh
Billy Stookes
Philip Murray
Warson

Video cast

Minka Deacon
Craig Madison Fenn
Kate Mylius

Directors

Neil Armfield
Leticia Cáceres
Peter Houghton
Nicholas Hytner
Petra Kalive
Lee Lewis
Adam Penford
Pamela Rabe
Iain Sinclair
Simon Stone
Sam Strong
Nadia Tass
Alkinos Tsilimidos

Physical Comedy Director

Cal McCrystal

Set and Costume Designers

Jonathan Allen
Alice Babidge
Andrew Bailey
Kim Carpenter
Kat Chan

Stephen Curtis
Luke Ede
Dale Ferguson
Tracy Grant Lord
Shaun Gurton
Esther Marie Hayes
Poppy Hall
Marg Horwell
Edie Kurzer
Callum Morton
Richard Roberts
Mark Thompson

Lighting Designers

Rachel Burke
Mark Henderson
Nigel Levings
Lisa Mibus
Niklas Pajanti
Danny Pettigill
Matt Scott
Tom Snell

Composers and Sound Designers

Paul Arditti
David Bridie
Steve Francis
David Franzke
Russell Goldsmith
Paul Grabowsky
Iain Grandage
Ben Grant
Stefan Gregory
Robert Jordan
Valanga Khosa
Tristan Meredith
Grant Olding
Kelly Ryall
THE SWEATS
(Pete Goodwin)

Video Direction

David Parker

Choreographers

Andrew Hallsworth
Tanya Mitford
Julia Cotton

Dialect, Text and Voice Coaches

Jacquie Crago
Suzanne Heywood
Anna McCrossin-Owen
Leith McPherson
Jennifer White

Education Consultant

Meg Upton

Teaching Artists

Jane Bayly
Andrew Gray
Emily Taylor
Rebecca Matthews
Eli Erez
Josephine Lange

Education Artist in Residence

Ned Manning

Assistant Directors

Zoey Dawson
Eamon Flack
Kim Hardwick
Samara Hersch
Petra Kalive
Sarah McCusker
Clare Watson

Fight Choreographers

Brad Flynn
Felicity Steel
Kate Waters

Armourer

Len Steel

Audio-visual Researcher

Tania Lentini

Illustrator

Conrad Miles

Animator

Rebecca Hayes

Literal Translator

Francesca Manfrin

Directorial Secondments

Tom Carmody
Daniel Czech
Brigid Gallacher
Luke Kerridge
Rohan Maloy

Design Secondment

Gina Drew

Stage Management

Jessica Burns
Christine Bennett
Sam Smith
Millie Mullinar
Sally Hitchcock
Jessica Keepence
Whitney McNamara
Julia Smith
Keiren Smith
Vivienne Poznanski
Philippa Wright
Jessica Maguire
Stephen Moore
Natalie Moir

Stage Management Secondments

Tara Bennett
Alice Dawes
Amy Furman
Vanessa Martin
Shannyn Miller
Meg Richardson
Cameron Stewart
Julia Truong

Wardrobe secondments

Gina Drew
Emily Brewster

Playwrights Under Commission

Angela Betzien
Beatrix Christian
Brendan Cowell
Declan Greene
Eddie Perfect
Joanna Murray-Smith
Roslyn Oades
Simon Stone

VCA Professional pathways Internship

Kat Chan

Denis Irving Award

Alice Dawes

Robert McDonald MTC Professional Award

Kat Chan

Rehearsal and Production Photographers

Jeff Busby
Pam Kleemann
Heidrun Löhr
Gina Milicia

MTC Staff 2013

Executive

Artistic Director
Brett Sheehy AO
Executive Director
Virginia Lovett
Assistant to the Artistic Director
Lisette Drew
Executive Administrator
Stephanie Convery

Artistic

Associate Artistic Director
Sam Strong
Associate Director
Leticia Cáceres
Associate Producer
Martina Murray
Literary Director
Chris Mead
Casting Director
Janine Snape (from March)
Kylie McCormack
CASTING EXECUTIVE
Matt Bebbington

Catering

Manager
Andrea Purvis
Assistant Manager
Anita Lyovic
Café Attendant
Norma Seger
Assistants
Eleanora Figueroa-Steiner
Jennifer Heenan
Justin Job
Judith Mitchell
Nicholas Muni
Alisha Winter

Development

Development Director
Andrew Boyd
Tiffany Lucas (from Nov)
Corporate Partnerships Executive
Laura Vamos
Corporate Partnerships Co-ordinator
Julia Dyer

Major Donations and Foundations Manager
Adrienne Conway
Fundraising and Event Manager
Mandy Jones
Patron Ticketing Officer
Ryan Nicolussi

Education

Education Managers
Suzie Thomas (on leave from May)
Noel Jordan (from May)
Education Bookings/ Ticketing Officer
Mellita Ilich
Education Co-ordinator
Mattie Young

Finance and Administration

Finance Director
Patrick Healey
Systems Manager
Michael Schuettke
Company Accountant
Ness Harwood
Accountant
Stan Wong
Accounts Officers
Ivan Downey
Kimberley Bettinson
McCay
Casual Accountant
Yolly Thomas-Kalos
Salaries Officer
Julia Godinho

Human Resources

HR Manager
Christelle Harris
Personnel Administrator
Christine Verginis
EHS Co-ordinator
Eliza Neil

Marketing

Marketing Directors
Vanessa Rowsthorn
Kerry Noonan (from Dec)
Marketing Manager
James Wright
Digital Manager
Megan Byrne

Marketing Co-ordinators
Lydia Gibala
Charlotte Oppenheim (from March)
Marketing Assistant
Daniel Coghlan
Senior Graphic Designer
Lydia Baic
Graphic Designers
Kate Francis
Helena Turinski
Bethany Wilksch

PR and Communications

Public Relations and Communications Directors
Debora McInnes
Christy Hopwood (on leave)
Publicists
Rosie Shepherdson-Cullen

Receptionists
Claire Haggan
Accountant
Mary Gotsi
PR Assistants
Rebecca Jones
Mary Gotsi
Yunuen Perez Martinez
Publications Co-ordinator
Paul Galloway

Production

Head of Production
Adam J Howe
Senior Technical Manager – Lighting & Sound
Kerry Saxby
Acting Technical Manager – Staging
David Hobbs (to March)
Technical Manager Staging
Andrew Bellchambers
Acting Senior Head Mechanist
Andy McLintock
Senior Production Technician
Allan Hiron

Production Electrician
Adam Bowring
Electrics Casual
David Farmer
Scott McAlister
Nicholas Wollan
Production Administrator
Alyson Brown
Production Co-ordinator
Michaela Deacon
Production Design Co-ordinator
Andrew Bailey
Production Managers
Paul Doyle
Andrew Barker
Production Manager Touring
Michelle Preshaw
Production Assistant
Laura Harris
Drafting Casuals
Jacob Battista

Properties

Supervisor
Geoff McGregor
Properties Maker
Colin Penn

Scenic Art

Supervisor
Shane Dunn
Scenic Artists
Tansy Elso
Colin Harman

Southbank Theatre

Theatre Manager
Mark D Wheeler
Building Services Manager
Kerry Saxby
Justin Murphy (from Feb)
Stuart Duffield
Theatre Operations Manager
Samantha Potts
Production Services Manager
Frank Stoffels
Lighting Supervisor
James Conway
House Services Manager

Emily Davies
Staging Supervisors
Grant Kennelly
Sound Supervisor
Terry McKibbin
Lawler Studio Technician
Josh Noble
Head Flyman
James Tucker
Stage and Technical Staff
Madeline Allan
Nicola Andrews
Peter Andrews
Michelle Bain
Cye Bishop
Tom Brayshaw
Ashley Buchanan
Timothy Blundell
Stephen Campbell
Robert Cole
Dale Cook
Simon Culliver
James Cunningham
Kieran Daniels
Justin Deutscher
Rohan Dodd
David Dudek
Gavin Faull
Peter Fitzgerald
Adam Froling
Stephanie Gaffric
Adam Graf
Luke Gathercole
Richard Gorr
Christian Green
James Harris
Robert Harrison
James Henry
Adam Hanley
Gareth Holton
Samuel Hopkins
Christopher Hubbard
Jake Hutchings
Julia Knibbs
Dave Korcass
Peter Lavery
Paul Lim
James Lipari
Anthony Ludwig
Andrew McClintock
Marcus Macris
Mark McGrath
William Maconachie
Rangi Mana Nia
Bianca Mastroianni
Kane Meade
Paul Micklewright
Nick Mulder
Fiona Murray
Kevin O'Brien
Abraham Ostenstein

Philip Ivan Pietruschka
Nicholas Ravenswood
Nicholas Reich
Andrew Ride
Warwick Sadler
Michael Sammonds
Nicholas Scawin
Nathaniel Sy
Michael Taylor
Sarah Trevorrow
Alasdair Watson
House Supervisors
Tash Commons
Marisa Cuzzolaro
Matthew Phoenix
Nathan Smith
Bar Supervisors
Natasha Cuddihy
Soren Jensen
Daniel O'Farrell
Tain Stangret
Andrew Thomson
House and Bar Attendants
Danny Alder
Stephanie Barham
Tanya Batt
Alexandra Burgess
Paul Blenheim
Rhea Famlonga
Susannah Frith
Kasey Gambia
Damian Harrison
Natalie Holmwood
Daniel Jonkov
Angus Keech
David Loney
Andrea McNamara
Brienna Macnish
Ross MacPherson
Paige Marshall
Cameron Moore
Caley Otter
Zoe Partington
Thomas Pollard
Glyn Roberts
Richard Saxby
Caitlyn Staples
Paul Terrell
Andrew Thomson
Harriet Wallace
Jamaica Zuanetti
Debbie Zuckerman

Ticketing

Director CRM and Ticketing
Dale Bradbury
Ticketing Manager
Brenna Sotiropoulos
Ticketing Services Administrator
Lisa Mibus

Database Specialist
Ben Gu
VIP Ticketing Officer
Michael Bingham
Box Office Supervisors
Julie Wood
Adam Walsh
Julianne Hamilton
Box Office Attendants
Joel Checkley
Jean Lizza
Bridget Mackay
Andrea McNamara
Teal Nicholls
Kaytlin Petrarca
Daniel Scaffidi
Samuel Yeo
Subscription Supervisor
Shannon Woodford
Subscriptions Team Leader
Katie Dirks
Subscriptions 30+ Booker
Lee Threadgold
Subscription Team
Gemma Cotterell
Peter Dowd
David Fineberg
Simon Hiler
Natalie Holmwood
Sarah Lorens
Jess Maguire
Timon Sotiropoulos
Tain Stangret
Rhiannon Stevens
O'Sullivan
Paul Terrell
Drew Thomson
Melanie Velissaris
James Williams
Alisdair Wilson

Wardrobe

Wardrobe Manager
Judy Bunn
Costume Makers
John Molloy
Jocelyn Creed
Lyn Molloy
Tiffany Abbott
Rebecca Cassin
Sophie Collie
Justine Coultham
Peggy Moad
Sophie Woodward
Buyers
Lucy Moran
Keryn Ribands
Wardrobe Hire
Liz Symons
Wardrobe Maintenance
Angela Cavalot

Millinery
Phillip Rhodes
Margaret Chrisfield
Wigs & Makeup
Jurga Celikiene
Jutta Schmitz
Martelle Hunt
Casual Wig and Hair Dresser
Sally Garcia Crew
Martelle Hunt
Art Finishing
Josephine Johnson
Lauren Trivett

Workshop

Workshop Supervisor
Aldo Amenta
Deputy Supervisor
Andrew Weavers
Set Makers
Ken Best
Bryce Hartnett
Philip de Mulder
Alastair Read
Jamie Spiers

Volunteers

Finance
Jen Dutton
Carolyn Elvins

Consultants

Consultant Speech Pathologist
Debbie Phyland

Overseas Representatives

London
Yolande Bird/
Diana Franklin
New York
Stuart Thompson

Financial Report 2013



KEY PERFORMANCE INDICATORS

	2013	2012
ARTISTIC VIBRANCY		
Subscription Season		
Productions	10	9
Co-Productions	1	2
Buy-ins	0	1
Total	11	12
New productions	11	12
Studio Season		
Productions	0	3
NEON Festival	5	0
Total	5	3
New productions	5	3
Other Plays		
Touring	0	1
Entrepreneurial	1	1
Co-productions	0	0
Buy-ins	0	0
Total	1	2
New productions	1	1
Profile of plays		
New Australian	8	5
Existing Australian	0	2
New overseas	1	0
Existing overseas	7	8
Education Program		
Productions	1	2
Tours	0	0
Explorations	0	0
Workshops/Forums/Talks	5	6
Holiday Program	3	3
Ambassador Program	1	1

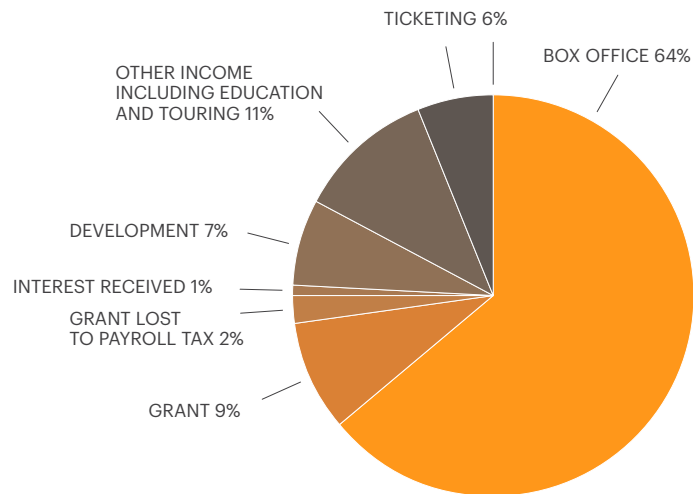
	2013	2012
ACCESS		
Number of Performances		
Self Entrepreneuried		
Home City	560	523
Studio Season		
Home City	52	60
Buyins		
Home City	0	44
Sold Off		
Home City	15	0
Regional	0	5
Other Capital City	24	62
Education	23	40
Development	0	3
Total Performances	677	737

	2013	2012
NUMBER OF PAID ATTENDANCES		
Self Entrepreneuried		
Home City	232,918	197,438
NEON Studio Season		
Home City	5,151	3,231
Buyins		
Home City	0	26,133
Sold Off		
Home City	5,216	0
Regional	0	934
Other Capital City	8,487	24,291
Education	2,663	4,711
Development	0	95
Total Paid Performances	254,435	256,833
Regional		
Number of Productions	0	1
Number of Towns	0	1

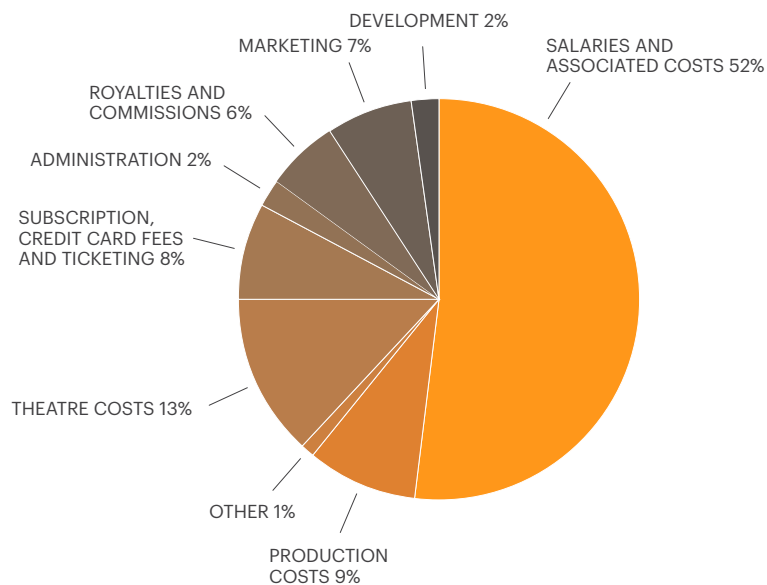
	2013	2012
FINANCIAL VIABILITY BASED ON AUDITED ACCOUNTS		
Strength of reserves	34.2%	32.3%
Profitability (excluding non-operating income)	-\$ 354,349	-\$ 345,485
Sources of Income as % of Total		
Box Office *	71.5%	68.9%
Private Sector	4.0%	3.7%
Other Income	15.2%	17.8%
Government Funding Contribution **	9.3%	9.6%
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	\$2,069,154	\$2,020,658
Total Commonwealth Grants	\$2,069,154	\$2,020,658
State		
Base	\$485,575	\$503,187
Less Payroll Tax paid to State	-\$496,236	-\$481,388
Total State Grants	-\$10,661	\$21,799
Project Grant		
Australia Council (Moths)	\$30,000	0
Arts Victoria (Professional Pathways)	\$24,068	0
	\$54,068	0

INCOME AND EXPENDITURE

2013 INCOME



2013 EXPENDITURE



File: 08/1545
RR/PC/MTC2
RN: 2014/004
Atchs.

30 January 2014

Mr Terry Moran
Chairman
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 2013, 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 2013.

Would you please table this report and the attached consolidated financial statements at the next scheduled meeting of the Board 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

Internal Audit

The University of Melbourne, Victoria 3010 Australia
T: +61 3 8344 0844 F: +61 3 8344 0847 E: internal-audit@unimelb.edu.au
W: www.unimelb.edu.au/audit/

INCOME STATEMENT FOR THE YEAR ENDED 31 DECEMBER 2013

	Notes	2013 \$	2012 \$
REVENUE			
Commonwealth Government Grants	2	2,099,154	2,020,658
Victorian Government Grants	3	509,643	503,187
Donations and Bequests		606,974	527,789
Sponsorships		799,212	671,780
Investment Income	4	310,308	405,411
Retail Sales (Box Office MTC)		14,831,411	13,389,695
Gain on Sale of Non-Current Assets	5	0	1,410
Operating funds from Melbourne University		40,000	40,000
Other Income	20	4,080,021	4,013,339
TOTAL REVENUE		23,276,723	21,573,269
LESS EXPENSE			
Salaries and Oncoasts (incl. Leave Provns movement)	6	12,222,089	11,484,624
Audit Service Fees	7	29,384	26,000
Accountancy & HR Service Fees	7	49,570	3,198
Printing & Publications		334,663	362,491
Other Consumable Supplies		549,704	541,841
Depreciation and Amortisation Expense	8	142,778	87,360
Staff Training & Development		56,950	44,213
Travel & Accommodation on University Business		533,991	446,742
Motor Vehicle Running Expenses		23,578	22,786
Postage		196,546	248,709
Telephone Land Line Charges (Usage & Equipment)		42,049	40,661
Garbage and Refuse Removal		58,393	50,209
Contract Cleaning		184,548	170,670
Laundry Services		9,007	11,515
Electricity		228,501	216,805
Gas (Mains and LP)		27,709	22,728
Council Rates		12,029	86,238
Insurance		3,253	3,170
Entertainment		161,650	167,241
Computer Software and Services		224,250	132,095
Asset Expense \$1,000-\$9,999		156,305	131,261
General Expenses	9	2,180,552	1,924,391
Rent and Hire Charges		2,518,525	2,444,301
Catering		265,734	200,182
Repairs and Maintenance		439,559	330,139
Royalties and Commissions		1,441,634	1,348,548
Ticketing		1,538,122	1,370,936
TOTAL EXPENSE		23,631,072	21,919,054

	Notes	2013 \$	2012 \$
NET OPERATING SURPLUS/(LOSS)		(354,349)	(345,785)
Extra Ordinary Items			
Income on Reserve Incentive Scheme	11	98,909	231,593
Insurance Income	21	0	1,036,649
MTC Development Fund	22	292,671	0
Net Extra Ordinary Items Gain/(Loss)		391,580	1,268,242
NET SURPLUS/(LOSS)		37,232	922,457
Transfers from/(to) Reserves	19	(391,580)	(231,593)
NET SURPLUS / (LOSS) AFTER TRANSFERS		(354,349)	690,864
ACCUMULATED FUNDS/(DEFICIT) AT START OF YEAR		3,780,443	3,089,579
ACCUMULATED FUNDS/(DEFICIT) AT END OF YEAR	19	3,426,094	3,780,443

BALANCE SHEET AND STATEMENT OF CHANGES IN EQUITY AS AT 31 DECEMBER 2013

	Notes	2013 \$	2012 \$
CURRENT ASSETS			
Cash Assets		8,234,855	8,895,496
Receivables	10	146,870	260,911
Other Assets	12	1,901,535	1,914,045
TOTAL CURRENT ASSETS		10,283,260	11,070,452
NON-CURRENT ASSETS			
Other Financial Assets	11	2,667,848	2,015,660
Property, Plant & Equipment	13	4,855,946	4,851,865
Intangible Assets	14	0	0
TOTAL NON-CURRENT ASSETS		7,523,795	6,867,525
TOTAL ASSETS		17,807,055	17,937,977
CURRENT LIABILITIES			
Payables	15	1,069,985	1,788,399
Provisions	16	832,226	997,740
Other Current Liabilities	17	9,689,316	9,217,581
TOTAL CURRENT LIABILITIES		11,591,527	12,003,720
NON-CURRENT LIABILITIES			
Provisions	16	121,586	138,156
TOTAL NON-CURRENT LIABILITIES		121,586	138,156
TOTAL LIABILITIES		11,713,113	12,141,876
NET ASSETS		6,093,942	5,796,101
EQUITY			
Reserves	18	2,667,848	2,015,658
Retained Surplus/(Accumulated Deficit)	19	3,426,094	3,780,443
TOTAL EQUITY		6,093,942	5,796,101

CASH FLOW STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2013

	Notes	2013 \$	2012 \$
Cash Flows from Operating Activities			
Inflows:			
Cash flows from government:			
Commonwealth Grants		2,099,154	1,962,105
Victorian Government Grants		509,643	503,187
Interest received		310,308	405,411
Other income		20,830,580	18,835,091
GST collected/refunded by the ATO		(129,048)	43,891
Operating funds from Melbourne University		40,000	40,000
Outflows:			
Payments to employees		(12,411,247)	(11,458,687)
Payments to suppliers		(11,763,171)	(10,172,406)
Net Cash Inflow (Outflow) from Operating activities		(513,781)	158,592
Cash Flows from Investing Activities			
Inflows:			
Proceeds from sale of non-current assets		0	14,551
Outflows:			
Repayment of Pool Unit		0	0
Unrealised gain on Pool Unit Investment		0	(93,631)
Plant and equipment purchases		(146,860)	(144,671)
Net Cash Inflow (Outflow) from Investing activities		(146,860)	(223,751)
Cash Flows from Financing Activities			
Inflows:			
None		0	0
Outflows:			
None		0	0
Net Cash Inflow (Outflow) from Financing activities		0	0
Net increase/(decrease) in cash held		(660,641)	(65,159)
Cash at the beginning of the reporting period		8,895,496	8,960,655
Cash at the end of the reporting period		8,234,855	8,895,496
Reconciliation of Cash at end			
Cash (Overdraft)		8,214,727	8,875,224
Petty cash floats		20,128	20,272
Deposits - Maturity < 90 days		0	0
		8,234,855	8,895,496

STATEMENT OF COMPREHENSIVE INCOME

	Notes	2013 \$	2012 \$
Operating result for the year		(354,349)	(345,785)
Gain/(loss) on revaluation of land and buildings			
Insurance Income		0	1,036,649
Available-for-sale financial assets:			
Reserve Incentive Scheme – Income	19	98,909	0
Reserve Incentive Scheme – Capital Gain	19	260,609	231,593
MTC Development Fund	19	292,671	0
Total comprehensive income for the year		297,841	922,457

STATEMENT OF CHANGES IN EQUITY

	Notes	2013 \$	2012 \$
Total Equity at the beginning of the financial year		5,796,101	4,873,644
Total comprehensive income for the year		297,841	922,457
Total equity at the end of the financial year		6,093,942	5,796,101

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 2013 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.

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 \$4,600,000 toward the development of the Sturt Street Head Quarters. The funds contributed by the MTC is 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.

SUPPORTING NOTES TO THE FINANCIAL STATEMENTS**Note No.**

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*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 16 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 16 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:

Note No.

- 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.

SUPPORTING NOTES TO THE FINANCIAL STATEMENTS

Note No.		2013 \$	2012 \$
2	Commonwealth Government Grants		
	From operating activities:		
	Australia Council MPAB Annual Grant	2,069,154	2,020,658
	Young & Emerging Artists		
	Development of "Moths" – Project Grant	30,000	0
	Please refer Note 27 for reconciliation of timing of receipt and recognition of grants	2,099,154	2,020,658
3	Victorian Government Grants		
	From operating activities:		
	Arts Victoria Annual Grant	485,575	503,187
	Professional Pathways Program	24,068	0
	Please refer Note 27 for reconciliation of timing of receipt and recognition of grants	509,643	503,187
	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	509,643	503,187
	less Payroll Tax	(496,236)	(494,921)
	Note 6	13,407	8,266
4	Investment Income		
	Interest Receivable from University	310,308	405,411
		310,308	405,411
5	Profit/(Loss) on sale of Non-Current Assets		
	Operational		
	Proceeds from Sale		
	Property, Plant and Equipment	0	14,551
		0	14,551
	Carrying Amount of Assets Sold/Scrapped		
	Property, Plant and Equipment	0	13,141
		0	13,141
	Net Profit/(Loss) Operational	0	1,410
	Net Profit/(Loss)	0	1,410

Note No.		2013 \$	2012 \$
6	Salaries and Oncosts		
	Total Salaries	9,548,341	9,175,207
	Contributions to superannuation and pension schemes:		
	Superannuation Guarantee Charges	828,250	816,214
	Total Superannuation Contributions	828,250	816,214
	Payroll Tax paid to the Victorian Government	496,236	494,921
	Workcover	50,626	49,704
	Long Service Leave Expense(*)	(125,178)	34,449
	Annual Leave (*)	124,254	324,293
	Other	1,299,560	589,837
	Total	12,222,089	11,484,624
	(*) 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	101	100
	Full-time equivalent casual	33	41
	Average number of employees during the year	134	141
7	Audit and Accounting Services		
	Auditing Accounts:		
	- Auditor General (charged with Internal Audit Charge)	7,028	6,691
	- Internal Audit Charge (Uni of Melb.)	20,272	19,309
	Financial Operations Charge (Uni of Melb.)	1,274	1,215
	HR Charge (Uni of Melb.)	2,084	1,983
	Price Waterhouse Coopers Review	48,296	0
	Total	78,954	29,198
8	Depreciation and Amortisation Expense		
	Motor Vehicles	17,679	22,607
	Furniture	13,614	13,614
	Computer Equipment	21,278	11,018
	General Equipment	90,207	40,122
	Software	0	0
	Total	142,778	87,360
9	General Expenses		
	Patron/Sponsor Benefits	243,810	238,332
	Cartage and Freight	108,978	57,484
	Advertising and Promotions	1,439,715	1,174,545
	Other	388,048	454,029
	Total	2,180,552	1,924,391

SUPPORTING NOTES TO THE FINANCIAL STATEMENTS

Note No.		2013 \$	2012 \$
10	Receivables		
	Receivables (Current):		
	Sundry Debtors - External	129,810	259,480
	Less: Provision for Doubtful Debts	(3,527)	(3,527)
	Total	126,283	255,953
	Sundry Debtors - Internal (owed by Uni of Melb Opns)	20,587	4,958
	Total	146,870	260,911
11	Other Financial Assets		
	Non-Current Investments:		
	Units in Uni of Melb. Investment Pool - Funds Invested from Incentive Scheme Reserve	2,375,177	2,015,659
	MTC Development Fund	292,671	0
	Total	2,667,848	2,015,659

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 2013, the capital gain on the Investment Pool Units was \$260,609 and the income earned was \$98,909. 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.

In 2007 the University Council approved the establishment of the Melbourne Theatre Company Capital Fund (University Trust record 7.247). A capital campaign, 'MTC@HOME,' was conducted from 2007 to 2010 to raise funds for the establishment of the MTC headquarters, now located at 252 Sturt Street Southbank. At the time the fund was established, provision was made that if any unused funds remained at the revocation of the MTC Capital Fund, those funds would be transferred to the Melbourne Theatre Company Development Fund. The revocation of the Capital Fund occurred in September 2013 and the remaining funds transferred to the MTC Development Fund. The MTC Development Fund is a trust for which the University of Melbourne is trustee, governed by University of Melbourne Trust Record 7.248

12	Other Assets		
	Prepaid Expense	478,895	560,887
	Accrued Income	1,410,771	1,337,959
	Stock	11,869	15,199
	Total	1,901,535	1,914,045

Note No.		2013 \$	2012 \$
13	Property, Plant & Equipment		
	Freehold Land		
	252 Sturt St		
	At Acquisition Costs-	4,600,000	4,600,000
		4,600,000	4,600,000
	Total Freehold Land	4,600,000	4,600,000
	Motor Vehicles		
	At Cost	199,262	199,262
	Provision for Depreciation	(168,834)	(151,155)
	Motor Vehicles after Depreciation	30,428	48,107
	Furniture		
	At Cost	136,654	136,654
	Provision for Depreciation:	(83,771)	(70,157)
	Furniture after Depreciation	52,883	66,497
	Laboratory and Computing Equipment		
	At Cost	176,769	176,769
	Provision for Depreciation:	(137,964)	(116,686)
	Laboratory and Computing Equipment after Depreciation	38,805	60,083
	General Equipment		
	At Cost	783,418	636,558
	Provision for Depreciation:	(649,587)	(559,380)
	General Equipment after Depreciation	133,831	77,178
	Communications Equipment		
	At Cost	36,383	36,383
	Provision for Depreciation:	(36,383)	(36,383)
	Communications Equipment after Depreciation	0	0
	Total Property, Plant & Equipment		
	At Cost	1,332,485	1,185,626
	At Independent Valuation	4,600,000	4,600,000
		5,932,485	5,785,626
	Provision for Depreciation and Amortisation:		
	At Cost	(1,076,538)	(933,761)
	Total written down value	4,855,946	4,851,865

Note No.		2013 \$	2012 \$
14	Intangible Assets		
	Software		
	At Cost	254,257	254,257
	Provision for Amortisation	(254,257)	(254,257)
	Software after Amortisation	0	0
15	Payables		
	Current:		
	Creditors and Accruals – External	957,449	1,613,675
	Creditors and Accruals – Internal (owed to University of Melbourne Operations)	170,561	191,206
	GST payable to the Australian Taxation Office	(58,025)	(16,482)
		1,069,985	1,788,399
16	Provisions		
	Current:		
	Employee Entitlements		
	– Annual Leave	295,616	209,757
	– Long Service Leave	60,048	63,340
	Other	10,852	3,778
		366,516	276,875
	Current provisions expected to be settled > 12 months		
	Employee Benefits		
	– Annual leave	146,945	256,371
	– Long Service Leave	318,765	464,494
		465,710	720,865
		832,226	997,740
	Non-Current:		
	Employee Entitlements		
	– Long Service Leave	121,586	138,156
		121,586	138,156
17	Other Current Liabilities -		
	Income in Advance	9,689,316	9,217,581
		9,689,316	9,217,581

Note No.		2013 \$	2012 \$
18	Reserves		
	Incentive Scheme Reserve		
	Balance at beginning of year	2,015,659	1,784,065
	Reserve Incentive Scheme – Income	98,909	
	Reserve Incentive Scheme – Capital Gain	260,609	231,593
	Balance at end of year	2,375,177	2,015,659
	MTC Development Fund		
	Investment – MTC Development Fund	292,671	0
		292,671	0
	Total Reserves	2,667,848	2,015,659
19	Retained Surplus		
	Balance at beginning of year	3,780,443	3,089,579
	Operating Surplus/(Deficit)	(354,349)	(345,785)
	Reserve Incentive Scheme, Income	98,909	231,593
	Insurance Income	0	1,036,649
	MTC Development Fund	292,671	0
	Transfers to Reserves	(391,580)	(231,593)
	Balance at end of year	3,426,094	3,780,443
20	Other Income		
	Costume Hire	17,327	26,168
	Staff Cafe	171,214	168,756
	Studio Hire	8,504	3,666
	Program Commission	75,924	80,175
	Education Programme	49,074	56,341
	Fundraising	101,051	98,152
	Ticketing	1,376,667	1,229,618
	Touring/Entrepreneurial (Excl box office)	138,784	83,270
	Sponsorship Tickets	159,034	117,438
	Production Income	33,156	203,702
	Co-Producer Box-Office Profit Share	(183,597)	
	MTC Theatre Hire – Internal	970,273	1,067,047
	MTC Theatre Hire – External	410,812	437,511
	MTC Theatre Bar Sales	381,245	361,181
	Miscellaneous Income	370,553	80,314
		4,080,021	4,013,339

Note No.

21 Extra Ordinary Item – Insurance Income 2012

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.

22 Extra Ordinary Item – Melbourne Theatre Development Fund

In 2007 the University Council approved the establishment of the Melbourne Theatre Company Capital Fund (University Trust record 7.247). A capital campaign, 'MTC@HOME', was conducted from 2007 to 2010 to raise funds for the establishment of the MTC Theatre. At the time the fund was established, provision was made that if any funds remained unused at the revocation of the MTC Capital Fund, those funds would be transferred to the Melbourne Theatre Company Development Fund. The revocation of the Capital Fund occurred in September 2013 and the remaining funds transferred to the MTC Development Fund. The funds raised for the Capital Campaign were not treated as income by MTC at the time and were held in Trust. The transfer of the remaining balance of capital fund to the MTC Development Fund has been treated as income at the time of the transfer.

23 Unrecognised Funds

1. Capital Fund

As per note 24, the Capital Fund revocation occurred in September, 2013 and the remaining balance transferred to the Melbourne Theatre Company Development Fund.

2. 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 2013 MTC provided \$2,728 in tickets for Sidney Myer Geoffrey Cohen AM Scholarship recipients (2012 – \$2,749). As at 31 December 2013 the capital of the Fund was valued at \$66,321 (2012 – \$58,767). The result is a gain in 2013 of \$4,665 in capital value (2012 – \$3,866) and income earned of \$2,889 (2012 – \$2,877) after administrative fees.

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.

Note
No.

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	2,069,154	2,069,154	0
Access initiative	0	0	0	0
Young & Emerging Artists	0	0	0	0
Tour – Rupert USA	0	40,000	0	40,000
Development of 'Moths'	30,000	0	30,000	0
Australia Council total	30,000	2,109,154	2,099,154	40,000
Arts Victoria				
Triennial	0	485,575	485,575	0
Professional Pathways	0	25,000	24,068	932
Arts Victoria total	0	510,575	509,643	932
Total Grants	30,000	2,619,729	2,608,797	40,932