

Annual Report 2014



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THE UNIVERSITY OF
MELBOURNE

MTC is a department of the University of Melbourne

MTC Headquarters

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Southbank Theatre

140 Southbank Blvd
Southbank VIC 3006
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mtc.com.au

Venues

Throughout 2014 MTC performed its Melbourne season of plays at Southbank Theatre, The Sumner and The Lawler, and the Fairfax Studio and Playhouse at Arts Centre Melbourne.

Managing Editor Virginia Lovett

Graphic Designer Helena Turinski

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Cover *The Speechmaker*: Kat Stewart, Nicholas Bell, Sheridan Harbridge, Brent Hill, Jane Harber, Erik Thomson

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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

Establish new audiences – young people, families, Melbourne's theatre community

Develop new artistic relationships and partnerships across the artistic community

Create a national presence with an international profile

Deliver a new look MTC (aesthetic style, new Artistic team, stronger commitment to Australian writing, explore artistic boundaries)

Deliver a multi-faceted theatre program centred on diverse experiences which is flexible and financially sustainable

2014 Achievements



676 performances

- 11 mainstage productions
- 3 world premieres of new Australian works
- 2 MTC commissions
- 4 new Australian plays developed through MTC's Cybec Electric
- 2 Add-on productions – family production and first ever choreographic theatre co-production

\$21.9 million revenue

- 9.8% government grants (nett of government duties)
- 68.3% box office (including ticketing fees)

\$12.3 million box office

- \$65,000 operating surplus
- 42% of audience new to MTC
- 5% growth in regional visitors
- 20,050 subscribers
- 236,835 paid attendance
- 55,959 single tickets to mainstage productions

Regional, interstate and international tours

- Yellow Moon** – first tour of regional Victorian schools
- Cock** – tour to LaBoite in Brisbane
- Rupert** – Washington DC, first international tour in 30 years

Over 500 artists and industry professionals worked with MTC

- 12 directors involved in MTC's Inaugural Women Directors Program
- 4 directors mentored through MTC's Assistant Director Program
- 11 artists of diverse backgrounds involved in MTC Connect
- 12 playwrights under commission
- 17 secondments and interns
- 108 actors, 72 creative artists, 287 casual & fulltime staff

Expanded NEON Festival of Independent Theatre

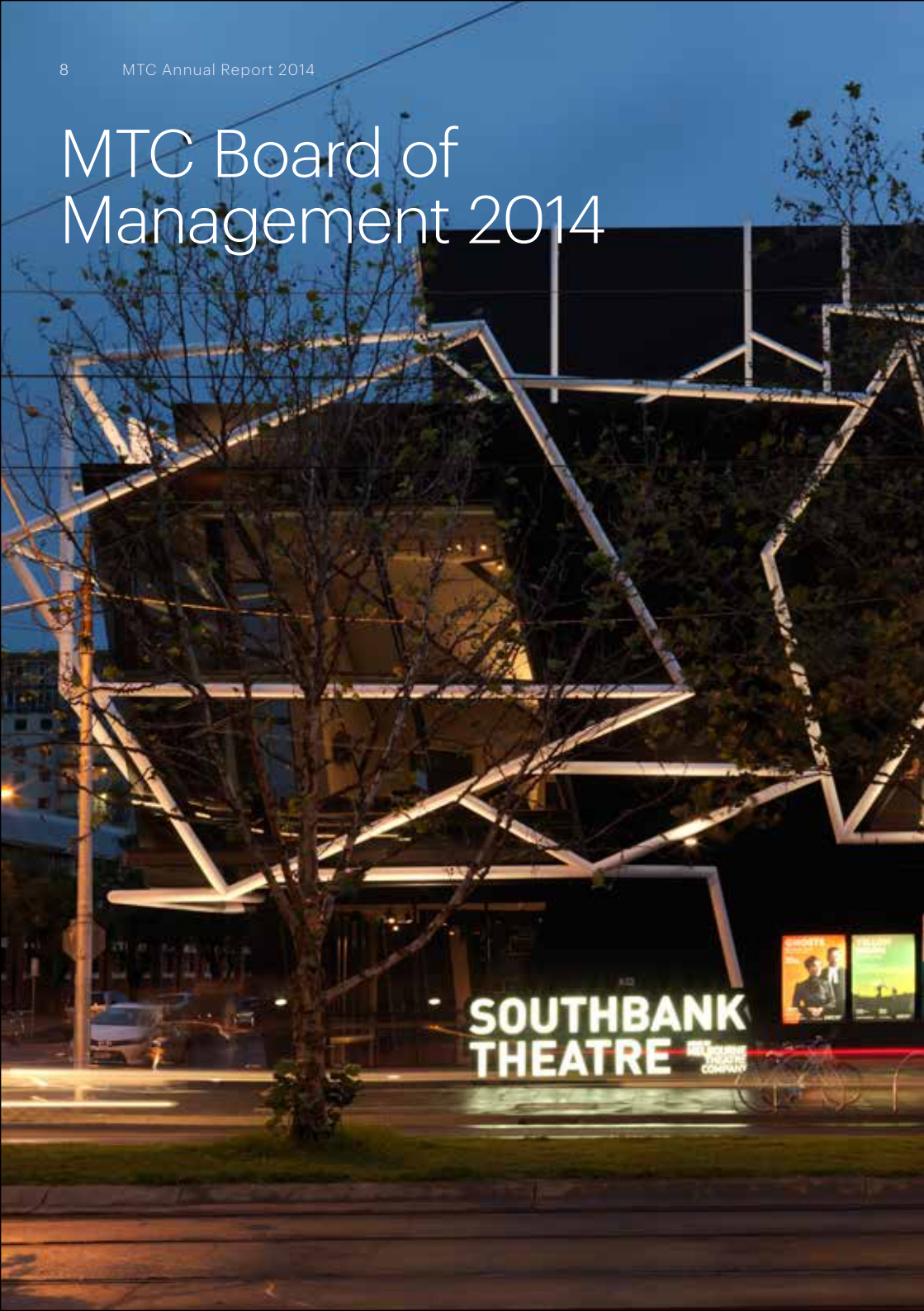
- 5 independent companies staging 48 performances
- 14 free events for independent theatre makers and the public
- 50% of NEON audience new to MTC



Award-winning education program

- 2 education productions – *Yellow Moon* and *Marlin*
- 2 Best Performance Awards at the Drama Victoria Awards
- 4,223 students at MTC mainstage productions
- 3,791 paid attendance at MTC education productions
- 1,429 students at MTC education activities plus 21 school groups visiting MTC HQ

MTC Board of Management 2014



Terry Moran ac (Chair)

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; National President of the Institute of Public Administration; Governor of the Committee for Economic Development of Australia; BA (Hons). Board member since January 2012. Chairman from 1 January 2014.

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.

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.

Maureen Wheeler

Founder of Lonely Planet Publications; Founder and Trustee of the Planet Wheeler Foundation; Board member of Text Publishing; previously principal patron of the *Melbourne Ring Cycle*, and board member of Tourism Tasmania and the Northern Territory Tourism Advisory Board. Board Member since 3 July 2014

Brett Sheehy AO

Artistic Director of MTC; Board member since 1 January 2012.

Virginia Lovett

Executive Director MTC; Board member since 1 January 2013.

Adrian Collette AM (Observer)

Vice-Principal (Engagement), University of Melbourne; Board member of Australia Council for the Arts and Committee for Melbourne; Life Member of Live Performance Australia; previously Chief Executive Officer of Opera Australia.

Chairman's Report



By any measure, Melbourne Theatre Company had a very good year in 2014, our second under the leadership of Artistic Director Brett Sheehy and Executive Director Virginia Lovett. The plan had been

ambitious. Building on a successful 2013, we sought to maintain and surpass our benchmarks of excellence in theatre production, extend our impact on the vibrant cultural life of this city, and widen our appeal towards new audiences. That we clearly achieved this in 2014 while still posting a modest operating surplus is a great achievement.

Though we had budgeted for a manageable deficit to achieve all of our 2014 artistic and executive goals, happily box office revenue was approximately \$1.2 million over target, and this was utilised to cover the planned deficit, to replace outdated IT equipment including desktop computers and servers, to carry out much-needed theatre maintenance (Southbank Theatre is now six years old), to buy a new stage revolve, and to ameliorate the strain of the current economic climate on our sponsorship income.

Our eventual surplus is not the only gratifying number to come out of Season 2014. Consider 236,835 which is the number of seats sold for MTC performances, and if we include the full season of our co-presentation with Gordon Frost Organisation (GFO) of the musical *Once*, it was one of our most

attended year on record. Or 676, the number of individual performances presented by the Company over the year, in Melbourne, regional Victoria, Brisbane and the USA.

As well, the year was perhaps our richest yet in artistic partnerships and co-productions. In addition to the collaboration with GFO, we also collaborated with the Kennedy Center in Washington DC (our international tour of *Rupert* – our first in thirty years), Windmill Theatre (*Big Bad Wolf*) and Arena Theatre Company (MTC Education's *Marlin*), and Chunky Move and the Melbourne Festival (*Complexity of Belonging*). By drawing on the theatrical expertise outside our Company – in the commercial sector, in movement and youth theatre – we could offer greater variety to our subscribers while finding new audiences for our work. In 2014, we continued to become a more dynamic presence in the cultural life of Melbourne.

This, of course, is how it should be. MTC is the largest and most diverse theatre company in Victoria and we take seriously our obligations as a flagship arts organisation. Presenting an engaging, varied and high-quality season of mainstage productions will always be our core business, but we also feel strongly a broader responsibility towards the arts and theatre culture of the city. More than before, in 2014 we used our resources as a state theatre company to nurture talent and deliver opportunities to emerging artists, develop new works, cultivate new audiences and educate and inspire the young.

Although by no means mandatory, such activity we feel is crucial. It is our version of research and development. With

programs such as our NEON Festival of Independent Theatre, our new MTC Connect program, and our ongoing Women Directors Program we are creating strong and lasting networks within the local theatrical community. Similarly, we are investing in the future of Australian drama with our expanded play commissions program (thanks to the Joan and Peter Clemenger Trust) and Cybec Electric play reading series (thanks to Roger Riordan and the Cybec Foundation). While our more dynamic Education program, which produced two full productions in 2014, touring one to regional Victoria, brought exciting stories to new and enthusiastic young audiences. As with R&D in any sphere, the costs are considerable and the outcomes are by no means certain. Yet, as Victoria's state theatre company, it is a commitment we feel compelled to make for the community we serve.

However, we make these public commitments in a climate of falling government revenue as a proportion of our income. In 2014, we dipped below a net Government contribution to revenue of nine per cent, a historic low and, with our colleagues at Sydney Theatre Company, lower than all the other major arts companies of Australia. Of course, we are doing more to raise money from corporate sponsors and private donations. In 2014, we restructured our Development Department and 2015 will see the inauguration of the MTC Foundation to attract a higher level of philanthropic support for the Company. Already, our Education Program has received a boost from a generous five-year partnership with Crown Resorts Foundation, while, on the business side, new companies have come aboard as Corporate Partners.

However, we know that in replacing the loss from falling Government support, we are merely rowing against an ebbing tide. For the Company to move forward in the coming years, the tide must turn.

Should there be more government support? Undeniably. It is only with adequate support from governments that theatre can consistently tackle contemporary themes and concerns while also exploring the swirling currents defining our shared lives as Australians. In the performing arts, it is really only theatre and contemporary music which tackle these roles. It is the reluctance of governments to nourish this important part of a state theatre company's contribution which I find most perplexing.

However, a concern for the future should not take away from the achievements of the present. In the end, those achievements are largely due, not to the money in the kitty, but the people in the Company. On behalf of the Board, I would like to extend thanks to Brett Sheehy and Virginia Lovett for their tireless work and clear-sighted leadership, and to the hard-working and expert Company staff, who each own a share in the Company's success in 2014.

Terry Moran AC
Chairman from 1 January 2014

Artistic Director's Report



Twelve months ago we announced a record year for MTC. 2013 had seen our most successful box office result ever, our peers and the press applauded our new direction, and more programming initiatives had

been embarked upon in a single year than at any other time since the company began in 1953.

It was a clear sign to us that Melbourne was embracing its theatre company with exuberance.

In 2014 our mission was to consolidate this new vision and to strengthen all aspects of our operations. And so, while we didn't aim to set records in 2014, we are thrilled that our box office result is over \$1.2 million higher than the target we set ourselves, and this is despite our undertaking significant – but in our view necessary – artistic risks which are set out in more detail below. And we are especially pleased that our relationships within the broader cultural community have also thrived in 2014.

The year began for us with the hit production *Private Lives*, directed by Sam Strong, followed soon after by Robyn Nevin's applauded star turn in *Neighbourhood Watch*. We settled into the middle of the year with another sell-out hit *The Speechmaker*, and then we

closed with the winning trifecta of the musical *Once* and two plays starring two extraordinarily talented artists, with Miriam Margolyes in *I'll Eat You Last* and Bernadette Robinson in *Pennsylvania Avenue*. Within the mainstage program we also presented a radically edited ninety-minute roller-coaster adaptation of *Ghosts*, and controversial though critically-lauded productions of *Cock* and *The Sublime*.

We also took a step forward internationally with our first overseas tour in thirty years when, at the invitation of the Kennedy Center in Washington DC, we took our cabaret-style satire about Rupert Murdoch, *Rupert*, to the US.

In 2014 we expanded our education and family entertainment programs with *Big Bad Wolf*, *Yellow Moon* and *Marlin*. *Yellow Moon* undertook an extensive regional tour, and it and *Marlin* both swept the Drama Victoria Awards.

We continued our landmark NEON Festival of Independent Theatre – a first for Australia – and we staged MTC's first multi-artform dance/theatre production, *Complexity of Belonging*. *Complexity of Belonging* has now been invited to tour to the Netherlands, to Berlin and to Paris next year, which will see MTC's name on theatres across Europe for the first time in our history.

All these productions capped twenty-four months which have seen the landscape shift, as MTC carves out a fresh role as Melbourne's universal home of 'live storytelling', and unabashedly affirms its place as one of the great arts companies of the nation.

And, as the saying goes, nothing succeeds like success. Interest in and support for MTC's work has grown exponentially, particularly in artistic circles, but another terrific sign of the buzz around the Company was the landmark partnership for 2015 and beyond drawn up this year between MTC, the new Crown Resorts Foundation and the Sydney-based Packer Family Foundation. This arrangement saw Crown identify MTC as the first cultural institution in Victoria to secure its support.

But at MTC we never rest on our laurels. There is so much more we want to do for this city, this state and this nation, and to that end our recent initiatives have been pursued with even greater zeal.

Our Women Directors Program, our MTC Connect program (with Multicultural Arts Victoria), our regional and national touring programs, our Clemenger playwright commissions (supported by the Joan and Peter Clemenger Trust), our Cybec Electric play reading series (supported by Roger Riordan and the Cybec Foundation), our MTC Ambassadors program, our family program and our expanded Education Program (supported by Geraldine Lazarus) are all paying dividends in spades, with many of them setting benchmarks for arts organisations around the country.

In 2014 we welcomed Maureen Wheeler AO as a Board Member, and we have recently welcomed a further four Board Members with Patricia Faulkner AO, Jane Hansen, Janette Kendall and Tony

Burgess joining us from January 2015. This brings us close to gender parity at Board level for the first time, which we believe delivers a crucial advantage for organisations in this second decade of the twenty-first century.

In moving forward we want to reach out to even more children, students, families, Indigenous artists, and our multiple cultural communities. We want them all to be part of our story and for us to be part of theirs.

We want to break open any barriers around art, to embrace as many of the four million citizens of this city as possible, and to help make Melbourne culturally even richer, more humane, and a more educated society.

We are Melbourne's theatre company, and we think the future for culture and creative industries in our city is as bright as ever.

Brett Sheehy AO

Executive Director's Report



Last year, in my first Executive Director's Report, I looked optimistically towards the future, energised to create a sustainable company able to support the breadth of our new artistic

vision. The PriceWaterhouse Coopers productivity review had been tabled and the whole Company was committed to implementing a number of key recommendations to ensure a robust future for Melbourne Theatre Company.

2014 was an outstanding year. The Company toured internationally for the first time in 30 years, taking part in the World Stages Festival at the Kennedy Centre in Washington DC; our VCE production toured to regional Victorian schools for the first time, and the mainstage theatre productions introduced new writers, designers, directors and actors to our loyal subscribers and growing new audience.

The new production and design parameters were fully rolled out with all production expenditure on budget with an overall reduction in costs in 2014. We increased our usage of Southbank Theatre, gaining cost efficiencies across full time theatre staff and increasing use of ancillary services such as food and beverage. The Development and Philanthropy strategy is also now fully

implemented with the establishment of the MTC Foundation.

It was important to restructure our Development Department which, compared to other major arts organisations, was not reaching full potential. At the beginning of 2014, a multi-year Development Strategy was adopted by the Board, the centrepiece of which was the creation of the MTC Foundation. Launched in September 2014, the Foundation will attract higher levels of philanthropic support and provide a secure revenue stream into the future. It will also throw greater light on the invaluable work we do for the wider community in artist and playwright development, education programs, productions, and audience access. The Foundation exploded from the starting blocks with the immediate announcement of a \$2.5 million donation over five years from Crown Resorts Foundation for our *Sharing the Light* initiative, which will support a raft of theatre access programs for disadvantaged youth and their families.

Working harder to attract income from the private sector has become a priority because government support is unlikely to increase. Yet, even within the public sector we probably can work a little smarter to attract funding, perhaps by approaching government departments other than those responsible for arts and culture. Many of our projects, especially our work in education and within the wider community, might be eligible for funding from other agencies – education, health, trade, industry. In the future it is

important that we do more to explore areas where theatre-making intersects with government.

Staff wellbeing was another priority. In 2014, we addressed salaries within the Company, which have tended over the years to lag below industry levels. It is only fair that if we want staff to work to stay on budget, we need to reward them. For their part, MTC staff are just as aware as management of how tight our finances are. Bearing this in mind, both management and staff entered negotiations for a new Enterprise Bargaining Agreement in good faith. In the end, we struck a deal for a pay increase from 2015 that staff and management felt was fair and equitable.

In 2014 key areas across production, IT and the theatre were given critical injections of capital and maintenance investment.

I am happy to report an end of year surplus of \$65,000 with a consolidated result including the new Foundation of \$317,999.

The recurring theme to come out of running MTC in 2014 was sustainability. Throughout the year, in all our major decisions, we were thinking long term. At current levels of box-office income, government support and private and corporate giving, I'm sure we will survive for a few more seasons. But, if we want this sixty-one year old company to be around for its centenary, we must act now to secure its future. In 2014, we made the first crucial steps in that direction. I would

like to thank our very, very generous patrons, sponsors and subscribers without whom we would not be able to produce theatre of such world-class excellence and present it to hundreds of thousands of people locally, nationally and internationally.

Virginia Lovett

Development Director's Report



2014 was a significant and successful building-year for Development at MTC, and our Donors, Corporate Partners and Members will have felt the positive effects of

our hard work in restructuring many of our Development programs.

I commenced my role as Development Director in November 2013, thus 2014 was my first full year leading the Department. When I started, it had become clear that, despite our many long-term supporters, MTC was lagging significantly behind our peers from a Development perspective, particularly in the area of private giving. And, with Governments consistently cutting arts funding, it was time for a new direction for the MTC Development Department.

In February 2014, the MTC Board approved a new Development Strategy, which set our course for the next three to five years. The new Development Strategy has five key goals: increase philanthropic giving to MTC, increase our non-governmental grant income, increase and enhance our corporate sponsorships, ensure that our Development costs are reasonable and transparent, and develop a pipeline for sustainability through Development.

We also set a short-term goal of restructuring the Development Team, which we completed in mid-2014 with the appointment of Sarah Kimball as Philanthropy Manager, Stephanie Convery as Philanthropy Co-ordinator, Dean Hampel as Corporate Partnerships Manager, Ryan Nicolussi as Corporate Partnerships Co-ordinator and Mandy Jones as Engagement and Events Manager.

We are currently implementing the five Development Strategy goals via a number of initiatives, including establishing the new MTC Foundation, which we launched on 1 September. The purpose of the MTC Foundation is twofold: first, to receive all annual donations to MTC and distribute them to four key areas of MTC's business, comprising Innovation, Education, Community and MTC Southbank Theatre; and second, to provide ongoing funding for the Company via an Endowment Fund.

In addition to launching the new MTC Foundation, we have restructured our Giving Program, introduced a new bespoke approach to Corporate Partnerships and established two new Membership programs.

We have already seen great results from these initiatives. In July, we announced a ground-breaking major gift of \$2.5 million over five years from Crown Resorts Foundation and the Packer Family Foundation to support our *Sharing the Light* initiative focusing on providing subsidised tickets to students and

families, touring our annual education production regionally and establishing an Indigenous Scholarship program. This major leadership gift will impact the lives of many Victorians and truly make a difference in the accessibility and affordability of transformative theatre.

We have also seen general donations rise across the board, resulting in an increase in donation revenue by over 20% from 2013. Additionally, due to cost cutting initiatives and careful stewardship of donated dollars, our net income is up 80% from 2013. Our 2014 Annual Appeal also attracted a great return, delivering nearly \$40,000 to the Company, up from approximately \$10,000 in 2013.

In our Corporate Partnerships area, we have also had great success implementing bespoke partnerships and events. Through the leadership of Dean Hampel, MTC signed on eleven new Corporate Partners in 2014 including Aesop, Kozminsky, InterContinental Melbourne and Little Creatures Brewery. We also enhanced our relationships with many of our longstanding partners, including Audi Australia, Goldman Sachs, Genovese Coffee, The Age, Central Equity and UBS. We continue to focus on providing outstanding services and truly extraordinary experiences to our corporate supporters and look forward to working with the many new organisations planning to join our Corporate Partner array in 2015 including Qatar Airways, our new Major Partner joining in 2015.

Finally, we have seen early success from our two new Membership Programs –

Dress Rehearsal Club and MTC Members – both of which were launched in September 2014 and commenced in January 2015. We look forward to enhancing the offering of retail and restaurant discounts to our MTC Members during 2015, as well as hearing positive feedback regarding the new Qatar Airways MTC Lounge, which opened in Southbank Theatre in January 2015.

Overall, it's been a highly successful year for MTC Development and I look back on it with much satisfaction. Personally speaking, it's been incredibly challenging and exciting. I am consistently delighted and inspired by the supportive nature of MTC's Donors and Corporate Partners. I know that MTC has an amazing future ahead of it. But of course progress and excellence is expensive! It will take great support from our Donors and Corporate Partners in order to continue to transform lives through theatre, but I believe that together we will make this happen.

Thank you to all of our supporters – we couldn't possibly succeed without you!

Tiffany Lucas

Corporate Partners

MTC would like to thank the following organisations for their generous support in 2014.

Leading Partners



Major Partners



Production Partners



Season Partners



U B E R

Corporate Members

Donald Cant Watts Corke, Odgers Berndston

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.

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



Leading & Supporting Donors

MTC gratefully acknowledges our visionary donors who share our passion and support our work.

100,000+

Crown Resorts Foundation Packer Family Foundation

40,000+

Supporter of Commissions Supporter of Cybec Electric
The Joan and Peter Clemenger Trust The Cybec Foundation

20,000+

Supporters of Education **Season Donors** Caroline and Derek Young ^{AM}
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10,000+

Supporters of Open Door Macgeorge Bequest Sidney Myer Fund
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Norman and Betty Lees Jacqueline Moffatt Tony Wheeler ^{AO}
The Myer Foundation Anonymous

5,000+

Supporters of Literary Development **Supporters of Education** Ian and Jillian Buchanan
Dr Andrew Buchanan and Anne Le Huray The Michael and Andrew Buxton
Peter Darcy Dr Michael and Lynne Wright Foundation
John and Robyn Butselaar Professor David Penington ^{AC} Marshall Day Acoustics
Jane Hemstrich and Dr Sonay Hussein (Denis Irving Scholarship)
Supporters of Costume and Design Professor Margaret Gardner ^{AO} and Professor Glyn Davis ^{AC}
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The Dowd Foundation Bardas Foundation Daniel Neal and Peter Chalk
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2,000+

Supporters of Literary Development Jan Nolan Jane and Andrew Murray
Bill and Sandra Burdett Rae Rothfield Ricci Swart
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Grant Fisher and Helen Bird Heather and Bob Glindemann ^{OAM} **Supporters of Open Door**
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Trawalla Foundation
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1,000+

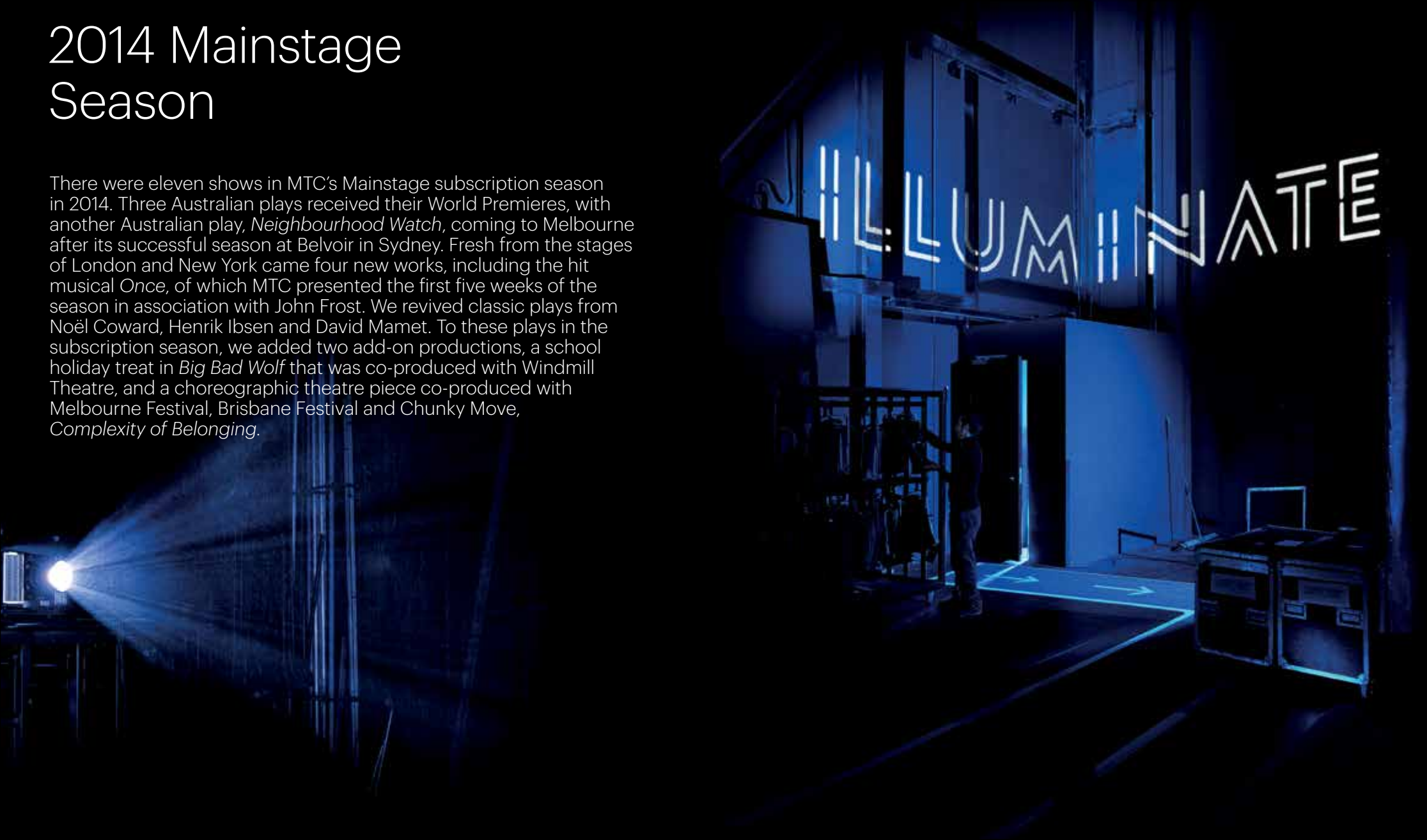
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Gill Family Foundation
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Ian and Wendy Haines
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Victoria Redwood
Julie and Ian Reid
Ian and Diana Renard
David Richards
Dr S M Richards ^{AM} and M R Richards
Rae Rothfield
Edwina Sahhar
Susan Santoro
Max and Jill Schultz
Berek Segan ^{AM OBE} and Maria Segan
Diane Silk
Judith and John Sime
Jane Simon and Peter Cox
Tim and Angela Smith
Reg and Elaine Smith ^{OAM}
Earimil Gardens Charity
Diana and Brian Snape ^{AM}
Shirley Strauss
Rodney and Aviva Taft
Marjorie Taylor
Miriam and Frank Tisher ^{OAM}
Lyle Thomas and Christina Turner
Peter and Liz Turner
Kevin and Elizabeth Walsh
Ursula Whiteside
Mandy and Ted Yencken
Graeme and Nancy Yeomans
Roz Zalewski and Jeremy Ruskin
Ange and Pete Zangmeister
Anonymous (18)

2014 Mainstage Season

There were eleven shows in MTC's Mainstage subscription season in 2014. Three Australian plays received their World Premieres, with another Australian play, *Neighbourhood Watch*, coming to Melbourne after its successful season at Belvoir in Sydney. Fresh from the stages of London and New York came four new works, including the hit musical *Once*, of which MTC presented the first five weeks of the season in association with John Frost. We revived classic plays from Noël Coward, Henrik Ibsen and David Mamet. To these plays in the subscription season, we added two add-on productions, a school holiday treat in *Big Bad Wolf* that was co-produced with Windmill Theatre, and a choreographic theatre piece co-produced with Melbourne Festival, Brisbane Festival and Chunky Move, *Complexity of Belonging*.



PRIVATE LIVES

by Noël Coward

MTC Associate Artistic Director **Sam Strong** brought out all of **Noël Coward's** ineffable elegance and imperturbable style in this popular revival. **Leon Ford** and **Nadine Garner** superbly played Elyot and Amanda, the lovers who can neither live with or without each other.

25 January to 8 March 2014
Southbank Theatre, The Sumner

Production

Director Sam Strong
Set Designer and Costume Designer
Tracy Grant Lord
Lighting Designer Paul Jackson
Composer and Musical Director
Mathew Frank
Choreographer Andrew Hallsworth
Voice and Dialect Coach Leith McPherson
Fight Choreographer Scott Witt
Assistant Director Tanya Dickson
Design Assistant Kat Chan
Stage Manager Julia Smith
Assistant Stage Manager Stephen Moore

Cast

Lucy Durack, Leon Ford, Julie Forsyth,
Nadine Garner, John Leary

Paid Attendance 24,945

Production Briefing 20 January
Opening Night 30 January
Forum Night 3 February

Audio Described Performances
25 February and 1 March
Captioned Performance 22 February

'Director Sam Strong has achieved a funny and seductively charged production that remains poised between cynicism and sentimentality.'

Cameron Woodhead, *The Age*

'Ford is suitably cool, sophisticated, foppish and acid-tongued as Elyot, while Garner balances posturing elegance and delicious seduction with slapstick.'

Kate Herbert, *Herald Sun*



COCK

by Mike Bartlett

Australian Premiere

A comedy about a young man who just couldn't make up his mind, *Cock* was **Mike Bartlett's** exploration of contemporary sexual mores. Featuring a dazzling quartet of actors making their MTC debuts, crisp direction by MTC Associate Director **Leticia Cáceres** and new songs from **Missy Higgins**, the production repeated its success in a tour to La Boite in Brisbane.

7 February to 22 March 2014

Arts Centre Melbourne, Fairfax Studio

Production

Director Leticia Cáceres
Set and Costume Designer Marg Horwell
Lighting Designer Rachel Burke
Composer Missy Higgins
Sound Designer THE SWEATS
Fight Choreographer Brad Flynn
Stage Manager Christine Bennett
Assistant Stage Manager Whitney McNamara

Cast

Tom Conroy, Angus Grant, Tony Rickards, Sophie Ross

Paid Attendance 13,250

Production Briefing

3 February
Opening Night 13 February
Forum Night 17 February
Audio Described Performances
4 and 8 March
Captioned Performance 15 March

'When it's funny, it's hilarious, and when it moves you, it's a theatrical gut-punch.'

Byron Bache, *Herald Sun*

'Performances were dazzling and characters completely engrossing. Captivating even.'

Lucy Graham, *Stage Whispers*



NEIGHBOURHOOD WATCH

by Lally Katz

A Belvoir Production

A show that seemed to be down everyone's street, **Lally Katz's** *Neighbourhood Watch* received the same warm reception from MTC audiences as it had in its hit Belvoir run in 2013. Combining fractured syntax and taxing frankness, Katz created a great comic role in the émigré eccentric Ana, unforgettably portrayed by **Robyn Nevin**.

17 March to 26 April 2014

Southbank Theatre, The Sumner

Production

Director Simon Stone
Set and Costume Designer
Dale Ferguson
Lighting Designer Damien Cooper
Composer and Sound Designer
Stefan Gregory
Associate Sound Designer
Terry McKibbin
Stage Manager Eva Tandy
Assistant Stage Manager Jess Keepence

Opening Night 20 March
Forum Night 24 March
Audio Described Performances
8 and 12 April
Captioned Performance 26 April

'Nevin is extraordinary.'

Cameron Woodhead, *The Age*,

'A big-hearted production.'

Ben Packer, *Limelight Magazine*

Cast

Akos Armont, Charlie Garber,
Anthony Harkin, Natasha Herbert,
Megan Holloway, Kris McQuade,
Robyn Nevin

Paid Attendance 21,794

GHOSTS

by Henrik Ibsen
adaptated and directed
by Gale Edwards

In **Gale Edwards's** succinct adaptation, the tragic arc of Ibsen's drama was steepened to the point of freefall. Mist, rain and fire dominated **Shaun Gurton** and **Paul Jackson's** design, with the sun emerging too late to save the benighted son (**Ben Pfeiffer**) and his mother (**Linda Cropper**).

17 May to 21 June 2014

Southbank Theatre, The Sumner

Production

Director Gale Edwards

Set and Costume Designer

Shaun Gurton

Lighting Designer Paul Jackson

Composer and Sound Designer

Russell Goldsmith

Assistant Director Kim Hardwick

Fight Choreographer Brad Flynn

Stage Manager Whitney McNamara

Assistant Stage Manager Pippa Wright

Cast

Linda Cropper, Pip Edwards, Ben Pfeiffer,

Richard Piper, Philip Quast

Paid Attendance 15,774

Production Briefing 12 May

Opening Night 22 May

Forum Night 26 May

Audio Described Performances

10 and 14 June

Captioned Performance 7 June

'Shaun Gurton's design is striking. Rain drizzles down a glass wall upstage. A chaise longue and lonely chair confront each other, as the play's ideas do.'

Cameron Woodhead, *The Age*

'As the Engstrands, Richard Piper and Pip Edwards wear their back-stories like favourite clothes. We get them – their intricacies, their foibles, their details – the instant they appear.'

Chris Boyd, *The Australian*

Philip Quast and Linda Cropper



THE SPEECHMAKER

by Santo Cilauro, Tom Gleisner
and Rob Sitch

World Premiere

The Working Dog team collaborated on their first full-length stage work and came up with MTC's biggest-selling show of the year. Directed by MTC Associate Artistic Director **Sam Strong** with a star cast sequestered onto AirForce One during a terrorist crisis, this satire on executive power was a hilarious flight in a pressurised cabin.

31 May to 5 July 2014

Arts Centre Melbourne, Playhouse

Production

Director Sam Strong
Set and Costume Designer
Dale Ferguson
Lighting Designer Paul Jackson
Composer and Sound Designer
Russell Goldsmith
Voice and Dialect Coach Jenny Kent
Assistant Director Kat Henry
Stage Manager Christine Bennett
Deputy Stage Manager Julia Smith
Assistant Stage Manager Stephen Moore

Cast

Nicholas Bell, Jane Harber, Sheridan Harbridge, Brent Hill, Lachy Hulme, David James, Christopher Kirby, Harry Shearer, Kat Stewart, Erik Thomson, Toby Truslove

Subscriber Briefing 26 May
Opening Night 5 June
Forum Night 16 June
Audio Described Performances
17 and 21 June
Captioned Performance 28 July

'This new Working Dog comedy is a winner ... I laughed all night.'

Dennis Glover, *The Daily Review*

'Sam Strong's disciplined direction, the expositional skill of the writing, and finely judged comic acting work in concert to enable a genuine ensemble performance – fast-paced and with no joke milked.'

Cameron Woodhead, *The Age*

Paid Attendance 31,305

GLENGARRY GLEN ROSS

A play by David Mamet

In 1984, **David Mamet** caught the desperation within a shonky Chicago real estate office with pitch-perfect, expletive-strewn dialogue. This revival confirmed its place as a modern American classic. **Alex Dimitriades** led a swaggering cast in this explosive exposé of male competitiveness, directed by **Alkinos Tsilimidos**.

5 July to 9 August 2014

Southbank Theatre, The Sumner

Production

Director Alkinos Tsilimidos

Set Designer Shaun Gurton

Costume Designer Jill Johanson

Lighting Designer Nigel Levings

Composer and Sound Designer

Tristan Meredith

Voice and Dialect Coach

Anna McCrossin-Owen

Stage Manager Jess Burns

Assistant Stage Manager Jess Maguire

Cast Rodney Afif, Nick Barkla,
Brett Cousins Justin Stewart Cotta,
Alex Dimitriades, John McTernan,
Greg Stone, (Steve Bisley withdrew
during rehearsals)

Paid Attendance 16,954

Subscriber Briefing 30 June

Opening Night 10 July

Forum Night 14 July

Audio Described Performances 29 July
and 2 August

**'This is a classy and confident
production of an iconic play.'**

Mileta Rien, *Arts Hub*

**'Greg Stone is outstanding
as Moss ... Alex Dimitriades compelling
and audacious as the ruthless young
winner, Roma.'**

Kate Herbert, *Herald Sun*



Sigrid Thornton

THE EFFECT

An original stage play
by Lucy Prebble

Australian Premiere

Is love a drug? – just one of the many fascinating questions UK writer **Lucy Prebble** raised in her popular think-piece, directed with cool deliberation by MTC's Associate Director **Leticia Cáceres**. As lab-coated neuroscientists, **William McInnes** and **Sigrid Thornton** messed with the minds of trusting lovers played by **Nathaniel Dean** and **Zahra Newman**.

16 August to 20 September 2014
Southbank Theatre, The Sumner

Production

Director Leticia Cáceres
Set Designer Andrew Bailey
Costume Designer Kate Davis
Lighting Designer Damien Cooper
Composer and Sound Designer
THE SWEATS
Video Designer Chris More
Choreographer Stephanie Lake
Assistant Director Kate Sulan
Fight Choreographer Brad Flynn
Stage Manager Christine Bennett
Assistant Stage Manager
Whitney McNamara

Cast

Nathaniel Dean, William McInnes,
Zahra Newman, Sigrid Thornton

Paid Attendance 17,698

Subscriber Briefing 11 August
Opening Night 21 August
Forum Night 25 August
Audio Described Performances
3 and 9 September
Captioned Performance
6 September

**'The Effect is that rare beast:
a rich, challenging play that's
as moving as it is intelligent.
See it. Now.'**

Byron Bache, *Herald Sun*

**'The Effect is taut, gripping,
and hugely affecting.'**
Eric Gardiner, *Concrete Playground*

THE SUBLIME

by Brendan Cowell

World Premiere

Playing **Brendan Cowell's** hard game of truth and consequences, MTC Associate Artistic Director **Sam Strong** kept the story passing hand to hand between the two footballing brothers (**Josh McConville** and **Ben O'Toole**) and the young woman, played by **Anna Samson**, undeservedly turned into a *femme fatale* by the media.

22 August to 4 October 2014
Arts Centre Melbourne, Fairfax Studio

Production

Director Sam Strong
Set and Costume Designer
Dayna Morrissey
Lighting Designer Danny Pettingill
Composer and Sound Designer
Steve Francis
Dramaturg Chris Mead
Assistant Director Tahli Corin
Fight Choreographer Brad Flynn
Stage Manager Jess Keepence
Assistant Stage Manager
Vivienne Poznanski

Cast

Josh McConville, Ben O'Toole,
Anna Samson

Paid Attendance 11,065

Subscriber Briefing 18 August
Opening Night 28 August
Forum Night 1 September

Audio Described Performances
16 and 20 September
Captioned Performance
27 September

'Sam Strong's direction is taut, fast-paced and dynamic, conjuring a sense of the danger, muscularity and excitement of the footy field.'

Kate Herbert, *Sunday Herald Sun*

'If every new Australian play was handled with such energy and skill, we would be laughing.'

Cameron Woodhead, *The Age*

Ben O'Toole, Anna Samson
and Josh McConville



ONCE

by Enda Walsh, music and
lyrics by Glen Hansard
and Markéta Irglová

Australian Premiere

In association with producer **John Frost**, we presented the first five weeks of this contemporary Irish musical, part ceilidh, part love story, based on the popular film. Directed and choreographed by the original Broadway pairing of **John Tiffany** and **Steven Hoggett**, the Australian Premiere of *Once* brought together **Tom Parsons** and **Madeleine Jones** as the guy and the girl who touched our hearts.

1 October to 9 November 2014

Princess Theatre

Presented by Barbara Broccoli, John N Hart Jr, Patrick Milling Smith, Frederick Zollo, Brian Carmody, Michael G Wilson, Orin Wolf, and John Frost in association with New York Theatre Workshop and Melbourne Theatre Company.

Production

Director John Tiffany
Choreographer Steven Hoggett
Musical Supervisor Martin Lowe
Set and Costume Designer Bob Crowley
Lighting Designer Natasha Katz
Sound Designer Clive Goodwin

Cast

Anton Berezin, Andrew Broadbent,
Ben Brown, Gerard Carroll, Colin Dean,

Matthew Hamilton, Lisa Hanley, Brent Hill,
Shanae Icovski, Keegan Joyce,
Amy Lehpamer, Tara Lyon, Madeleine
Jones, Stefanie Jones, Summer Moore,
Lachlan Neate, Tom Parsons, Jane
Patterson, Greg Stone, Susan-Ann Walker,
Paul Watson, Margi De Ferranti

Paid Attendance 19,512
(for first five weeks)

Opening Night Saturday 4 October

'An exquisite jewel of a musical.'
Kate Herbert, *Herald Sun*

'Seduces you from the outset.'
Cameron Woodhead, *The Age*



I'LL EAT YOU LAST

by John Logan

Australian Premiere

Few Melburnians had ever heard of Hollywood agent Sue Mengers before director **Dean Bryant** recreated her deliciously wicked and gossipy world in the Fairfax Studio. Yet having seen the rich and joyous incarnation of her by **Miriam Margolyes**, reclining on her sofa, smoking and toking, getting high on the proximity of fame, audiences will surely never forget her.

31 October to 20 December 2014
Arts Centre Melbourne, Fairfax Studio

Production

Director Dean Bryant
Set and Costume Designer Owen Phillips
Lighting Designer Ross Graham
Sound Designer Russell Goldsmith
Voice and Dialect Coach Leith McPherson
Stage Manager Christine Bennett
Assistant Stage Manager Julia Smith

Cast

Miriam Margolyes

Paid Attendance 19,717

Subscriber Briefing 27 October
Opening Night 6 November
Forum Night 10 November

Audio Described Performances
25 and 29 November
Captioned Performance 6 December

'Likely to be the most enjoyable and entertaining night at the theatre you'll have this year.'

Cameron Woodhead, *The Age*

'I'll Eat You Last is brilliant, bitchy, knock-the-wind-out-of-you funny and a cracking night at the theatre.'

Byron Bache, *Herald Sun*

'[Margolyes'] performance in I'll Eat You Last is an absolute cracker.'

Chris Boyd, *The Australian*



PENNSYLVANIA AVENUE

by Joanna Murray-Smith

World Premiere

In 2009 we showcased **Bernadette Robinson's** extraordinary lyrebird talents in **Joanna Murray-Smith's** wildly successful *Songs for Nobodies*. For *Pennsylvania Avenue* **Simon Phillips** returned to the Company to direct Robinson in another Murray-Smith script and another hit, recreating the most memorable voices to reverberate through the White House.

8 November to 23 December 2014

Southbank Theatre, The Sumner

Production

Director Simon Phillips
Musical Director Ian McDonald
Set and Costume Designer Shaun Gurton
Lighting Designer Nick Schlieper
Associate Lighting Designer Chris Twyman
Video Designer Chris More
Assistant Director John Kachoyan
Production Researcher Tania Lentini
Musician (guitar/keyboards)
 Johnathan Skovron
Musician (drums) Tanya Cavanagh
Musician (reeds) Lachlan Davidson
Musician (deputy reeds) Carlo Barbaro
Stage Manager Jess Burns
Assistant Stage Manager
 Whitney McNamara

Cast

Bernadette Robinson

Paid Attendance 24,457

Subscriber Briefing 3 November
Opening Night 13 November
Forum Night 17 November
Audio Described Performances
 2 and 6 December

**'[Robinson] lights up the stage
when she sings.'**

Kate Herbert, *Herald Sun*

**'Robinson's talents as an astonishing
theatrical interpreter of famous
performers are on glorious display.'**

Rueben Liversidge, *Arts Hub*

BIG BAD WOLF

by Matthew Whittet

A Windmill Theatre Production

Our family show for the summer school holidays charmed children and their parents alike with its tale of a big bad wolf who wasn't all that bad. With a witty script from **Matthew Whittet**, Australia's premiere children's theatre company Windmill provided afternoons of colour, magic and laughter.

11 to 25 January 2014

Southbank Theatre, The Lawler

Production

Director Rosemary Myers

Designer Jonathan Oxlade

Sound Designer Harry Covill

Lighting Designer Chris Petridis

Movement Carol Wellman

Cast

Kate Cheel, Patrick Graham,
Emma J Hawkins

Paid attendance 1,961

Opening Night 11 January

'Charming storytelling.'

Ray Gill, *Daily Review*

'Big Bad Wolf is a clever, warm-hearted parable ... An ideal introduction to theatre.'

Cameron Woodhead, *The Age*



COMPLEXITY OF BELONGING

A project by Falk Richter and
Anouk Van Dijk

A co-production between Melbourne Theatre Company,
Chunky Move, Melbourne Festival and Brisbane Festival

Two superb international collaborators, writer-director **Falk Richter** and Chunky Move's Artistic Director **Anouk van Dijk**, developed this multimedia work exploring the ironies and the ecstasies of identity in a globalised world. Combining movement and the spoken word, the show opened up the stage to new possibilities for many regular MTC theatre-goers.

6 October to 25 October 2014
Southbank Theatre, The Sumner

Production

Concept, Direction and Choreography

Falk Richter and Anouk van Dijk

Text Falk Richter

Set Designer Robert Cousins

Costume Designer Mel Page

Lighting Designer Niklas Pajanti

Composer Malte Beckenbach

Assistant Director Gary Abrahams

Dramaturg Nils Haarmann

Dramaturg Daniel Schlusser

Choreographic Secondment

Niharika Senapati

Cast

Joel Bray, Lauren Langlois, Alya Manzart,
Eloise Mignon, James Vu Anh Pham,

Stephen Phillips, Josh Price, Karen Sibbing,
Tara Soh

Paid Attendance 4,366

Production Briefing 29 September
Opening Night 9 October

**'Boundary-pushing choreographic
theatre that displays the highest level
of artistry.'**

Cameron Woodhead, *The Age*

**'This is important theatre that needs
to be seen by as wide an audience
as possible.'**

Reuben Liversidge, *Arts Hub*

Stephen Phillips
and Lauren Langlois



Sophie Ross and Tom Conroy

Cock

by Mike Bartlett

After its MTC season, **Mike Bartlett's** exploration of contemporary sexual mores travelled to La Boite Theatre in Brisbane. For the season, Eamon Flack took over the role of 'M'.

La Boite Theatre Company Season

27 March to 12 April 2014
Roundhouse Theatre
Brisbane

Production

Director Leticia Cáceres
Set and Costume Designer Marg Horwell
Lighting Designer Rachel Burke
Composer Missy Higgins
Sound Designer THE SWEATS

Cast

Tom Conroy, Eamon Flack, Sophie Ross
Tony Rickards

Paid Attendance 2,637

Sean O'Shea as Rupert Murdoch with the *Rupert* cast

Rupert

by David Williamson

In March, we toured our 2013 production of David Williamson's play about the life and times of Rupert Murdoch to the United States for the World Stages International Theatre Festival in Washington DC. It was our first international tour for thirty years.

Season

12 to 15 March 2014
World Stages International Theater
Festival
The Kennedy Center
Eisenhower Theater
Washington DC

Production

Director Lee Lewis
Set, Costume and AV Designer
Stephen Curtis
Lighting Designer Niklas Pajanti
Composer Kelly Ryall
Choreographer Andrew Hallsworth

Dramaturg

Chris Mead
Assistant Director Clare Watson
Voice and Dialect Coach
Anna McCrossin-Owen

Cast

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

Paid Attendance 1,883

Awards and Nominations

2014 Helpmann Award Nominations

Best Female Actor in a Play
Zahra Newman *The Mountaintop* (2013)

Best Male Actor in a Supporting Role
Tom Budge *The Beast* (2013)

2014 Green Room Award Nominations

Female Actor
Miriam Margolyes *I'll Eat You Last*

Male Actor
Josh McConville *The Sublime*

Ensemble
Yellow Moon

Lighting Design
Damien Cooper *Neighbourhood Watch*
Lisa Mibus *Yellow Moon*
Damien Cooper *The Effect*
Paul Jackson for Body of Work including
Private Lives, Ghosts, The Speechmaker

Set and Costume
Andrew Bailey *The Effect*

Audio Visual Design & Animation
Chris More *The Effect*

Sound & Composition
Russell Goldsmith *Ghosts*
THE SWEATS *Yellow Moon*

Direction
Leticia Cáceres *Yellow Moon*
Sam Strong *The Sublime*

Writing/Adaptation for the Australian Stage

Brendan Cowell *The Sublime*
Damien Millar *Marlin* (with Arena Theatre Company)

Dance

For Female Dancer

Lauren Langlois – *Complexity of Belonging* (MTC/Chunky Move/Melbourne Festival)

Independent Theatre

For Male Performer

Angus Cerini – *Resplendence* (angus cerini/doubletap NEON)

For Lighting Design

Andy Turner – *Resplendence* (angus cerini/doubletap NEON)

For Production

Resplendence – angus cerini/doubletap (NEON)
Green Screen – Sans Hotel (NEON)

For Writing

Angus Cerini – *Resplendence* (angus cerini/doubletap NEON)

Drama Victoria Award Winners

Best Performance by a Theatre Company for VCE Students

Yellow Moon

Best Performance by a Theatre Company for Primary Students

Marlin (with Arena Theatre Company)



Steve Mouzakis in
The Cherry Orchard

Miriam Margolyes

Open Door

Open Door comprises all of MTC's activities beyond the mainstage – including our NEON Festival of Independent Theatre, our exciting play reading series Cybec Electric, our two extraordinary add-on productions, and our extensive Education programs for schools, young people, families and artists. With Open Door we invite MTC's regular theatre-goers to explore stimulating new theatre experiences, as well as welcome new theatre practitioners and audiences to the Company.



Literary Director's Report



A bumper year for MTC's Literary Department, we kicked off 2014 with the revamped five-play Cybec readings series Cybec Electric, were kept very busy mid-year on Air Force One with *The*

Speechmaker, moved into controversy with *The Sublime*, and ended back with the American president in *Pennsylvania Avenue*.

However, outside the mainstage script work, much literary labour went on: planning new play options, granting new commissions, finding new ways to fund those commissions, and finding new ways to support writers. All of which involves meeting as many playwrights as possible. In 2014, I took ninety-one meetings with fifty-seven individual playwrights; and had twenty-eight discrete meetings with twenty-four directors, academics, and artistic colleagues about new writing projects. Of the playwrights I met, the genders split almost evenly, the great majority were based in Victoria (with four based regionally), around a quarter were under thirty years-old, and seven were from culturally or linguistically diverse backgrounds.

Perhaps the biggest advance of 2014 for the department was the growth in our commissioning program, with an unprecedented twelve new plays in

various stages of development. With the continued assistance of the Joan and Peter Clemenger Foundation, MTC added Jane Bodie, Tom Holloway and Finegan Kruckemeyer to our list of commissioned writers. Beyond these Clemenger Commissions, we are developing *The Fat Institute* by Hannie Rayson, a co-commission with Manhattan Theatre Club in New York; *Egg* by Angela Betzien, with Terrapin Puppet Theatre through an Interconnections Australia Council Grant; John Romeril's *52 Chapel St: the Duke and Duchess of Windsor*, a co-commission with Playwriting Australia; and Patricia Cornelius's adaptation of Lorca's *The House of Bernarda Alba*. The commissioning of *Convergence* by Angela Betzien, a play for Colin Friels, and *Snap* by Van Badham were made possible by the Malcolm Robertson Foundation. Also Lally Katz, supported by the Australian Writers' Foundation, has brought her new play under our roof for development. With a thrilling variety of work in style and content, quality and complexity, it bodes very well for me in future programming meetings, and of course for MTC audiences over the coming years.

Roger Riordan and his Cybec Foundation are proud and long-term supporters of new playwrights at MTC. Believing that our annual Cybec Readings deserved greater focus for playwrights and audiences, we moved the series from November to February, giving it a powerful marketing push and some specialist PR attention. We looked to the future in deciding on the playwrights to include, foregrounding some of our finest young artists. That saw a lively program of great thematic diversity

assembled, comprising Jane Harrison's *The Visitors*, S. Shakthidharan's *A Counting and Cracking of Heads*, Sue Smith's *In the Kingdom of Cha*, Kylie Trounson's *The Waiting Room* and Declan Greene's *8GB of Hardcore Pornography*. Thus, we introduced five new writers (including three women) and five new directors (four women) to MTC and staged MTC's first all-indigenous play reading. Importantly, one play (*The Waiting Room*) went on to be scheduled in the 2015 mainstage season. The readings also offered terrific opportunities for five recent VCA and NIDA graduates, who joined as literary interns in each of the rehearsal rooms.

The revamped program received an overwhelmingly positive response from the public. Just under a thousand people attended, which represents a greater audience than for all previous seven years combined. Though, probably more heartening, was that the audience was generally younger and more ethnically diverse than a general MTC audience, including many who found themselves in an MTC theatre for the first time.

Thanks to Multicultural Arts Victoria, the burgeoning MTC Connect program got off to a great start. Twelve artists from diverse backgrounds gathered together throughout the year to develop greater connections with MTC, with a view to broadening programming choices and attracting a more demographically diverse audience. Its first success was funding by the Australia Council In the Mix and Arts Victoria, of Nadja Kostich's *Pigeons*, which held two development workshops at MTC in 2014, with more to come.

In the meantime, the mainstage season delivered new plays or adaptations, which needed their final dramaturgical tweaks to be delivered to the stage. For their first play, *The Speechmaker*, the Working Dog team of Tom Gleisner, Santo Cilauro and Rob Sitch kept fine-tuning their Presidential satire right up to Opening Night. It was gratifying that a new Australian play should be the Company's biggest hit of the year. Two of the year's other pleasures were working with Gale Edwards on her clean and efficient adaptation of Ibsen's *Ghosts* and with Damien Millar and Christian Leavesley on *Marlin*, our moving and charming play for young audiences. While we always knew that Brendan Cowell's *The Sublime* would divide audiences, we had no idea that it would send the commentariat into overdrive. But we didn't mind the fuss at all; we want to be centre of cultural and social debate. Finally, in *Pennsylvania Avenue*, Joanna Murray-Smith, as ever a paragon of hard work and a model for young playwrights, produced another stylish vehicle for the astonishing talents of Bernadette Robinson. Seeing such polished professional writing reach the stage reminded me, at the end of a hard year's work, that developing new Australian writing will always be a pleasure, an honour and a privilege.

Chris Mead

Leroy Parsons and Glenn Maynard, *The Visitors*

Cybec Electric 2014

6 to 22 February 2014

Southbank Theatre, The Lawler

The Visitors

by Jane Harrison

6, 7 and 8 February

Director Leah Purcell
Cybec Intern Fleur Kilpatrick
Cast Sermsah Bin Saad, Kamahi Djordon King, Greg Fryer, James Henry, Glenn Maynard, Leroy Parsons, Glenn Shea
Paid attendance 436

A Counting and Cracking of Heads

by S Shakthidharan

13 and 15 February

Director S Shakthidharan
Cybec Intern Alice Darling
Cast Rodney Afif, Kane Felsingier, Menik Gooneratne, Carissa Lee, Simon Maiden, Rani Pramesti, Raj Sidhu, Leah Vandenberg
Paid attendance 114

Presented in association with CuriousWorks

In the Kingdom of 茶 (chá)

by Sue Smith

14 and 15 February

Director Petra Kalive
Cybec Intern Bridget Mackey
Cast Rodney Afif, Menik Gooneratne, Paul Ireland, Simon Maiden, Rani Pramesti, Raj Sidhu, Leah Vandenberg
Paid attendance 87

The Waiting Room

by Kylie Trounson

20 and 22 February

Director Naomi Edwards
Cybec Intern Kate Shearman
Cast Heidi Arena, Alison Bell, Travis Cotton, Andrew S. Gilbert, Belinda McClory, Aaron Pedersen
Paid attendance 227

Presented in association with Playwriting Australia

8GB of Hardcore Pornography

by Declan Greene

21 and 22 February at 7.30pm

Director Susie Dee
Cybec Intern Julian Larnach
Cast Heidi Arena, Andrew S Gilbert
Paid attendance 143

Presented in association with Griffin Theatre Company and Perth Theatre Company

Cybec Electric is generously supported by Roger Riordan and the Cybec Foundation.

Education Manager's Report



With the addition of a families program, a tour to regional schools, and the announcement of an exciting new outreach initiative, 2014 was a whirlwind year of change and growth for MTC Education.

We kicked off the year with the delightful *Big Bad Wolf* by Matthew Whittet, a whimsical and heart-warming production by Windmill Theatre Company for children aged five and up. Melbourne's relentless heatwave didn't stop family audiences from piling in to enjoy the show and take part in craft sessions, made possible by a donation of supplies from Crayola. We're thrilled to extend our offering to Melbourne's youngest theatre lovers and have Southbank Theatre come alive with their laughter.

Noel Jordan did a fantastic job as interim Education Manager while I was on maternity leave. Working in collaboration with our Associate Director, Leticia Cáceres, he programmed our successful production of David Grieg's *Yellow Moon*, which was listed on the VCE Drama playlist. A beautiful and moving play performed in traverse on a simple and dynamic set, it garnered glowing reviews and awe-struck student feedback, receiving the Drama Victoria Award for Best Production for VCE Drama students. After its Lawler season in May, the production went on the road in partnership with Regional Arts Victoria and Geelong Performing Arts Centre, touring to ten schools and venues to reach students from

thirty-six regional schools. We couldn't have toured the show without the generous support of our donors, and, with its success, we have extended our touring partnerships with RAV and GPAC into 2015.

After Noel left in February, Meg Upton stepped in until my return in May, working with Education Co-ordinator Claire Haggan, who took on the role in February.

An exciting creative partnership with Arena Theatre Company led to the co-production *Marlin* by Damien Millar, beginning its run in the September school holidays. For children aged eight and older, director Christian Leavesley and his team created a magical theatrical adventure which incorporated puppetry and a boat amidst a sea of foam. The production received brilliant feedback from audiences, alongside some great reviews. Drama Victoria also recognised this work, awarding it Best Production for Primary Students. It is a great endorsement of the quality of our work that both our 2014 Education productions were acknowledged with awards by the teaching community.

As another example of our commitment to the creation of quality Australian theatre for young audiences, we commissioned the development of a new work for families, in collaboration with Terrapin Puppet Theatre, Tasmania. *Egg*, by award-winning writer, Angela Betzien, has undergone three rounds of creative development with the assistance of an Interconnections grant from the Australian Council for the Arts, as it heads towards a production season.

In addition to our Education productions, two of our mainstage productions were

listed on the VCE playlist: *Private Lives* was on the VCE Theatre Studies list and *Neighbourhood Watch* was on the VCE Drama list. Accompanying these productions and *Yellow Moon*, we offered pre-show talks and post-show Q&As targeted at VCE students as well as detailed Teachers' Notes for each production.

Supporting students with their VCE studies the annual Summer School provided intensive VCE preparation, while our one-day Solo Performance and Stagecraft workshops kick-started students' work on their end-of-year performance exams in Drama and Theatre Studies.

In September, we once again welcomed participants from across Victoria for a week of ensemble-based theatre-making at our Youth Scholarship Course. This course is offered to students who wouldn't usually have the opportunity to participate in drama workshops due to economic, geographic, educational or personal barriers. Culminating in a truly remarkable performance for their teachers, families and MTC staff, the week at MTC clearly had a profound impact on many of the students. This course would not have been possible without the support of MTC's education donors.

Another group of students that had a special connection with MTC in 2014 were our Ambassadors. This collection of Year 11 theatre enthusiasts met every three to four weeks throughout the year to see MTC productions, hear from guest speakers and discuss their responses to theatre with a group of like-minded peers. We also offered a special program called Young Grads, which enabled recent alumni of our

Ambassador program the opportunity to get together and share a theatre subscription with each other.

In perhaps the most exciting development in 2014, we announced our five-year partnership with Crown Resorts Foundation to present our *Sharing the Light* initiative. This program will allow us to offer \$5 tickets to disadvantaged students and outer-suburban families, removing barriers of cost and distance to make our programs more accessible than ever before. This initiative will launch in 2015 and will enable us to continue touring Education productions to regional Victoria, and to extend our reach to Tasmania, bringing quality theatre productions to students who may not have previously had the chance to experience live performance. We will be collaborating with the Wilin Centre at VCA to create an Indigenous Scholarship Program which will provide career pathways and mentoring to talented young Aboriginal people from around the state. We created a new role of Community Outreach Manager, which has been taken on by Karin Farrell, a former teacher from regional Victoria who has experience in regional touring and Indigenous engagement.

As we look back on 2014, we're overwhelmed by the sheer volume of activity that we've presented and the achievements that we've made. We're looking forward to continued growth in 2015 and beyond.

Suzie Thomas

YELLOW MOON

by David Greig

This high-impact play about a pair of teenage runaways, played by **Naomi Rukavina** and **Luke Ryan**, won the Best Performance by a Theatre Company for VCE Drama from Drama Victoria. **Leticia Cáceres's** sharp imaginative production also received the thumbs up from its large student audience.

2 to 16 May 2014

Southbank Theatre, The Lawler

19 to 30 May 2014

Regional tour to Victorian secondary schools

2 June 2014

Geelong Performing Arts Centre

Production

Director Leticia Cáceres
Set and Costume Designer Melanie Liertz
Lighting Designer Lisa Mibus
Composer and Sound Designer
THE SWEATS
Stage Manager Jess Burns
Assistant Stage Manager Tess Chappell

Cast

Mark Constable, Daniela Farinacci,
Naomi Rukavina, Luke Ryan

Paid Attendance

2,066 (Southbank Theatre season)

'An engaging and thought-provoking play.'

Jennifer Porter, *Arts Hub*

'It's full of moments where direction, lighting (Lisa Mibus) and sound (THE SWEATS) combine, transporting the audience to the romantic, misty and bitterly cold Scottish highlands. That's what theatre does. That's what keeps you coming back.'

Ben Neutze, *Daily Review*

Naomi Rukavina
and Luke Ryan

MARLIN

by Damien Millar

A co-production with Arena Theatre Company

This inspiring tale of a girl, her granddad and a great big fish took its young audiences out into the wide and dangerous ocean and all the way back home to shore. In this co-production with Arena Theatre Company, director **Christian Leavesley** thrillingly combined soap bubbles and puppetry to win Drama Victoria's Award for Best Performance by a Theatre Company for Primary Students.

25 September to 11 October 2014

Southbank Theatre, The Lawler

Production

Director Christian Leavesley
Set and Costume Designer Marg Horwell
Lighting Designer Rachel Burke
Sound Designer Jethro Woodward
Composer Wang-Zheng Ting
Assistant Director Jolyon James

Cast

Christopher Bunworth, Ashlea Pyke,
 Jacob Williams

Paid Attendance 1,725

'Marlin makes me wish I'd seen theatre as magical and uncondescending as this when I was growing up.'

Cameron Woodhead *The Age*

'An excellent piece of vibrant theatre.'

Amelia Swan *Arts Hub*

'Top notch theatre for kids!'

Suzanne Sandow *Stage Whispers*

Christopher Bunworth
 and Ashlea Pyke

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 Stagecraft and Solo Performance workshops, our Ambassadors program, and our Youth Scholarship course. Student groups regularly toured our Headquarters and thousands attended our productions, *Yellow Moon* and *Marlin*, and our mainstage shows. This year our production of *Yellow Moon* found new audiences during a tour to regional Victoria.

VCE Summer School Course

13 to 17 January 2014
MTC HQ
Participants 18

MTC Harvey World Travel Theatre Study Tour

14 to 18 April 2014
MTC HQ and The Australian Ballet Centre
Participants 62

VCE Solo Performance Workshop

13 to 20 June 2014
MTC HQ
Participants 198

VCE Stagecraft Workshop

18 to 22 August 2014
MTC HQ
Participants 171

Youth Scholarship Course

20 to 24 August 2014
MTC HQ
Participants 24

Pre-show talks and Post-show Q&As

March to October 2014
Southbank Theatre, The Sumner and The Lawler
Participants 916

MTC Ambassador Program

April to December 2014
MTC HQ
Participants 15

HQ Tours

February to December
MTC HQ
Participants 21 Groups

Work Experience and Volunteers

January to December 2014
MTC HQ
Participants 15

Education Sales for MTC Mainstage productions

Paid Attendance 4,223

NEON

Building on the success of the inaugural NEON Festival in 2013, MTC once again played host to five independent theatre companies in seasons at the Lawler and curated a range of panel discussions, presentations, play readings and workshops that focused on independent theatre-making. Once again, the companies were given complete freedom to stage whatever works they chose in whatever form they wanted in ten-day seasons in the Lawler, taking the all box-office takings. Over the two festivals, we have been vindicated in our belief that opening our doors will bring regular MTC audience members to new work and new audience members to MTC.

'That NEON opens up a space to embrace creative conflict, the exchange of ideas on and off stage, makes it a crucial part of the artistic and intellectual fabric of Melbourne's theatre scene.'

Cameron Woodhead, The Age

'Standing Ovation for MTC's NEON Festival.'

Herald Sun



Little Ones Theatre

Dangerous Liaisons

by Christopher Hampton after Pierre Choderlos De Laclos

29 May to 8 June

Southbank Theatre, The Lawler

Post-show Q&A 4 June

Production

Director Stephen Nicolazzo

Set Designer Eugyeene Teh

Costume Designers Tessa Leigh

Wolffenbuttel Pitt and Eugyeene Teh

Lighting Designer Katie Sfetkidis

Sound Designers Russell Goldsmith
and Daniel Nixon

Choreographer Kurt Phelan

Design Assistant Shane Thompson

Stage Manager Ainsley Kerr

Assistant Stage Manager Amber Sierra Bock

Production Manager Rebecca Poulter

Producer Bek Berger

Cast

Alexandra Aldrich, Zoe Boesen,
Catherine Davies, Tom Dent,
Brigid Gallacher, Amanda McGregor,
Joanna Sutton, Janine Watson

Total attendance

1,303

**'So in vogue you can almost
smell Madonna.'**

Byron Bache, Herald Sun

**'An exhilarating sprint ...
as savage as ever.'**

Tim Byrne, Time Out Melbourne



Angus Cerini / Doubletap

Resplendence
by Angus Cerini

12 to 22 June 2014
Southbank Theatre, The Lawler

Post-show Q&A 18 June

Production

Writer and Director Angus Cerini
Designer Marg Horwell
Lighting Designer Andy Turner
Composer and Sound Designer
Jethro Woodward
Dramaturgy and Additional Direction
Susie Dee
Stage Manager Jess Keepence
Producer Nina Bonacci

Cast

Angus Cerini

Total attendance 969

'An extraordinarily rich and beautiful piece, at every level.'

Chris Boyd, *The Australian*

'Elegant and taut detail ... breathtaking.'

Nicholas Hansen, *ArtsHub*



Antechamber Productions and Daniel Keene

Photographs of A
by Daniel Keene

26 June to 6 July
Southbank Theatre, The Lawler

Post-show Q&A 2 July

Production

Director and Designer Brian Lipson
Stage Manager Meg Richardson
Producer Samantha Potts

Cast

Ben Grant, Anouk Gleeson-Mead,
Helen Morse

Total attendance 987

'It plays expertly on the voyeurism of the theatre.'

Cameron Woodhead, *The Age*

'Helen Morse is like an expert ventriloquist. Her wonderfully expressive voice hardly seems to belong to her body.'

Chris Boyd, *The Australian*



Arthur

The Myth Project: Twin
by Arthur

10 to 20 July
Southbank Theatre, The Lawler

Post-show Q&A 16 July

Production

Writers Amelia Evans, Duncan Graham,
Dan Giovannoni
Director Paige Rattray
Set Designer David Fleischer
Costume Designer Owen Phillips
Lighting Designer Emma Valente
Composer and Sound Designer
Kelly Ryall with Raya Slavin
Choreographer Kurt Phelan
Dramaturg Ben Winspear
Production Manager Devon Taylor
Stage Manager Miriam Sobey
Deputy Stage Manager Natalie Breakwell

Assistant Stage Managers
Leticia Brennan-Steer and Caitlyn Barclay
Producer Belinda Kelly

Cast

Julia Billington, Catherine Davies,
Kevin Kiernan-Molloy, Rosie Lockhart,
Marcus McKenzie, Kurt Phelan,
Guy Simon, Netta Yashchin with the
Launceston College Ensemble

Total attendance 963

**'A constantly surprising experience
that impresses with its ambition and
expert construction.'**

Robert Chuter, *ArtsHub*



Sans Hotel

Green Screen
by Sans Hotel

24 July to 3 August
Southbank Theatre, The Lawler

Post-show Q&A 30 July

Production

Director/Designer Nicola Gunn
Production Designer
Gwen Holmberg-Gilchrist
Sound Designer Duane Morrison
Associate Artist Aaron Orzech
Producer Kara Ward
Stage Manager Meg Richardson
Assistant Stage Manager Ash Riley

Cast

Nat Cursio, Tom Davies, Nicola Gunn,
Jonno Katz, Kerith Manderson-Galvin

Total attendance 1,050

**'This is hilarious, moving and
devastatingly good theatre.'**

Byron Bache, *Herald Sun*

**'Funny, smart, heartfelt ... Gunn
keeps her audience on a knife's edge
between profundity and the ludicrous.'**

Rebecca Harkins-Cross, *The Age*



NEON Up Late: MKA

A series of late-night informal play readings at Southbank Theatre curated and presented by MKA: Theatre of New Writing.

Lord Willing and the Creek Don't Rise

by Morgan Rose
6 June
Director Kat Henry
Cast Dan Fredericksen, Jan Friedl
Kevin Kiernan-Molloy, Emily Tomlins
Total attendance 120

Triumph

by Louris Van de Geer
18 July
Director Mark Pritchard
Production Assistant/Musician
Robert Johnson
Cast Aljin Abella, Fantine Banulski,
Paul David-Goddard, Emma Hall,
Leonie White
Total attendance 116

Alraune

by Meredith Penman
1 August
Director John Kachoyan
Cast Ruben Francis, Virginia Gay,
Emily Milledge, Jane Montgomery
Griffiths, Gareth Reeves,
James Wardlaw, Mark Wilson,
Devon Wilton
Total attendance 103

NEON EXTRA

Once again opening up Southbank theatre as a place for connection and collaboration, we presented NEON EXTRA, a program of free conversations, discussion, discoveries and workshops for independent creative artists.

Kosky in Conversation

20 July
Southbank Theatre, The Sumner
Barrie Kosky in conversation with
ABC Arts Critic Alison Croggon
Attendance 527

NEON Talks

Intimate robust discussions tackling
questions faced by Australian storytellers
and their audiences

Who Can Tell Whose Stories?

31 May
Southbank Theatre, The Lawler
Chair Fiona Gruber
Panel Isaac Drandic, Roslyn Oades,
Alice Pung, John Safran
Attendance 139

What is Australian Theatre now?

26 July
Southbank Theatre, The Lawler
Chair Daniel Schlusser
Panel Patricia Cornelius, Nakkiah Lui,
Sam Strong, Lyn Wallis
Attendance 141

Common Ground

Common Ground brought theatre
practitioners together in small groups
to discuss challenges in their field and
share knowledge and experiences
with independent artists.

For Lighting Designers

12 June
Southbank Theatre

For Set and Costumes Designers

19 June
Southbank Theatre

For Composer and Sound Designers

17 July
Southbank Theatre

Participants 32



NEON EXTRA

Writers Workshops

These workshops offered the opportunity for playwrights and dramaturgs to learn and discuss aspects of the writing process.

Structure and Creativity

11 June
Southbank Theatre

Deckchairs, Research and the Knife

16 July
Southbank Theatre

My Friend the Dramaturg

30 July
Southbank Theatre

Participants 28

Directing Masterclass

This workshop explored two perspectives on the craft of directing text-based theatre: play selection and conceptualisation, and working with actors on the floor.

25 June
MTC HQ

Participants 13

Insights for Independents

Boutique workshops for independent theatre makers on aspects of theatremaking.

For Production Managers

18 June
Southbank Theatre

For Curious Independents

4 July
MTC HQ

For Fundraisers

9 July
MTC HQ

For Emerging Producers

23 July
Southbank Theatre

Participants 39

Actors and Artists 2014

Actors and performers

Rodney Afif
Heidi Arena
Akos Armont
Nick Barkla
Alison Bell
Nicholas Bell
Sermsah Bin Saad
Anton Berezin
Steve Bisley
Joel Bray
Andrew Broadbent
Ben Brown
Christopher Bunworth
Gerard Carroll
Kate Cheel
Tom Conroy
Mark Constable
Brett Cousins
Justin Stewart Cotta
Linda Cropper
Colin Dean
Nathaniel Dean
Margi De Ferranti
Alex Dimitriadis
Marg Downey
Lucy Durack
Guy Edmonds,
Pip Edwards
Daniela Farinacci
Kane Felsing
Leon Ford
Julie Forsyth
Greg Fryer
Charlie Garber
Nadine Garner
Andrew Gilbert
Simon Gleeson
Menik Gooneratne
Patrick Graham
Angus Grant
Matthew Hamilton
Lisa Hanley
Jane Harber

Sheridan Harbridge
Anthony Harkin
Emma J Hawkins
James Henry
Natasha Herbert
Brent Hill
Megan Holloway
Lachy Hulme
Shanae Icovski
Paul Ireland
David James
Madeleine Jones
Stefanie Jones
Keegan Joyce
Kamahi Djordon
King
Christopher Kirby
Lauren Langlois
John Leary
Carissa Lee
Amy Lehpamer
Tara Lyon
Belinda McClory
Josh McConville
William McInnes
Kris McQuade
John McTernan
Simon Maiden
Alya Manzart
Glenn Maynard
Eloise Mignon
Summer Moore
Lachlan Neate
Robyn Nevin
Zahra Newman
Ben O'Toole
Leroy Parsons
Tom Parsons
Aaron Pedersen
Jane Patterson
Ben Pfeiffer
James Pham
Stephen Phillips
Richard Piper
Rani Pramesti

Josh Price
Ashlea Pyke
Philip Quast
Tony Rickards
Bernadette
Robinson
Sophie Ross
Naomi Rukavina
Luke Ryan
Anna Samson
Harry Shearer
Glenn Shea
Karen Sibbing
Raj Sidhu
Tara Soh
Kat Stewart
Greg Stone
Erik Thomson
Sigrid Thornton
Toby Truslove
Leah Vandenberg
Susan-Ann Walker
Paul Watson
Bert LaBonté
HaiHa Le
Sean O'Shea
Scott Sheridan

Directors

Dean Bryant
Leticia Cáceres
Susie Dee
Anouk van Dijk
Naomi Edwards
Petra Kalive
Christian Leavesley
Rosemary Myers
Simon Phillips
Leah Purcell
Falk Richter
S Shakthidharan
Sam Strong
Simon Stone
John Tiffany
Alkinos Tsilimidos

Musical Directors and Supervisors

Matthew Frank
Ian McDonald
Martin Lowe

Set and Costume Designers

Andrew Bailey
Robert Cousins
Bob Crowley
Kate Davis
Dale Ferguson
Tracy Grant Lord
Shaun Gurton
Marg Horwell
Melanie Liertz
Dayna Morrissey
Jonathan Oxlade
Mel Page
Owen Phillips

Lighting Designers

Rachel Burke
Damien Cooper
Ross Graham
Paul Jackson
Natasha Katz
Nigel Levings
Lisa Mibus
Niklas Pajanti
Chris Petridis
Danny Pettingill
Nick Schlieper
Chris Twyman

Composers and Sound Designers

Malte Beckenbach
Harry Covill
Steve Francis
Mathew Frank
Russell Goldsmith
Clive Goodwin
Stefan Gregory
Missy Higgins

Terry McKibbin
Tristan Meredith
THE SWEATS
Wang-Zheng Ting
Jethro Woodward

Choreographers

Andrew Hallsworth
Stephanie Lake
Steven Hoggett

Musicians

Carlo Barbaro
Tanya Cavanagh
Lachlan Davidson
Jonathon Skovon

Assistant Directors

Gary Abrahams
Tahli Corin
Tanya Dickson
Kim Hardwick
Kat Henry
John Kachoyan
Kate Sulan
Jolyon James

Puppeteer

Jacob Williams

Video Designer

Chris More

Dramaturgs

Nils Haarmann
Daniel Schlusser

Researchers

Tania Lentini
Meg Upton

Directorial Secondment

Debbie Zuckerman
Sara Tabatha
Catchpole

Design Assistants

Kat Chan
Jack Fordham

Lighting Interns

Steve Hendy
Ryan Shuker
Bryn Cullen

Cybec Interns

Alice Darling
Fleur Kilpatrick
Bridget Mackey
Julian Larnach
Kate Shearman

Choreographic Secondment

Niharika Senapati

Photographers

Jeff Busby
Pam Kleemann
Heidrun Löhr
Gina Milicia

Dialect Coaches

Leith McPherson
Jenny Kent
Anna McCrossin-Owen

Fight

Choreographers

Brad Flynn
Scott Witt

Stage Managers

Jess Burns
Christine Bennett
Jess Keepence
Jess Maguire
Whitney McNamara
Stephen Moore
Vivienne Poznanski
Eva Tandy
Julia Smith
Pippa Wright

Stage Management Interns

Emma Barbaro
Alec Kensit
Jennifer Knight
Luke Preer
Tonie-Rayne Steele
Alexia Thorne

MTC Staff 2014

Executive

Artistic Director
Brett Sheehy AO
Executive Director
Virginia Lovett
Assistants to the
Artistic Director
Lisette Drew
Clare Reddan
Executive Administrators
Stephanie Convery
Matt Phoenix

Artistic

Associate Artistic
Director
Sam Strong
Associate Director
Leticia Cáceres
Producer
Martina Murray
Literary Director
Chris Mead
Casting Director
Janine Snape
Casting Executive
Matt Bebbington

Catering

Manager
Andrea Purvis
Assistant Manager
Anita Lyovic
Café Attendant
Carli Barron
Cynthia Foster
Judy Mitchell
Norma Seger

Development

Development Director
Tiffany Lucas
Engagement and
Events Manager
Mandy Jones
Philanthropy Manager
Sarah Kimball
Corporate Partnerships
Manager
Dean Hampel
Major Donations and
Foundations Manager
Adrienne Conway
Engagement
Co-ordinator
Natalie Holmwood

Corporate Partnerships
Co-ordinators
Julia Dyer
Ryan Nicolussi
Philanthropy
Co-ordinator
Stephanie Convery

Education

Education Managers
Noel Jordan (acting)
Meg Upton (acting)
Suzie Thomas
Education Co-ordinator
Clare Haggan

Finance and Administration

Finance Director
Patrick Healey
Systems Manager
Michael Schuettke
Company Accountant
Ness Harwood
Accountant
Stan Wong
Accounts Payable
Meni Kalligas
Kimberley Bettinson-
Mccay
Salaries Officer
Julia Godinho

Human Resources

HR Manager
Christelle Harris
Personnel Administrator
Christine Verginis
EHS Co-ordinators
Eliza Neil
Warren Michaelis

Marketing

Marketing Director
Vanessa Rowsthorn
Acting Marketing
Director
Kerry Noonan
Marketing Manager
James Wright
Digital Marketer
Megan Byrne
Marketing Co-ordinators
Charlotte Oppenheim
Daniel Cogan
Emily Fiori

Senior Graphic
Designers
Lydia Baic
Emma Wagstaff
Graphic Designers
Helena Turinski
Bethany Wilksch
Danny Cordner

PR and Communications

Public Relations and
Communications
Directors
Debora McInnes
Rée Izett
Publicist
Rosie Shepherdson-
Cullen
Public Relations and
Communications
Assistant
Rebecca Jones
Receptionists
Mary Gotsi
Claire Haggan
Mattie Young
Publications
Co-ordinator
Paul Galloway

Production

Head of Production
Adam J Howe
Technical Manager –
Systems
Kerry Saxby
Technical Manager –
Staging
Andrew Bellchambers
Acting Senior
Head Mechanist
Andy McLintock
Electrics
Adam Bowring
Allan Hirons
David Farmer
Scott McAlister
Senior Production
Manager
Michelle Preshaw
Production Manager
Mikkel Mynster
Production Administrator
Alison Brown

Production Co-ordinator
Michaela Deacon
Production Design
Co-ordinator
Andrew Bailey
Production Research
Tania Lentini
CAD Drafting
Jacob Batista

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
Justin Murphy
Theatre Operations
Manager
Samantha Potts
Production Services
Manager
Frank Stoffels
Lighting Supervisor
James Conway
House Services Manager
Emily Davies
Staging Supervisor
Grant Kennelly
Sound Supervisor
Terry McKibbin
Lawler Studio Technician
Josh Noble
Head Flyman
James Tucker
Stage and
Technical Staff
Michael Agnew
Brendan Albrey
Nicola Andrews
Pete Andrews
Steven Bancroft
Timothy Blundell
Cye Bishop
Mark Bradford

Tom Brayshaw
Brenton Brown
Stephen Campbell
Tobias Chesworth
Huckle Cleary
Robert Cole
James Cunningham
Kieren Daniels
Misha Doe
Rohan Dodd
David Dudek
Nathan Evers
Adam Froling
Luke Gathercole
Richard Gorr
Adam Graf
Christian Green
Nicholas Gray
Luke Hawley
Simon Hamilton
Adam Hanley
Robert Harrison
Laurence Heenan
James Henry
Julian Hill
Samuel Hopkins
Christopher Hubbard
Jake Hutchings
Tegan Hutchinson
Dave Korcass
Matthew Lambe
Robert Larsen
Peter Lavery
Paul Lim
Scott McAlister
Paul McKircher
William Maconachie
Marcis Macris
Bianca Mastroianni
Paul Micklewright
Fiona Murray
Kevin O'Brien
Abe Otenstein
Phillip Pietruschka
Nicholas Ravenswood
Andrew Regos
Nicholas Reich
Kevin Roughana
Warwick Sadler
Helen Sammonds
Michael Taylor
Sarah Trevorrow
Rebecca Varcoe
Nick Walker
Alistair Watson
Ashlee Wohling

Nick Wollan
House Supervisors
Marisa Cuzzolaro
Nathan Smith
Paul Terrell
Bar Supervisors
Natalie Holmwood
Tain Stangret
Andrew Thomson
House and Bar
Attendants
William Atkinson
Stephanie Barham
Tanya Batt
Thomas Blackburne
Paul Blenheim
Alexandra Burgess
Tash Commons
Rhea Famlonga
Susannah Frith
Kasey Gampling
Damien Harrison
Soren Jensen
Angus Keech
Jo Leishman
David Loney
Brienna Macnish
Paddy Macrae
Cameron Moore
Daniel Moulds
Ross MacPherson
Paige Marshall
Zoe Partington
Richard Saxby
Caitlyn Staples
Ellen Strosser
Myles Tankle
Harriet Wallace-Mead
Keziah Warner
Shannon Woodford
Jamaica Zuanetti

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

Education Bookings/
Ticketing Officer
Mellita Ilich
Box Office Supervisor
Adam Walsh
Box Office Attendants
Joel Checkley
Gemma Cotterell
Katie Dirks
Jean Lizza
Bridget Mackey
Andrea McNamara
Teale Nicholls
Kaytlin Petrarca
Daniel Scaffidi
Timon Sotiropolis
Samuel Yeo
Subscription Supervisors
Shannon Woodford
Alex Browne
Subscription
Team Leader
Simon Hiler
Subscription Team
Eleanor Bally
Simon Braxton
Peter Dowd
Chris Elliott
Fran Hefferman
Sytske Hillenius
Dominic Holden
Reta La Quesne
Sarah Lorens
Ross McPherson
Elise McInerney
Maree Pattas
Olivia Pearce
John Richards
Kate Shearman
Janine Stacey
Rhianon Stevens
Lee Threadgold
Alisdair Wilson
Caitlin Yolland

Wardrobe

Wardrobe Manager
Judy Bunn
Costume Makers
Tiffany Abbott
Emily Brewer
Justine Coultham
Jocelyn Creed
Nicole Lacsni
John Molloy
Lyn Molloy

Kerryn Ribands
Buyers
Lucy Moran
Sophie Woodward
Wardrobe Hire
Liz Symons
Wardrobe Maintenance
Angela Cavalot
Ashleigh Neale
Millinery
Phillip Rhodes
Wigs & Makeup
Jurga Celikene
Yvonne Borland

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 Phylard

Overseas Representatives

London
Yolande Bird/
Diana Franklin
New York
Stuart Thompson

Financial Report 2014



KEY PERFORMANCE INDICATORS

	2014	2013
ARTISTIC VIBRANCY		
Subscription Season		
Productions	9	10
Co-Productions	1	-
Buy-ins	1	1
Total	11	11
New productions	10	11
Studio Season		
Productions		
Co-Productions (NEON)	5	5
Total	5	5
New productions	5	5
Other Plays		
Touring	1	-
Entrepreneurial	-	1
Co-productions	1	-
Buy-ins	1	-
Total	3	1
New productions	1	1
Profile of plays		
New Australian (MTC)	3	3
New Australian (NEON)	5	5
Existing Australian	1	-
New overseas	4	1
Existing overseas	3	7
Education Program		
Productions	2	1
Tours	1	-
Workshops/Forums/Talks	8	5
Holiday Program	3	3
Ambassador Program	1	1

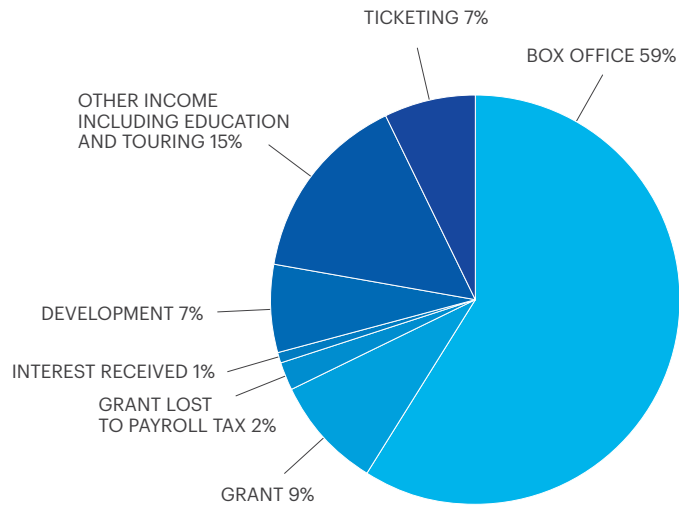
	2014	2013
ACCESS		
Number of Performances		
Self Entrepreneuried		
Home City	411	509
Studio Season		
Home City (NEON)	51	55
Buyins		
Home City	67	51
Co-productions		
Home City	63	-
Sold Off		
Home City	-	15
Regional	11	-
Other Capital City	17	24
International	4	-
Education	40	23
Development	12	-
Total Performances	676	677

	2014	2013
NUMBER OF PAID ATTENDANCES		
Self Entrepreneuried		
Home City	175,165	199,225
Studio Season		
Home City (NEON)	4,193	5,151
Buyins		
Home City	23,755	33,693
Co-productions		
Home City	23,878	-
Sold Off		
Home City	-	5,216
Regional	526	-
Other Capital City	2,637	8,487
International	1,883	-
Education	3,791	2,663
Development	1,007	-
Total Paid Performances	236,835	254,435
Regional		
Number of Productions	1	-
Number of Towns	10	-

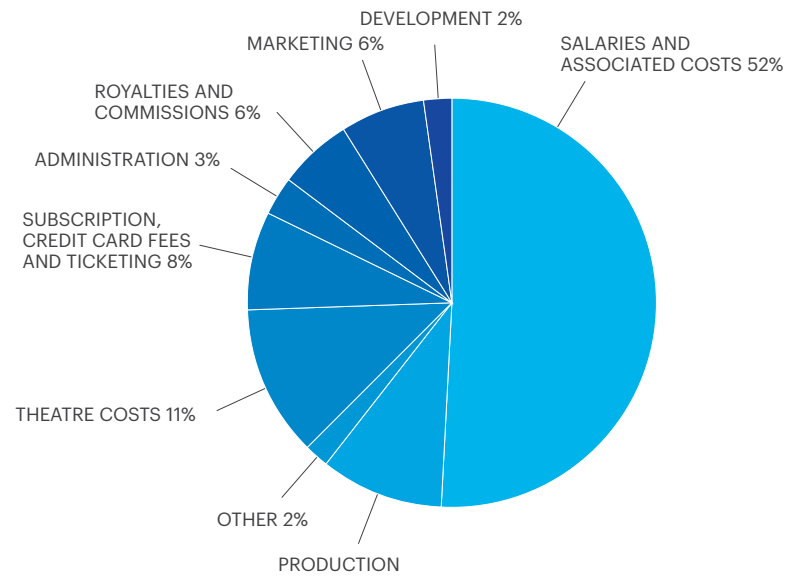
	2014	2013
FINANCIAL VIABILITY BASED ON AUDITED ACCOUNTS		
Strength of reserves	35.3%	34.2%
Profitability (excluding non-operating income)	\$37,016	-\$354,349
Sources of Income as % of Total		
Box Office *	68.3%	71.5%
Private Sector	3.2%	4.0%
Other Income	18.7%	15.2%
Government Funding Contribution **	9.8%	9.3%
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	\$2,106,399	\$2,069,154
Total Commonwealth Grants	\$2,106,399	\$2,069,154
State		
Base	\$485,575	\$485,575
Less Payroll Tax paid to State	-\$495,191	-\$496,236
Total State Grants	-\$9,616	-\$10,661
Project Grant		
Australia Council (Moths)	\$-	\$30,000
Rupert (US) Tour	\$40,000	\$-
Arts Victoria (Professional Pathways)	\$932	\$24,068
Tourism Campaign	\$4,545	\$-
Playwriting Australia	\$5,682	\$-
City of Melbourne NEON	\$5,000	\$-
Total	\$56,159	\$54,068

INCOME AND EXPENDITURE

2014 INCOME



2014 EXPENDITURE



BOARD OF MANAGEMENT DECLARATION

The members of the board of management have determined that Melbourne Theatre Company is not a reporting entity and that this special purpose financial report has been prepared in accordance with the financial reporting requirements of the 2012 to 2014 Tri-parite Funding Agreement with the Australia Council of the Arts.

The members of the board of management declare that:

1. the financial statements and notes present fairly the entity's financial position as at 31 December 2014 and its performance for the year ended on that date in accordance with the financial reporting requirements of the 2012 to 2014 Tri-parite Funding Agreement with the Australia Council of the Arts; and
2. in the boards' opinion there are reasonable grounds to believe that the entity will be able to pay its debts as and when they become due and payable.

This declaration is made in accordance with a resolution of the Board of Management:

Chairman  Terry Moran

Dated this 20th day of May 2015

**INDEPENDENT AUDITOR'S REPORT
TO THE MEMBERS OF THE MELBOURNE THEATRE COMPANY**

Report on the Financial Report

We have audited the accompanying financial report, being a special purpose financial report for the Melbourne Theatre Company, which comprises the balance sheet as at 31 December 2014, the income statement, statement of changes in equity and cash flow statement for the year then ended, notes comprising a summary of significant accounting policies and other explanatory information, and the board of management declaration.

Board of Management's Responsibility for the Financial Report

The board of management of the Melbourne Theatre Company are responsible for the preparation of the financial report that gives a true and fair view and have determined that the basis of preparation described in Note 1 to the financial report is appropriate to meet the reporting requirements of the 2012 to 2014 Tri-partite Funding Agreement with the Australia Council of the Arts and is appropriate to meet the needs of the members. The board of management's responsibility also includes such internal control as the board determine is necessary to enable the preparation of a financial report that gives a true and fair view and is free from material misstatement, whether due to fraud or error.

Auditor's Responsibility

Our responsibility is to express an opinion on the financial report based on our audit. We conducted our audit in accordance with Australian Auditing Standards. Those standards require that we comply with relevant ethical requirements relating to audit engagements and plan and perform the audit to obtain reasonable assurance about whether the financial report is free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial report. The procedures selected depend on the auditor's judgement, including the assessment of the risks of material misstatement of the financial report, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the entity's preparation of the financial report that gives a true and fair view in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the entity's internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by the directors, as well as evaluating the overall presentation of the financial report.

We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our qualified audit opinion.

Basis of Qualified Opinion

The financial report for the year ended 31 December 2013 was not audited by our firm. Accordingly, we are not in a position to and do not express an opinion on the comparative figures for 2013, and on the effect, if any, that any misstatement of comparative figures for 2013 might have on the income statement for 31 December 2014.

Opinion

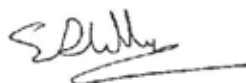
In our opinion, except for the effects of such adjustments, as might have been determined to be necessary with regards to opening balances, the financial report presents fairly, in all material respects the financial position of the Melbourne Theatre Company as at 31 December 2014 and of its financial performance and cash flows for the year then ended in accordance with the accounting policies described in Note 1 to the financial statements.

Basis of Accounting and Restriction on Distribution

Without modifying our opinion, we draw attention to Note 1 to the financial statements which describe the basis of accounting. The financial report has been prepared to assist the Melbourne Theatre Company to meet the financial reporting requirements of the 2012 to 2014 Tri-partite Funding Agreement with the Australia Council of the Arts. As a result, the financial report may not be suitable for another purpose.

ShineWing Australia

ShineWing Australia (formerly Moore Stephens)
Chartered Accountants



Scott Phillips
Partner

Melbourne, 22 May 2015

**CONSOLIDATED INCOME STATEMENT
FOR THE YEAR ENDED 31 DECEMBER 2014**

	Notes	2014 \$	2013 \$
REVENUE			
Commonwealth Government Grants	2	2,152,081	2,099,154
Victorian Government Grants	3	496,052	509,643
Donations and Bequests		757,698	606,974
Sponsorships		656,909	799,212
Investment Income	4	316,329	409,217
Retail Sales (Box Office MTC)	5	12,311,512	13,865,543
Operating funds from Melbourne University		282,500	40,000
Other Income	6	4,962,537	4,372,693
TOTAL REVENUE		21,935,618	22,702,436
LESS EXPENSE			
Salaries and Oncosts	7	11,833,002	12,222,089
Audit and Accounting Services	8	86,121	78,954
Utilities		295,928	310,288
Building and Equipment Maintenance and Repairs		714,428	694,759
Computer Software and Services		299,714	224,250
Equipment and IT Purchases		394,677	156,305
Stage Materials and Supplies		522,815	549,704
Depreciation and Amortisation Expense	9	130,032	142,778
Performers & Creatives – Travel, Accommodation & Tour Costs		555,931	533,991
Advertising, Promotion and Publications		1,824,359	1,970,923
Theatre Venue Rental and Hire Charges		2,032,874	2,518,525
Royalties and Commissions		1,548,154	1,441,634
Ticketing		343,547	572,254
General Expenses	10	1,036,037	1,248,749
TOTAL EXPENSE		21,617,619	22,665,204
NET SURPLUS/(LOSS)	11	317,999	37,232
OTHER COMPREHENSIVE INCOME FOR THE YEAR			
Available-for-sale financial assets:			
Reserve Incentive Scheme – Capital Gain	19	255,960	260,609
MTC Development Fund – Capital Gain	19	31,589	0
		287,549	260,609
TOTAL COMPREHENSIVE INCOME FOR THE YEAR		605,548	297,841

**BALANCE SHEET
AS AT 31 DECEMBER 2014**

	Notes	2014 \$	2013 \$
CURRENT ASSETS			
Cash Assets	22	6,235,371	8,234,855
Receivables	12	283,193	146,870
Other Assets	13	1,440,769	1,901,535
TOTAL CURRENT ASSETS		7,959,333	10,283,260
NON-CURRENT ASSETS			
Other Financial Assets	14	6,211,352	2,667,848
Property, Plant & Equipment	15	4,807,200	4,855,946
TOTAL NON-CURRENT ASSETS		11,018,552	7,523,794
TOTAL ASSETS		18,977,885	17,807,054
CURRENT LIABILITIES			
Payables	16	1,836,474	1,069,985
Provisions	17	1,045,585	832,226
Other Current Liabilities	18	9,246,164	9,689,316
TOTAL CURRENT LIABILITIES		12,128,223	11,591,527
NON-CURRENT LIABILITIES			
Provisions	17	150,172	121,586
TOTAL NON-CURRENT LIABILITIES		150,172	121,586
TOTAL LIABILITIES		12,278,395	11,713,113
NET ASSETS		6,699,490	6,093,942
EQUITY			
Reserves	19	3,236,380	2,667,848
Retained Surplus	20	3,463,110	3,426,094
TOTAL EQUITY		6,699,490	6,093,942

**STATEMENT OF CHANGES IN EQUITY
FOR THE YEAR ENDED 31 DECEMBER 2014**

	Retained Surplus \$	Reserve Incentive Scheme \$	MTC Development Fund \$	Total \$
STATEMENT OF CHANGES IN EQUITY				
Balance at 1 January 2013	3,780,442	2,015,659	0	5,796,101
Surplus for the year	(354,348)	98,909	292,671	37,232
Other comprehensive income for the year	0	260,609	0	260,609
Balance at 31 December 2013	3,426,094	2,375,177	292,671	6,093,942
Surplus for the year	37,016	25,158	255,825	317,999
Other comprehensive income for the year	0	255,960	31,589	287,549
Balance at 31 December 2014	3,463,110	2,656,295	580,085	6,699,490

**CASH FLOW STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2014**

	Notes	2014 Inflows/ (Outflows) \$	2013 Inflows/ (Outflows) \$
Cash Flows from Operating Activities			
Inflows			
Cash flows from government			
Commonwealth Grants		2,152,081	2,099,154
Victorian Government Grants		496,052	509,643
Interest received		271,302	310,308
Other income		16,685,605	20,830,580
GST collected/refunded by the ATO		(46,282)	(129,048)
Operating funds from Melbourne University		282,500	40,000
Outflows			
Payments to employees		(11,584,514)	(12,411,247)
Payments to suppliers		(6,918,992)	(11,371,591)
Net Cash Inflow (Outflow) from Operating activities	25	1,337,752	(122,201)
Cash Flows from Investing Activities			
Inflow			
Proceeds from sale of non-current assets		0	0
Outflow			
Payment for Pool Units		(3,255,955)	(391,580)
Unrealised gain on Pool Unit Investment		0	0
Plant and equipment purchases		(81,281)	(146,860)
Net Cash Inflow (Outflow) from Investing activities		(3,337,236)	(538,440)
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		(1,999,484)	(660,641)
Cash at the beginning of the reporting period		8,234,855	8,895,496
Cash at the end of the reporting period		6,235,371	8,234,855
Reconciliation of Cash at end			
Cash/(Overdraft)		6,213,615	8,214,727
Petty cash floats		21,756	20,128
		6,235,371	8,234,855

SUPPORTING NOTES TO THE FINANCIAL STATEMENTS

The financial statements cover Melbourne Theatre Company as an individual entity. Melbourne Theatre Company is a semi-autonomous body controlled by the University of Melbourne.

Note No.

1.1 Basis of Preparation

The Board of Management have prepared the financial statements on the basis that the entity is a non-reporting entity because there are no users who are dependent on general purpose financial statements. These financial statements are therefore special purpose financial statements that have been prepared in order to meet the requirements of the 2012 to 2014 Tri-partite Funding Agreement with the Australia Council of the Arts. The entity is a not-for-profit entity for financial reporting purposes under Australian Accounting Standards.

The financial statements have been prepared in accordance with the mandatory Australian Accounting Standards applicable to Companies Limited by Guarantee (as specified in the funding agreement) and the significant accounting policies disclosed below, which the Board of Management has determined are appropriate to meet the needs of the Theatre. Such accounting policies are consistent with those of previous periods unless stated otherwise.

The financial statements, except for the cash flow information, have been prepared on an accruals basis and are based on historical costs unless otherwise stated in the notes. Material accounting policies adopted in the preparation of these financial statements are presented below and have been consistently applied unless stated otherwise. The amounts presented in the financial statements have been rounded to the nearest dollar.

The financial statements are presented in Australian dollars, which is the MTC's functional currency

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 to fair value. MTC contributed \$4,600,000 toward the development of the Sturt Street Head Quarters. The funds contributed by MTC are recognised as interest in the land value: refer to Note 15.

(ii) Motor Vehicles

Recorded in the Balance Sheet at cost less depreciation and where applicable any impairment losses.

(iii) Furniture and Equipment

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

(iv) Depreciation

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

- Motor Vehicles 20%
- Furniture, Fixtures and Fittings 12.5%
- Telephone Equipment (PABX System) 33.3%

- General Equipment 20%
- Scientific and Computing Equipment 33.3%

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

1.3 Impairment of assets

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

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

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

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 33.3%.

1.5 Employee Benefits

Provision is made for MTC's liability for employee benefits arising from services rendered by employees at the reporting date. Employee benefits expected to be settled within one year together with entitlements arising from wages and salaries, annual leave which will be settled after one year, have been measured at the amounts expected to be paid when the liability is settled, plus related on costs.

(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.

(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.

SUPPORTING NOTES TO THE FINANCIAL STATEMENTS

(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 7.

1.6 Revenue Recognition

Non-reciprocal grant revenue is recognised in the income statement when the entity obtains control of the grant and it is probable that the economic benefits gained from the grant will flow to the entity and the amount of the grant can be measured reliably.

If conditions are attached to the grant which must be satisfied before it is eligible to receive the contribution, the recognition of the grant as revenue will be deferred until those conditions are satisfied.

Revenue from the rendering of a service is recognised upon the delivery of the service to the customers i.e. upon attendance at the show by the subscriber. Money received in advance of the delivery of a service is recorded as a liability and disclosed as unearned income in the financial statements and is brought to account as revenue upon the delivery of the service to a customer.

Donations and bequests are recognised as revenue when received unless conditions are attached which must be satisfied before it is eligible to receive the contribution. Recognition as revenue will be deferred until those conditions are satisfied.

Interest revenue is recognised as it accrues using the effective interest method, which for floating rate financial assets is the rate inherent in the instrument. Dividend revenue is recognised when the right to receive a dividend has been established.

All revenue is stated net of the amount of goods and services tax.

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

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

expense in net result, the increment is recognised immediately as revenue in the net result.

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

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

1.12 Comparatives

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

1.13 Rounding

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

Note No.		2014 \$	2013 \$
2	Commonwealth Government Grants		
	From operating activities		
	Australia Council MPAB Annual Grant	2,106,399	2,069,154
	Moths Development	0	30,000
	Tour of <i>Rupert</i> to USA – project grant (DFAT)	40,000	0
	Playwriting Australia	5,682	0
	Please refer Note 25 for reconciliation of timing of receipt and recognition of grants	2,152,081	2,099,154
3	Victorian Government Grants		
	From operating activities		
	Arts Victoria Annual Grant	485,575	485,575
	Professional Pathways	932	24,068
	Tourism Campaign (Arts Victoria)	4,545	0
	Neon Kosky talk (City of Melbourne)	5,000	0
	Please refer Note 25 for reconciliation of timing of receipt and recognition of grants	496,052	509,643
	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	485,575	485,575
	less Payroll Tax Note 7	(495,191)	(496,236)
		(9,616)	(10,661)
4	Investment Income		
	(Income) on Reserve Incentive Scheme Note 14	25,158	98,909
	(Income) on MTC Development Fund Note 14	19,869	0
	Interest on Cash Deposits	271,302	310,308
		316,329	409,217

SUPPORTING NOTES TO THE FINANCIAL STATEMENTS

Note No.		2014 \$	2013 \$
5	Retail Sales (Box Office MTC)		
	Gross Box Office Sales	13,330,951	14,831,411
	less internal MTC ticket fees	(1,019,439)	(965,868)
		<u>12,311,512</u>	<u>13,865,543</u>
6	Other Income		
	Costume Hire	24,635	17,327
	Staff Cafe	152,734	171,214
	Studio Hire	855	8,504
	Program Commission	59,694	75,924
	Education Programme	67,221	49,074
	Fundraising	76,736	101,051
	Ticketing	1,616,614	1,376,667
	Touring/Entrepreneurial(Excl box office)	291,215	138,784
	Sponsorship Tickets	103,719	159,034
	Production Income	416,957	33,156
	Co-Producer Box-Office Profit Share	0	(183,597)
	MTC Theatre Hire - Internal	1,123,944	970,273
	MTC Theatre Hire - External	401,114	410,814
	MTC Theatre Bar Sales	343,677	381,245
	MTC Development Fund	235,956	292,670
	Miscellaneous Income	47,466	370,553
		<u>4,962,537</u>	<u>4,372,693</u>
7	Salaries and Oncosts -		
	Total Salaries	9,276,577	9,548,341
	Superannuation Guarantee Charges	856,897	828,250
	Payroll Tax paid to the Victorian Government	495,191	496,236
	Workcover	50,879	50,626
	Long Service Leave Expense	179,710	(125,178)
	Annual Leave	519,363	124,254
	Other	454,386	1,299,560
	Total	<u>11,833,002</u>	<u>12,222,089</u>
	Employee Numbers		
	Full-time equivalent permanent and contract	98	101
	Full-time equivalent casual	35	33
	Average number of employees during the year	<u>133</u>	<u>134</u>

Note No.		2014 \$	2013 \$
8	Audit and Accounting Services		
	Auditing Accounts		
	Auditor General (charged with Internal Audit Charge)	7,238	7,028
	Internal Audit Charge (Uni of Melb.)	20,879	20,272
	Financial Operations Charge (Uni of Melb.)	1,312	1,274
	HR Charge (Uni of Melb.)	2,147	2,084
	Price Waterhouse Coopers Review	54,545	48,296
		<u>86,121</u>	<u>78,954</u>
9	Depreciation and Amortisation Expense		
	Motor Vehicles	12,831	17,679
	Furniture	13,613	13,614
	Computer Equipment	28,001	21,278
	General Equipment	75,587	90,207
	Software	0	0
		<u>130,032</u>	<u>142,778</u>
10	General Expenses		
	Patron/Sponsor Benefits	171,919	243,810
	Cartage and Freight	38,066	108,978
	Staff Training and Development	37,847	56,950
	Motor Vehicle Running Expenses	24,329	23,578
	Entertainment and Catering	326,281	427,384
	Other	437,595	388,048
		<u>1,036,037</u>	<u>1,248,749</u>

SUPPORTING NOTES TO THE FINANCIAL STATEMENTS

Note No.	DEPARTMENTAL REPORTING for the year ended 31 December 2014 Melbourne Theatre Company has the following two departments:	MTC Core Operations \$	MTC Foundation \$	Total \$
INCOME STATEMENT				
REVENUE				
	Commonwealth Government Grants	2,152,081	0	2,152,081
	Victorian Government Grants	496,052	0	496,052
	Donations and Bequests	0	757,698	757,698
	Distribution to/(from) MTC Foundation	475,426	(475,426)	0
	Sponsorships	656,909	0	656,909
	Investment Income	296,460	19,869	316,329
	Retail Sales (Box Office MTC)	12,311,512	0	12,311,512
	Operating funds from Melbourne University	282,500	0	282,500
	Other Income	4,726,581	235,956	4,962,537
	TOTAL REVENUE	21,397,521	538,097	21,935,618
LESS EXPENSE				
	Salaries and Oncosts	11,593,747	239,255	11,833,002
	Audit and Accounting Services	86,121	0	86,121
	Utilities	295,928	0	295,928
	Building and Equipment Maintenance and Repairs	714,428	0	714,428
	Computer Software and Services	299,714	0	299,714
	Equipment and IT Purchases	393,199	1,478	394,677
	Stage Materials and Supplies	522,800	15	522,815
	Depreciation and Amortisation Expense	130,032	0	130,032
	Performers & Creatives - Travel, Accommodation & Tour Costs	551,523	4,408	555,931
	Advertising, Promotion and Publications	1,809,712	14,647	1,824,359
	Theatre Venue Rental and Hire Charges	2,031,740	1,134	2,032,874
	Royalties and Commissions	1,548,054	100	1,548,154
	Ticketing	343,547	0	343,547
	General Expenses	1,014,802	21,235	1,036,037
	TOTAL EXPENSE	21,335,347	282,272	21,617,619
	NET SURPLUS/(LOSS)	62,174	255,825	317,999
OTHER COMPREHENSIVE INCOME FOR THE YEAR				
	Available-for-sale financial assets:			
	Reserve Incentive Scheme - Capital Gain	255,960	0	255,960
	MTC Development Fund - Capital Gain	0	31,589	31,589
		255,960	31,589	287,549
	TOTAL COMPREHENSIVE INCOME FOR THE YEAR	318,134	287,414	605,548

Note No.	DEPARTMENTAL REPORTING for the year ended 31 December 2014 Melbourne Theatre Company has the following two departments:	MTC Core Operations \$	MTC Foundation \$	Total \$
Assets				
	Current assets	7,934,305	25,028	7,959,333
	Non-current assets	10,463,495	555,057	11,018,552
	Total segment assets	18,397,800	580,085	18,977,885
Liabilities				
	Current liabilities	12,128,223	0	12,128,223
	Non-current liabilities	150,172	0	150,172
	Total segment liabilities	12,278,395	0	12,278,395
	Net Assets	6,119,405	580,085	6,699,490

Note No.		2014 \$	2013 \$
12	Receivables		
	Receivables (Current)		
	Sundry Debtors - External	268,152	129,810
	Less: Provision for Doubtful Debts	0	(3,527)
		268,152	126,283
	GST receivable from the Australian Taxation Office	13,902	0
	Sundry Debtors - Internal (owed by Uni of Melb Opns)	1,139	20,587
		283,193	146,870
13	Other Assets		
	Prepaid Expense	232,079	478,895
	Accrued Income	1,198,952	1,410,771
	Stock	9,738	11,869
		1,440,769	1,901,535
14	Other Financial Assets		
	Non-Current Investments		
	Units in Uni of Melb. Investment Pool - Funds Invested from Incentive Scheme Reserve	5,656,295	2,375,177
	MTC Development Fund	555,057	292,671
		6,211,352	2,667,848

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 2014, the capital gain on the Investment Pool Units was \$255,960 and the income earned was \$25,158. 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

SUPPORTING NOTES TO THE FINANCIAL STATEMENTS

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 as was the establishment of the MTC Development Fund. Grants and Donations can be directed to the fund. In 2014 \$235,956 was directed to fund from these sources. In 2014, the MTC Development Fund earned \$19,869 in income and had a capital gain of \$31,589. The income and the capital gain have been treated as extraordinary income as they have not been used to fund operational activities.

Note No.		2014 \$	2013 \$
15	Property, Plant & Equipment		
	Freehold Land		
	252 Sturt St		
	At Acquisition Costs-	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	(181,665)	(168,834)
	Motor Vehicles after Depreciation	17,597	30,428
	Furniture		
	At Cost	136,654	136,654
	Provision for Depreciation:	(97,384)	(83,771)
	Furniture after Depreciation	39,270	52,883
	Computing Equipment		
	At Cost	258,053	176,769
	Provision for Depreciation:	(165,964)	(137,964)
	Laboratory and Computing Equipment after Depreciation	92,089	38,805
	General Equipment		
	At Cost	783,418	783,418
	Provision for Depreciation:	(725,174)	(649,587)
	General Equipment after Depreciation	58,244	133,831
	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	1,413,770	1,332,485
	At Independent Valuation	4,600,000	4,600,000
		6,013,770	5,932,485
	Provision for Depreciation and Amortisation:		
	At Cost	(1,206,570)	(1,076,538)
	Total written down value	4,807,200	4,855,946

Note No.		2014 \$	2013 \$
16	Payables		
	Current		
	Creditors and Accruals – External	1,651,600	957,449
	Creditors and Accruals – Internal (owed to Uni Opns)	184,874	170,561
	GST payable to the Australian Taxation Office	0	(58,025)
		1,836,474	1,069,985
17	Provisions		
	Current		
	Employee Entitlements		
	– Annual Leave	522,252	442,561
	– Long Service Leave	519,024	378,813
	Other	4,309	10,852
		1,045,585	832,226
	Non-Current		
	Employee Entitlements		
	– Long Service Leave	150,172	121,586
		150,172	121,586
18	Other Current Liabilities –		
	Income in Advance	9,246,164	9,689,316
		9,246,164	9,689,316
19	Reserves		
	Incentive Scheme Reserve		
	Balance at beginning of year	2,375,177	2,015,659
	Reserve Incentive Scheme – Income	25,158	98,909
	Reserve Incentive Scheme – Capital Gain	255,960	260,609
	Balance at end of year	2,656,295	2,375,177
	MTC Development Fund		
	Balance at beginning of year	292,671	0
	Investment – MTC Development Fund	235,956	292,671
	MTC Development Fund – Income	19,869	0
	MTC Development Fund – Capital Gain	31,589	0
	Balance at end of year	580,085	292,671
	Total Reserves	3,236,380	2,667,848
20	Retained Surplus		
	Balance at beginning of year	3,426,094	3,780,443
	Operating Surplus/(Deficit)	317,999	37,232
	Transfers to Reserves	(280,983)	(391,580)
	Balance at end of year	3,463,110	3,426,094

SUPPORTING NOTES TO THE FINANCIAL STATEMENTS

Note No.

21 Unrecognised Funds

1. 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 Executive Director of MTC.

During 2014 MTC provided 170 tickets for Sidney Myer Geoffrey Cohen AM Scholarship recipients. As at 31 December 2014 the capital of the Fund was valued at \$75,467 (2013 - \$66,321).

22 Cash

For reconciliation of Cash, refer the Statement of Cash Flows.

23 Subsequent Events

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

24 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	2,106,399	2,106,399	0
Tour - Rupert USA (DFAT)	40,000	0	40,000	0
Playwriting Australia	0	5,682	5,682	0
'In The Mix' Development	0	29,951	0	29,951
Australia Council total	40,000	2,142,032	2,152,081	29,951
Arts Victoria				
Triennial	0	485,575	485,575	0
Professional Pathways	932	0	932	0
Tourism Campaign	0	4,545	4,545	0
City of Melbourne Neon	0	5,000	5,000	0
Arts Victoria total	932	495,120	496,052	0
Total Grants	40,932	2,637,152	2,648,133	29,951

Note No.

25

Cash Flow Information

Reconciliation of cash flows from operations with net current year surplus

	2014 \$	2013 \$
Net current year surplus	317,999	37,232

Non-cash flows in profit

Depreciation and amortisation	130,032	142,778
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Changes in assets and liabilities

(increase)/decrease in accounts receivable and other debtors	(136,323)	72,498
(increase)/decrease in accrued income	211,819	(72,812)
increase/(decrease) in grants received in advance	(10,049)	10,000
decrease in prepayments	246,816	81,992
decrease in inventories on hand	2,131	3,330
(decrease)/increase in income received in advance	(433,103)	461,735
(decrease)/increase in accounts payable and other payables	766,485	(676,870)
(decrease)/increase in provisions	241,945	(182,084)

Cash flows (used in)/provided by operating activities

	1,337,752	(122,201)
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