

Melbourne's HOME of **THEATRE**

2021

ANNUAL REPORT

MTC MELBOURNE
THEATRE
COMPANY

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Melbourne Theatre Company acknowledges the Yalukit Willam Peoples of the Boon Wurrung, the First Peoples of Country on which Southbank Theatre and HQ stand. We pay our respects to all of Melbourne's First Peoples, to their ancestors and Elders, and to our shared future.

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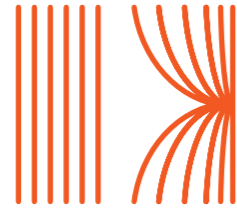
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THE YEAR IN NUMBERS



53,359

paid attendance at MTC mainstage productions



174
performances
cancelled



41,035
tickets cancelled
due to lockdowns

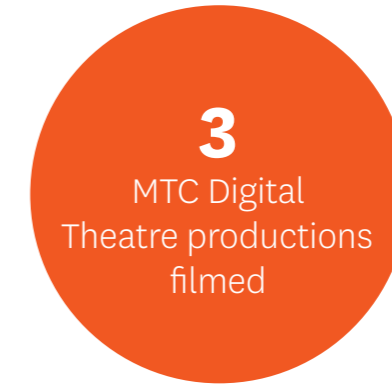
\$5.1 MILLION

box office loss

Only **47** of **188** mainstage
performances staged played to 100% capacity

37%

of cancelled tickets converted to credit
towards future productions or subscriptions



3
MTC Digital
Theatre productions
filmed

9,300+
views of MTC Digital
Theatre Productions

21.5%
of MTC Digital Theatre
viewers were
new to MTC

13%
of MTC Digital Theatre
viewers were from
regional Victoria
or interstate

MTC maintained employment for
524 artists and industry professionals



32,313
Victorian students reached through
MTC Education activities

CHAIR'S REPORT

Jane Hansen AO



2021 began and ended with cautious optimism and great promise as Melbourne Theatre Company returned to our stages, bringing our community together and helping our city return back to life. In between, the Company faced another period of exceptional challenges as the second year of the pandemic took hold.

As we emerged from 2020 we studiously planned a reduced season with an embedded degree of flexibility to allow us to be as nimble as possible. However, sudden lockdowns and changeable capacity restrictions resulted in uniquely trying situations for companies of MTC's complexity, and sadly three of our programmed plays for the year had to be cancelled.

The impacts quickly compounded the losses of 2020 and put added pressures on the Company in what was hoped to be a recovery year. Determined as ever to safeguard Victoria's state theatre company, the Board and Executive team worked in concert to navigate the financial stresses and maintain steady governance. Throughout it all, our aims were to remain on stage for our loyal Victorian audiences, maintain employment opportunities for our staff and contracted artists, support the wider arts community and survive as a viable entity.

We are proud to say that these aims were met alongside a great deal of additional activity detailed in this report. Among the significant achievements was the launch of MTC Digital Theatre. This new venture was greeted with great enthusiasm from audiences and is already helping MTC reach new corners of the country.

While there is a long road ahead to fully rebuild the Company's financial health, collective efforts across the Company to contain costs and minimise losses coupled with targeted government investment and audience support ensured MTC successfully weathered the storm of 2021. In the face of very tough operating conditions, the company recorded a better than expected result, recording an operating loss of \$920,000 (excluding restricted endowed gifts).

This would not have been possible without the commitment of many. I would like to acknowledge and thank the passionate MTC community who once again showed extraordinary support in the form of ticket sales, subscriptions and donations. These contributions remained vitally important to our survival. Equally valued was the loyalty of our corporate partners who stayed the course and were prepared to re-imagine how we may work together.

Strategic financial relief from federal, state and local governments recognised and appreciated not only our difficulties but also the valuable role that we play in the broader arts ecosystem. In particular, a substantial grant of \$5 million from the federal government through its Arts Sustainability Fund helped to mitigate continued losses across 2020 and 2021, and position the Company to re-emerge as strongly as possible over the medium term.

The University of Melbourne continued to provide MTC with consistent support and guidance through these troubled times. As a department of the University, we are pleased to play an integral part in the refocused performing arts strategy across campuses and disciplines for the benefit of the social and cultural development of Melbourne.

I must also recognise and thank my Board and Foundation Board colleagues, Virginia Lovett, Brett Sheehy, the Executive team and the entire MTC staff who worked so hard and with a great sense of commitment and collaboration during this challenging year. Together, we have responded and adjusted to the impacts of the COVID-19 pandemic while remaining committed to presenting outstanding theatre.

Of course, 2021 was also a year of change with the departure of our long-time Artistic Director, Brett Sheehy, and appointment of his successor, Anne-Louise Sarks.

Brett oversaw a period of great evolution at MTC and has much to celebrate in his achievements across ten seasons and more than 100 productions. Under joint direction with Executive Director, Virginia Lovett, MTC had grown to be a financially robust arts company pre-COVID, with the largest subscriber base of any theatre company in the country. On behalf of the Company, I thank Brett for his outstanding contribution in cementing MTC's place as one invested in its city and its artists – through the introduction of innovative artist development programs, cross-artform collaborations, and expanding the breadth and diversity of programming. Brett's final season was launched in October 2021 and will be presented throughout 2022.

MTC is a company poised for an exciting new era under the artistic direction of Anne-Louise. As we look towards the future, with full houses and a greater sense of post-pandemic optimism, we are proud to be playing an important role in re-energising our city and our state theatre company.

A handwritten signature in black ink, appearing to read 'Jane Hansen', written in a cursive, flowing style.

ARTISTIC DIRECTOR & CEO'S REPORT

Brett Sheehy AO



This is my final report as Artistic Director & CEO of Melbourne Theatre Company. That my last two years with MTC were 'the COVID years' has meant a bittersweet finale. That MTC survived and is in a position for recovery is testament to the dexterity and ingenuity of the Company, to the loyalty and resilience of its supporters and audiences, and to its local, regional

and national eminence evidenced by the investment from all three levels of government throughout the crisis.

2021 began with a new COVID-inspired paradigm for MTC – a year divided into two acts. Act 1 was carefully calibrated in scale, scheduling and programming to enable a steady reopening of Southbank Theatre with a Summer Series of weekend-long events followed by two complete productions – *Berlin* by Joanna Murray-Smith and *Sexual Misconduct of the Middle Classes* by Hannah Moscovitch. The Summer Series celebrated the theatre-making process, showcasing works in development, vibrant new writing and a specially devised work by a group of exceptional artists. The two mainstage productions marked MTC's full return to stage and also our first foray into filming our shows for distribution with MTC Digital Theatre. Both were great successes in their live and digital form.

Act 2 was to be a suite of six productions including the world premiere of a contemporary Aboriginal work, two other new Australian plays, two international hits and a classic. Much to our disappointment, the pandemic again played havoc with the season and forced the cancellation of three incredible works – *Jacky* by Declan Furber Gillick, *Cyrano* by Virginia Gay after Edmond Rostand and *Sunday* by Anthony Weigh – and a great deal of disruption to the shows that did make it to the stage.

The Lifespan of a Fact by Jeremy Kareken & David Murrell and *Gordon Farrell* and *The Truth* by Florian Zeller played in May and June, each navigating zoom rehearsals, sudden capacity changes and indeed a number of show cancellations. I commend everyone involved – both MTC staff and the show companies – for their resilience and determination. Shakespeare's *As You Like It* closed the year, marking a triumphant return once again and delighting audiences and critics alike. This show, which had been three years in the making, was a spectacular display of artistry, music and joy. It too had many challenges in its way including its 2020 cancellation – so for it to end the year fully realised, and bring with it a sense of hope for 2022, was a much welcomed celebration.

Despite the upheaval across the year, we are proud that we were able to maintain employment opportunities for 524 artists and industry professionals. It was another difficult year for the sector and MTC certainly experienced its fair share of challenges. However, once again the Company showed its strength and leadership, often being the first to return to stage and strive ahead against the odds.

Last year also saw the continuation of our industry-leading new writing program, NEXT STAGE. Conducting workshops, dramaturgical development and readings over Zoom was not ideal but dexterity ruled and enabled NEXT STAGE to continue to thrive. In-person workshops took place when possible and the necessary hybrid nature of the program was embraced by our extraordinary cohort of writers.

Other highlights of our 2021 off-stage programming were *Cybec Electric*, our First Peoples Young Artists' Program, Women in Theatre Program, MTC Education and our collaborations with other organisations including First Stage. Designed to invest in artists, offer career development opportunities and open up the creative futures of students and young people, each of these programs are an important part of MTC's artistic operations.

It was also a great pleasure in 2021 to program the 2022 season, my final program for MTC.

Ten seasons – 2013 to 2022 – is a gift for an artistic director. That the team and I achieved so much, especially in terms of the national landscape, gives great satisfaction. Beyond the catalogue of more than 100 productions which I had the opportunity to program, I'm especially proud of eight specific accomplishments by the Company during my tenure:

- Establishing the largest subscriber base of any theatre company in the country.
- Investing in Australian playwrights with the landmark NEXT STAGE Writers' Program, resulting in 50% of MTC's programming being new writing by the time I departed.
- Championing the careers of women in the arts industry with the establishment of MTC's Women Directors' Program, which grew to become MTC's Women in Theatre Program.
- The dynamic shift and growth in diversity on MTC's stages and amongst its writers.
- Opening the Company to fresh, independent artistic voices with the national-first NEON Festival of Independent Theatre and its subsequent evolutions.
- Seeing MTC's work on multiple international stages including *Rupert* at the Kennedy Center in Washington DC, and *Complexity of Belonging* and *North by Northwest* in the UK, Europe and Canada.
- Presenting stellar international productions on MTC's stages – *One Man, Two Guvnors*, *Once* and *The Curious Incident of the Dog in the Nighttime*.
- Cross-pollinating art forms through collaborations with artists from other genres including visual artist Callum Morton and musicians Missy Higgins and Tim Rogers.

These have meant more to me than simply programming plays, as they realised a vision to make real and significant improvements to Australia's cultural landscape.

Finally, my thanks go to our Board of Management led by Jane Hansen AO, our Foundation Board, the terrific team at MTC, our artists, donors, corporate partners and audiences. I enjoyed my tenure enormously and wish Anne-Louise Sarks, Virginia Lovett and everyone at MTC the very best for 2022 and future years. MTC is a very special and rare company. My greatest wish for the Company in its recovery and the years ahead is that it is well looked after by all those who hold its reins. I leave knowing it is in very good hands.

EXECUTIVE DIRECTOR & CO-CEO'S REPORT

Virginia Lovett



2021 was again a challenging year for Melbourne Theatre Company as we navigated the ongoing pandemic and the rise of new COVID-19 variants. The sector, its artists and arts workers – particularly in Victoria – endured lockdowns and closed theatres more than any other city in the world.

MTC's financial result for 2021 was mitigated by the generosity of our donors, substantial investment from the federal government and prudent cost savings across the year. The final operating deficit of \$920,000 (excluding restricted endowed gifts) was an outstanding result considering the financial pressure the Company endured through another year of cancellations and lost box office.

2021 started strongly with a Summer Series of events at Southbank Theatre followed by the first two productions of the year. This represented Act 1 of our program and a highly successful return to the stage after MTC's prolonged closure in 2020.

The beginning of Act 2 in May coincided with the start of the pandemic's second wave, the onset of which was to prove most challenging as it propelled the Company towards months of further disruption that affected all areas of the organisation.

MTC operated as flexibly and nimbly as possible during this time, but the hurdles were many and varied. Again we needed to reschedule or cancel performances as lockdowns were announced; play to reduced capacities as required by regulation; negotiate date changes with artists, rights-holders and venues; navigate border closures and quarantine requirements to get interstate artists to Melbourne; and seek to predict ever-changing capacity limits while maintaining a high level of customer service for our committed audience – all of whom were equally impacted by cancellations and changed capacities.

Extended lockdowns ultimately forced the cancellation of three productions, including *Cyrano* on its opening night after just three preview performances and the full cancellations of *Jacky* and *Sunday*. In total, the Company cancelled 174 performances across the year. Of the 187 performances staged, only 47 of them played to 100% capacity due to imposed venue capacity restrictions which saw house sizes vary from as little as 13% to 100%.

The emotional toll on our community over the past year has been as significant as the financial. Staff wellbeing remained the highest priority in every aspect of our operations as the creative industries endured periods of uncertainty and disruption. As restrictions came and went, the implementation of new protocols and procedures along with a large portion of our workforce working remotely enabled on-site operations to continue safely when permitted. Throughout it all, the MTC team and our artists once again demonstrated their resilience under sustained pressure.

The Company took the lead in sector advocacy across all levels of government, calling for our employees to be classified as essential workers in order for rehearsals to be permitted. This was of critical importance so that we could be stage ready when vaccination rates enabled venues to reopen.

The federal government recognised the financial stress the Company had been under and in October we were successful in arguing for a grant through the Arts Sustainability Fund of \$5 million. This grant enabled the Company to weather 2021, but more importantly to repair some of the damage to the balance sheet and better position the Company for its future under a new Artistic Director.

Over the course of 2021 we remained firm in our intention to return to stage as soon as possible in order to provide employment for the creative sector and a sense of connection for our audiences. Pleasingly, our perseverance and determination was vindicated in late November and December with the very successful staging of *As You Like It* to audiences exceeding 15,000 (with 12% from interstate or regional Victoria) and the resulting employment of technical teams, front of house staff, creative teams, actors and musicians.

This was a significant achievement considering the majority of the rehearsal and planning period was carried out remotely under lockdown restrictions.

Another notable success in 2021 was the launch of MTC Digital Theatre. Partnering with our precinct colleagues in the Broadcast Unit at Arts Centre Melbourne, a long-term goal was realised with the filming of three productions for digital distribution. *Sexual Misconduct of the Middle Classes*, *Berlin* and *As You Like It* were recorded live during their in-theatre season for release as on-demand viewing. This significant undertaking was a new frontier for the Company and required a great deal of technical innovation to ensure seamless integration with MTC's website and a premium experience for our audiences.

I commend the in-house MTC team who led this project so successfully. In its first few months, MTC Digital Theatre has enabled us to reach audiences unable to travel to Melbourne; to support schools and universities with their online curriculum and reach socio-economically and geographically disadvantaged students in Victoria. The opportunity to engage with MTC productions in a digital format has unlocked many possibilities and we have been greatly encouraged by the enthusiastic response from audiences.

Across the two years of the pandemic, MTC has arguably been the most impacted theatre company in the country with a total of 585 performances cancelled and a combined box office loss of nearly \$18 million. Our ability to preserve the Company and continue producing exceptional theatre both live and digital has been greatly aided by the support from our community and government. Our subscribers, donors and broader audience again showed incredible generosity, while strategic investment from governments at all levels came as very welcome relief. This much needed support coupled with prudent financial management to minimise costs and find savings has enabled MTC to navigate the considerable challenges of 2021. We extend our appreciation and thanks to all those who played such an important role in sustaining MTC's future.

I would also like to thank and acknowledge our Chair Jane Hansen AO, Board of Management and Foundation Board for their support throughout the year. Likewise, I thank my outstanding colleagues at MTC for their tenacity and support during another difficult chapter in MTC's history. I am proud of the staff, creatives and casts as they again rose to the challenges we faced and continued to create and put on shows, traverse the complexities of the year and always strive for the best.

As the year came to a close, we farewelled Brett Sheehy after ten years as Artistic Director. It has been a pleasure working alongside Brett and I thank him for his artistic leadership that saw MTC grow creatively and in audience reach. As Anne-Louise Sarks steps into the role and MTC bounces back, the Company is in a strong position for recovery and investment in a new era of artistic vision.

SEASON 2021

ACT 1

SUMMER Series



THE WELL

by Louris van de Geer
adapted from the book *The Well*,
by Elizabeth Jolley

29-30 JANUARY
VENUE Southbank Theatre, The Sumner
PERFORMANCES 3
PAID ATTENDANCE 756

An adaptation of a beloved novel, brought to life
in a staged reading.

CAST

Heidi Arena
Paul English
Nadine Garner
Tamala Shelton

CREATIVE & PRODUCTION TEAM

Director Sarah Goodes
Sound Designer Camilla Hannan
Stage Manager Christine Bennett

BEATING THE BLUES WITH FINN, BURNS AND PHILLIPS

5-6 FEBRUARY
VENUE Southbank Theatre, The Sumner
PERFORMANCES 3
PAID ATTENDANCE 808

A sneak-peek of a new musical in development by
Carolyn Burns, Tim Finn and Simon Phillips.

CAST

Alison Bell
Simon Gleeson
Chris Ryan

CREATIVE & PRODUCTION TEAM

Director Simon Phillips
Musical Director Isaac Hayward
Stage Manager Meg Richardson

CYBEC ELECTRIC

19-20 FEBRUARY
VENUE Southbank Theatre, The Sumner
PERFORMANCES 3
PAID ATTENDANCE 361

Excerpts of electric new writing

CYBEC SCENES 1

19 February

Croydon

by Benjamin Nichol

Inside Out

by Maurial Spearim

The World Isn't Made For Them

by Jamaica Zuanetti

Director Katy Maudlin

Cast Zach Blampied, Carissa Lee, Amanda Ma,
Louise Siversen, Leonie Whyman, Jenny Zhou

NEXT (on) STAGE

20 February

A Long and Fatal Love Chase

by Emme Hoy

Golden Blood

by Merlynn Tong

Cast Max Brown, Carissa Lee,
Louise Siversen, Jenny Zhou

CYBEC SCENES 2

20 February

100 Days

by Grace Feng Fang Juan

Dead in a Liveable City

by Margot Morales Tanjutco

Whitefella Yella Tree

by Dylan Van Den Berg

Director Stephen Nicolazzo

Cast Zach Blampied, Joel Bray, Amanda Ma,
Louise Siversen, Jenny Zhou

Associate Dramaturg Emma Gibson

Stage Manager Christine Bennett

Cybec Electric Interns Brodie Murray & Susanne Porter

SUMMER Series



A DEVELOPMENT READING OF THE BLACK WOMAN OF GIPPSLAND

by Andrea James

26-27 FEBRUARY

VENUE Southbank Theatre, The Sumner

PERFORMANCES 2

PAID ATTENDANCE 348

An onstage reading, offering an insight into the first draft of a new Australian work.

CAST

Fiona Choi
Stephen Phillips
Melodie Reynolds-Diarra
Leonie Whyman

CREATIVE & PRODUCTION TEAM

Director Glenn Shea
Stage Manager Meg Richardson



WELL, THAT HAPPENED

Created by Dean Bryant for Esther Hannaford, Bert LaBonté, Zahra Newman, Christina O'Neill and Eddie Perfect

10 APRIL

VENUE Southbank Theatre, The Sumner

PERFORMANCES 2

PAID ATTENDANCE 772

A stripped-back performance exploring the year that was.

Well, That Happened was originally scheduled for three performances 12-13 February but was cancelled due to Victoria's snap lockdown in February. It was rescheduled for the earliest possible date.

CAST

Esther Hannaford
Bert LaBonté
Zahra Newman
Christina O'Neill
Eddie Perfect

CREATIVE & PRODUCTION TEAM

Director Dean Bryant
Musical Director Mathew Frank
Stage Manager (performances) Millie Mullinar
Stage Manager (rehearsals) Meg Richardson



'... a charged two-hander that burrows into the systemic power imbalances that gave rise to the #MeToo movement ...'

Time Out

'Under Kalive's direction, both Yena and Spielman give thoughtful, emotionally detailed performances.'

The Saturday Paper

SEXUAL MISCONDUCT OF THE MIDDLE CLASSES

by Hannah Moscovitch

6 MARCH-1 APRIL

VENUE Southbank Theatre, The Sumner

PERFORMANCES 29

PAID ATTENDANCE 7,369

The season of *Sexual Misconduct of the Middle Classes* played to reduced capacity due to COVID-19 restrictions.

CAST

Jon Dan Spielman
Annie Izabella Yena

CREATIVE & PRODUCTION TEAM

Director Petra Kalive
Set & Costume Designer Marg Horwell
Lighting Designer Rachel Burke
Composer & Sound Designer Darius Kedros
Assistant Director Isabella Vadiveloo
Intimacy Coordinator Michala Banas
Movement Consultant Xanthe Beesley
Annie (Standby Cover) Myfanwy Hocking
Jon (Standby Cover) Liam Maguire
Stage Manager Lisette Drew
Assistant Stage Manager Julia Smith
Production Photography Jeff Busby
Rehearsal Photography Jacinta Keefe

KEY DATES

Opening Night 11 March
Donor Event (virtual) 30 March
Audio Described Performances
27 March (matinee) and 30 March
Captioned Performance 27 March (matinee)
MTC Digital Theatre Recording 23 and 24 March

Media Partner



Sexual Misconduct of the Middle Classes was commissioned by Tarragon Theatre, Toronto, Canada, and is staged by arrangement with Ian Arnold, Catalyst TCM Inc, www.catalysttcm.com



'Berlin asks provocative questions about what it means to love a culture as well as a person ...'

ArtsHub

'Vital, intimate and sexy: MTC's Berlin is a smart romantic thriller.'

The Age

AN MTC NEXTSTAGE ORIGINAL

BERLIN

by Joanna Murray-Smith

17 APRIL–22 MAY

VENUE Southbank Theatre, The Sumner

PERFORMANCES 40

PAID ATTENDANCE 13,985

The season of *Berlin* played to reduced capacity due to COVID-19 restrictions.

CAST

Charlotte Grace Cummings

Tom Michael Wahr

CREATIVE & PRODUCTION TEAM

Director Iain Sinclair

Set & Costume Designer Christina Smith

Lighting Designer Niklas Pajanti

Composer & Sound Designer Kelly Ryall

Voice & Dialect Coach Anna McCrossin-Owen

Assistant Director Alastair Clark

Intimacy Coordinator Michala Banas

Fight Choreographer Lyndall Grant

Movement Consultant Kirsty Reilly

Charlotte (Standby Cover) Myfanwy Hocking

Tom (Standby Cover) Liam Maguire

Stage Manager Whitney McNamara

Assistant Stage Manager Vivienne Poznanski

Production Photography Jeff Busby

Rehearsal Photography Charlie Kinross

KEY DATES

Opening Night 22 April

Donor Event (virtual) 18 May

Audio Described Performances

8 May (matinee) and 11 May

Captioned Performance 15 May (matinee)

MTC Digital Theatre Recording 3 and 4 May 2021

NEXTSTAGE

Commissioned through MTC's NEXT STAGE Writers' Program, supported by the donors, foundations and organisations of MTC's Playwrights Giving Circle

SEASON 2021

ACT 2



'... one of the most satisfying starts to a season in years.'

Limelight



'Provocative and intelligent and oh so relevant in the era of fake news.'

ArtsHub

THE LIFESPAN OF A FACT

by Jeremy Kareken & David Murrell and Gordon Farrell

Based on the book by John D'Agata and Jim Fingal

15 MAY-15 JULY

VENUE Arts Centre Melbourne, Fairfax Studio

PERFORMANCES 44

PAID ATTENDANCE 8,984

The season of *The Lifespan of a Fact* played to reduced capacity due to COVID-19 restrictions. Some performances during the season, including the final show on 16 July, were cancelled due to lockdowns.

CAST

Emily Penrose Nadine Garner

John D'Agata Steve Mouzakis

Jim Fingal Karl Richmond

KEY DATES

Opening Night 21 May

ANZ Forum Night 24 May

Audio Description, Captioning and Auslan performances cancelled

CREATIVE & PRODUCTION TEAM

Director Petra Kalive

Set Designer Andrew Bailey

Costume Designer Kat Chan

Lighting Designer Paul Lim

Composer & Sound Designer Emma Valente

Voice & Dialect Coach Geraldine Cook-Dafner

Assistant Director Alice Qin

Fight Choreographer Lyndall Grant

Stage Manager Julia Smith

Assistant Stage Manager Lisette Drew

Production Photography Jeff Busby

Rehearsal Photography Charlie Kinross

The Lifespan of a Fact is presented by arrangement with Music Theatre International (Australasia).

The Lifespan of a Fact was originally produced on Broadway by Jeffrey Richards, Norman & Deanna Twain, Will Trice, Barbara H. Freitag, Suzanne Grant, Gold/Ross Productions, Jamie deRoy, Jennifer Manocherian, Barbara Manocherian, ManGol Productions, Carl Moellenberg/Wendy Federman, Ken Greiner, Van Kaplan, Dominick LaRuffa Jr., Marc David Levine, WitzEnd Productions, Eric Falkenstein/Moreland Mott, Caiola Productions, Rimmel T. Dickinson, & Jayne Baron Sherman.



‘... performances are low revving but high torque, and deeply satisfying.’

The Australian

‘... *The Truth* skates perilously close to farce before a series of surprise twists opens it into something with more heft and power to linger.’

The Age

THE TRUTH

by Florian Zeller

translated by Christopher Hampton

18 JUNE—15 JULY

VENUE Southbank Theatre, The Sumner

PERFORMANCES 31

PAID ATTENDANCES 8,144

The Truth was originally scheduled to play 5 June–10 July. Its season was rescheduled to 18 June–17 July due to the May–June lockdown in Victoria and the final two performances were cancelled due to the July lockdown. The production played to reduced capacity throughout its season.

CAST

Laurence Michala Banas

Michel Stephen Curry

Paul Bert LaBonté

Alice Katrina Milosevic

CREATIVE & PRODUCTION TEAM

Director Sarah Giles

Set & Costume Designer Marg Horwell

Lighting Designer Paul Jackson

Composer & Sound Designer Jethro Woodward

Assistant Director Margot Morales Tanjutco

Voice & Dialect Coach Matt Furlani

Intimacy Coordinator Eve Morey

Stage Manager Christine Bennett

Assistant Stage Manager Brittany Coombs

Production Photography Jeff Busby

Rehearsal Photography Charlie Kinross

KEY DATES

Opening Night 25 June

Donor Night (virtual) 28 June

ANZ Forum Nights 5 and 12 July

Audio Described Performances

10 July (matinee) and 13 July

Captioned Performance 3 July (matinee)

LA VERITÉ in its original French production was first presented at the Theatre Montparnasse, Paris, on 23 September, 2011, with Pierre Arditi, Fanny Cottencon, Christine Millet and Patrice Kerbrat, who also directed. *THE TRUTH*, in this translation by Christopher Hampton, was first presented in association with Theatre Royal Bath Productions at the Menier Chocolate Factory, London, on 10 March 2016 and revived at the Wyndham's theatre, London, on 22 June, 2016.

CANCELLED PRODUCTIONS



CYRANO

by Virginia Gay
after Edmond Rostand

2-4 August

VENUE Southbank Theatre, The Sumner

PERFORMANCES 3

PAID ATTENDANCE 291

Cyrano was originally scheduled to play 31 July-4 September. It was later rescheduled to begin previews on 2 August and open on 5 August. The opening night performance was cancelled 4 hours before it was due to start when Victoria entered a snap lockdown. The rest of the season was subsequently cancelled. There were three preview performances played to reduced capacity.

CAST

3 Holly Austin
Cyrano Virginia Gay
2 Robin Goldsworthy
1 Milo Hartill
Yan Claude Jabbour
Roxanne Tuuli Narkle

Production Partner

THE LANGHAM
MELBOURNE

Media Partner



CREATIVE & PRODUCTION TEAM

Director Sarah Goodes
Musical Director & Additional Composition Xani Kolac
Set Concept & Design Elizabeth Gadsby
Costume Designer & Set Design Realisation Jo Briscoe
Lighting Designer Paul Jackson
Sound Designer Kelly Ryall
Assistant Director George Lazaris
Assistant Lighting Designer Amelia Baker
Intimacy Coordinator Amy Cater
Roller Skate Choreographer Belle Hadiwidjaja
Voice & Dialect Coach Amy Hume
Stage Manager Whitney McNamara
Assistant Stage Manager Zsuzsa Gaynor Mihaly
Production Photography Jeff Busby
Rehearsal Photography Charlie Kinross

Script development of *Cyrano* by Virginia Gay (after Edmond Rostand) has been assisted by the Australian Government through the Australia Council for the Arts, Sydney Festival and the NSW Government through Create NSW and the City of Melbourne COVID-19 Arts Grants



SUNDAY

by Anthony Weigh

18 September-23 October

VENUE Southbank Theatre, The Sumner

CAST

John Matt Day
Sweeney Alfie Hughes
Nolan Mark Leonard Winter
Joy Ratidzo Mambo
Sunday Nikki Shiels

CREATIVE & PRODUCTION TEAM

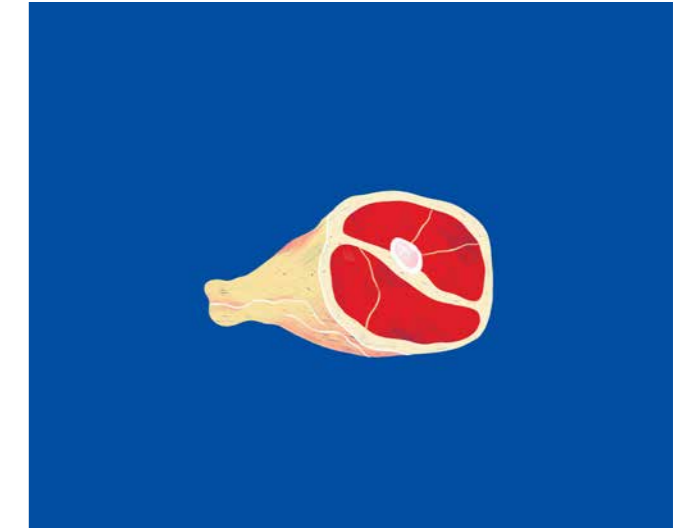
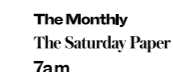
Director Sarah Goodes
Set Designer Anna Cordingley
Costume Designer Harriet Oxley
Lighting Designer Paul Jackson
Composer & Sound Designer Jethro Woodward
Assistant Director Sonya Soares
Assistant Sound Designer Danni A. Esposito
Intimacy Coordinator Amy Cater
Voice & Dialect Coach Geraldine Cook-Dafner
Stage Manager Pippa Wright
Assistant Stage Manager Brittany Coombs

Supported by
MTC's Sunday
Production Patrons

Production Partner



Media Partner



JACKY

by Declan Furber Gillick

9 October-13 November

VENUE Arts Centre Melbourne, Fairfax Studio

CAST

Jacky Luke Carroll
Keith Kamil Ellis
Glenn Greg Stone
Linda Alison Whyte

CREATIVE & PRODUCTION TEAM

Director Mark Wilson
Set Designer Christina Smith
Costume Designer Emily Barrie
Lighting Designer Matt Scott
Composer & Sound Designer James Henry
Stage Manager Julia Smith
Assistant Stage Manager Brodi Purtill

NEXTSTAGE

Commissioned through MTC's NEXT STAGE Writers' Program, supported by the donors, foundations and organisations of MTC's Playwrights Giving Circle



'Real theatre is back, and seeing such an entertaining and accomplished Shakespeare so soon after lockdown? That's a miraculous reset worthy of the Forest of Arden.'

The Age



'After a long season of theatre closures, this gorgeous and rousing production ... feels like a perfect bringer of light.'

Australian Book Review

SHAKESPEARE'S **AS YOU LIKE IT**

13 NOVEMBER–18 DECEMBER

VENUE Southbank Theatre, The Sumner

PERFORMANCES 39

PAID ATTENDANCES 14,586

As You Like It was originally scheduled to play 8 November–18 December. The season dates were impacted by Victoria's sixth lockdown and the disruptions it caused to rehearsals. It played to 75% capacity for the first week of the season.

CAST

Phebe / As cast Natalie Abbott

Silvius / Band / As cast Laurence Boxhall

Celia Georgia Flood

Touchstone Daniel Frederiksen

Jaques de Boys / Band / As cast Jack Green

Audrey / Band / As cast Xani Kolac

Orlando James Mackay

Adam / Corin / Band Richard Piper

Oliver / Amiens Chris Ryan

Charles the Wrestler / William / Band / As cast
Richard Sergeant

Jaques / Le Beau Tim Walter

Rosalind Christie Whelan Browne

Duke Frederick / Duke Senior / Band / As cast
Shivantha Wijesinha

CREATIVE & PRODUCTION TEAM

Director Simon Phillips

Set & Costume Designer Alicia Clements

Lighting Designer Nick Schlieper

Composers Kate Miller-Heidke and Keir Nuttall

Musical Director & Additional Composition Ian McDonald

Associate Costume Designer John Van Gastel

Associate Lighting Designer Tom Willis

Assistant Director Tim Paige

Intimacy Coordinator Amy Cater

Fight Choreographer Lyndall Grant

Choreographer Andrew Hallsworth

Stage Manager Christine Bennett

Deputy Stage Manager Lisette Drew

Assistant Stage Manager Meg Richardson

Production Photography Jeff Busby

Rehearsal Photography Charlie Kinross

KEY DATES

A&K Opening Night 18 November

ANZ Forum Nights 22 and 29 November

Donor Event 29 November

Audio Described Performances

27 November (matinee) and 30 November

Captioned Performance 18 December (matinee)

MTC Digital Theatre Recording 11 December

Production Partner



Media Partners



MTC DIGITAL THEATRE

In 2021 Melbourne Theatre Company launched MTC Digital Theatre, giving audiences around Australia the opportunity to see MTC productions direct from stage to screen.

In the inaugural year of this new digital venture, two productions were filmed and released for on-demand viewing, with a third production filmed for release in 2022. The productions were filmed live during their in-theatre seasons with a multi-camera set up to capture the performance from an audience's perspective. MTC Digital Theatre quickly established an engaged audience, reaching people regionally and interstate as well as reducing access barriers for audiences across the country.

'We are a long way from Melbourne here in north-east Victoria and I think this initiative is a great way to get quality productions seen by country audiences.'

—Audience Member

'I love attending live performances but this is another way to broaden the audience and bring people closer to the arts. Also great for those of us who couldn't make it to the live season.'

—Audience Member

'We totally loved it. Thank you for bringing the theatre into our homes. It's a true wonder.'

—Audience Member

'I felt I was there in the theatre!'

— Audience Member



SEXUAL MISCONDUCT OF THE MIDDLE CLASSES

by Hannah Moscovitch

Filmed live in theatre on
23 and 24 March
Digital tickets sold 1,201
Estimated views 3,122*

21.5%
of viewers were new to MTC

13%
of viewers were from regional Victoria or interstate



AN MTC NEXTSTAGE ORIGINAL BERLIN

by Joanna Murray-Smith

Filmed live in theatre on
3 and 4 May
Digital tickets sold 2,377
Estimated views 6,180*
Filmed live in theatre 3 and 4 May



Shakespeare's AS YOU LIKE IT

Filmed live in theatre on
11 December for release in 2022

*Based on tickets sold multiplied by 2.6 people per household as per most recent ABS data. aifs.gov.au/facts-and-figures/population-and-households



SIGNATURE PROGRAMS

MTC EDUCATION

MTC Education connects young people and teachers to first-rate learning opportunities. Each year MTC runs a range of enrichment programs, scholarships and workshops designed to foster students' love and understanding of the creative industries.

MTC's education department and its core activities are supported by MTC's Education Giving Circle and the Victorian Department of Education and Training, with signature programs supported by the donors and foundations listed below.

MTC AMBASSADORS

Behind-the-scenes access for Year 11 theatre-lovers.

April–December | virtual and face-to-face

Participants 16

Supported by the MTC Youth Ambassador Giving Circle

VIRTUAL SCHOOL VICTORIA PARTNERSHIP

Virtual School Victoria (VSV) exists to meet the educational needs of Victorian students whose circumstances prevent them from accessing mainstream schooling. Since 2017, MTC and VSV have co-delivered an online Year 8 drama program. Together with the expertise of VSV teachers, the course features high-calibre theatre practitioners as teaching artists. VSV now also offers VCE Theatre Studies and VCE Drama, supported by a suite of media-rich learning resources from MTC.

YEAR 8 DRAMA

July–December | virtual

Teaching Artists Roshelle Fong, Jeremy Rice
Guest Artists Aljin Abella, Jacob Battista, Justin Gardam, Bonnie Leigh-Dodds, Ian Moorhead, Morgan Rose, Izabella Yena

VSV Teachers John Bartley, Jessica Craigmyle, Catherine Mayer, Sarah Seymour, Isobel Yates
Participants 75

VCE THEATRE STUDIES AND VCE DRAMA

January–December | virtual

Resources created to support VCE studies include *Berlin* set design virtual tour, *Berlin* time-lapse bump-in video, and six playmaking techniques videos.

Producers Nick Tranter and Sarah Corridon

Supported by Virtual School Victoria

V VIRTUAL SCHOOL VICTORIA

THE GERALDINE LAZARUS REGIONAL ENRICHMENT PROGRAM

A suite of on-demand workshops available exclusively to schools in regional Victoria.

April–October | virtual and face-to-face

21 April | **Acting skills** | Highview College, Maryborough

6 May | **Production process** | Melton Secondary College

19 May | **Directing** | Notre Dame College

27 August | **VCE monologue** | Notre Dame College

30 August | **VCE monologue** | Greater Shepparton Secondary College

9 September | **VCE monologue** | Bayview College

4 October | **VCE monologue** | Mildura Senior College

26 October | **Acting skills** | Notre Dame College

20 October | **Acting skills** | Bayview College

Teaching Artists Zoe Boesen, Krystalla Pearce, Emily Taylor, Nick Tranter

Participants 91

Supported by The Gailey Lazarus Foundation

The Gailey Lazarus Foundation





VCE PLAYLIST PRODUCTION: CYRANO

MTC's production of *Cyrano* was selected to be studied for the VCE curriculum. This production was cancelled due to a lockdown in Victoria but a recording of the dress rehearsal was made available exclusively to schools to ensure students could fulfil their study requirements.

Cyrano dress rehearsal recording

6 September–27 October
Viewers 382

Cyrano revision webinar

14 October
Participants 63

Cyrano pre-show talks

Cancelled due to lockdown

Created as part of MTC Digital Education, supported by the Ian Potter Foundation



LIVESTREAM

A live workshop to recreate a *Berlin* rehearsal with actors, director and stage manager. Students were able to interact with the artists and make suggestions to help shape the rehearsal via an online chat.

Actors at work livestream

18 November
Actors Myfanwy Hocking and Michael Wahr
Director Iain Sinclair
Stage Manager Vivienne Poznanski
Livestream Facilitator Nick Tranter
Livestream Production 5Stream
Participants 60

Created as part of MTC Digital Education, supported by the Ian Potter Foundation



VICTORIAN CHALLENGE & ENRICHMENT SERIES

Interactive online workshops for high-ability students at Victorian Government schools.

Directing theatre with MTC

16–26 March | virtual workshops

Devising theatre with MTC

8–16 June | virtual workshops

Backstage with MTC

20–25 August | virtual workshops

Rehearsal with MTC

20–26 October | virtual workshops

Teaching Artists Krystalla Pearce, Suzie Thomas
Technical Facilitators Bernard Sam, Vivienne Poznanski
Participants 314

Supported by the Victorian Government



CAREERS WEEK

A new approach to high school work experience: a week of virtual workshops and panels where students worked together on creative projects and discovered a range of careers in theatre.

27 June–1 July | online

Participants 23

Facilitators Bernard Sam, Vivienne Poznanski

Guest Artists Grace Cummings, Petra Kalive, Christina Smith, Michael Wahr

MTC Staff Panelists Jacob Battista, Daniel Coghlan, Shane Dunn, Rosie Shepherdson-Cullen, Abe Watson, Chris Walters, Sophie Woodward, Bella Wren

Supported by our Education Giving Circle donors

DIGITAL RESOURCES

An ever-expanding library of free digital education resources to support teachers and students, with insights from directors, actors, designers and other theatre artists.

The number of people engaging with resources through the MTC website grew throughout 2021, with an 11.7% increase in unique users, and over 30,000 total page views.

Downloadable education packs continued to be popular, both for 2021 productions of *Berlin* and *Cyrano*, and previous productions such as *Jasper Jones*. During extended periods of remote learning, students could explore our stages and behind-the-scenes via virtual tours.

Supported by the Victorian Department of Education and Training and the Ian Potter Foundation.



BETTY AMSDEN YOUTH SCHOLARSHIP COURSE

A life-changing week of intensive drama workshops. This program is aimed at students who would not otherwise have access to an extra-curricular drama program due to economic, geographic or personal barriers.

20–24 September | virtual due to lockdown

Participants 18

Teaching Artists Katrina Cornwell, Morgan Rose

Support Artist Sarah Hosford

Audiovisual Designer Justin Gardam

Guest Artists Xanthe Beesley, Petra Kalive, Karl Richmond, Sophie Woodward

Supported by the Betty Amsden Foundation



PROFESSIONAL DEVELOPMENT FOR TEACHERS

Digital PD day

A professional development day for teachers exploring stage management, playwriting, costume design and acting.

15 May | virtual

Participants 12

Teaching Artists and MTC Staff Anna Cordingley, Bessie Holland, Emme Hoy, Meg Richardson, Sahil Saluja

Teacher as artist PD week

A series of online professional development events for educators covering performing, design, movement and producing.

6–9 December | virtual

Participants 24

Teaching Artists and MTC Staff Xanthe Beesley, Tariro Mavondo, Martina Murray, Eugyeene Teh

Supported by The Gailey Lazarus Foundation

The Gailey Lazarus Foundation

UP CLOSE AND PERSONAL WITH MTC

A Breadth subject for University of Melbourne students, offering an inside look at the art, craft and business of MTC, delivered by the Victorian College of the Arts in collaboration with MTC Education.

Due to lockdowns, this course included the study of the 2021 MTC Digital Theatre productions of *Sexual Misconduct of the Middle Classes* and *Berlin* in lieu of attending live productions.

Winter session 25 June–17 July

Second semester 26 July–24 October

Participants 186



VCASS YEAR 11 THEATRE ARTS

A semester-long course exploring the lifecycle of an MTC production. Written for the Year 11 Theatre Arts program at the Victorian College of the Arts Secondary School as part of the school's residency in the Lawler at Southbank Theatre in 2021.

MTC ON STAGE course

February–June | Southbank Theatre, The Lawler

Students 20

Lead Teaching Artist Stephen Nicolazzo

Guest Artists Andrew Bailey, Jacob Battista, Zoe Boesen, Jurga Celikiene, Jing-Xuan Chan, Shane Dunn, Stephen Moore, Daniel Nixon, Keryn Ribbands, Frank Stoffels, Eugyeene Teh

Instructional Designer Nick Tranter





FIRST PEOPLES YOUNG ARTISTS' PROGRAM

A one-of-a-kind creative learning and engagement initiative for young First Nations people aged 16 to 21, this program is made possible thanks to the support of the John and Myriam Wylie Foundation and partnered by the Wilin Centre for Indigenous Arts and Cultural Development at VCA and YIRRAMBOI First Nations Festival.

In 2021, participants explored potential career pathways in the creative industries while developing their own ideas, skills and confidence through practical workshops and performance work.

Delivered across three blocks, the program covered all aspects of making theatre – from finding a story through to how to best share it with an audience. Participants were guided and supported by teaching artists and alumni from previous years of the program.

Block 1 – Developing story

28 June–2 July

Block 2 – Exploring design

27 Sept–1 Oct

Block 3 – Directing & performance

29 Nov–3 Dec

Participants

Jaydon Brown
Jazleen David De Busch
Matisse Knight
Emma Salmon
Joshua Vickery-Stewart

Lead Teaching Artists

Kamarra Bell-Wykes, Andrea James

Guest Teaching Artists

Joel Bray, Nazaree Dickerson, Anna Liebzeit, Lisa Mibus,
Stephen Nicolazzo, Glenn Shea

Support Artists (all program alumni)

Jyden Brailey, Jacinta Keefe, Brodie Murray,
Amelia O'Leary, Brodi Purtill, Corey Saylor-Brunskill

This program is made possible with the support of the John and Myriam Wylie Foundation and partnered by the Wilin Centre for Indigenous Arts and Cultural Development at VCA and YIRRAMBOI.



YIRRAMBOI
TOMORROW

WILIN.

WOMEN IN THEATRE PROGRAM

MTC's industry-leading Women in Theatre Program helps create opportunities for women pursuing careers in a range of disciplines from production to artistic and executive management.

Supported by MTC's Women in Theatre Giving Circle, the 2021 program saw the completion of postponed 2020 salons and workshops as well as two paid Assistant Designer opportunities in sound and lighting design. There was also new networking events for alumni from all seven years of the program.

February–November

This program took place at MTC HQ and remotely during lockdowns.

Assistant Designer placements

Amelia Baker – *Cyrano*, Assistant Lighting Designer
Danni A. Esposito – *Sunday*, Assistant Sound Designer

The length of these placements was impacted due to production cancellations.

Workshop and Networking Session Facilitators

Erica Bagshaw
Jacob Battista
Petra Kalive
Krystalla Pearce
Clare Watson
Tahli Corin
Tasnim Hossain
Anna Liebzeit

NEXT STAGE WRITERS' PROGRAM

2 NEXT STAGE ORIGINALS programmed in 2021 Season (one staged, one cancelled)

12 WORKSHOPS HELD IN 2021 to further the development of commissioned plays

32 WRITERS COMMISSIONED across 27 plays since 2017

2 NEW WRITERS-IN-RESIDENCE

88 EMPLOYMENT OPPORTUNITIES for actors and creatives across the workshops

4 NEXT STAGE ORIGINALS PROGRAMMED for 2022 season

1 NEW COMMISSION AWARDED

COMMISSIONED WRITERS

Van Badham
Carolyn Burns, Tim Finn (composer) and Simon Phillips (2021 commission)
Angus Cerini
Patricia Cornelius
Aidan Fennessy
Louris van de Geer
Dan Giovannoni
Michael Gow
Elise Esther Hearst and Phillip Kavanagh

Tom Holloway
Emme Hoy
Andrea James
Anchuli Felicia King
Benjamin Law
Nathan Maynard
Joanna Murray-Smith
Ellen van Neerven
Diana Nguyen
Joe Penhall
Leah Purcell

Chris Ryan, Megan Washington (composer) and Mark Leonard Winter
Declan Furber Gillick
Melissa Reeves
Chris Summers
Natesha Somasundaram
Merlynn Tong
Kylie Trounson

WRITERS-IN-RESIDENCE

Emme Hoy and Merlynn Tong completed their residency in 2021.

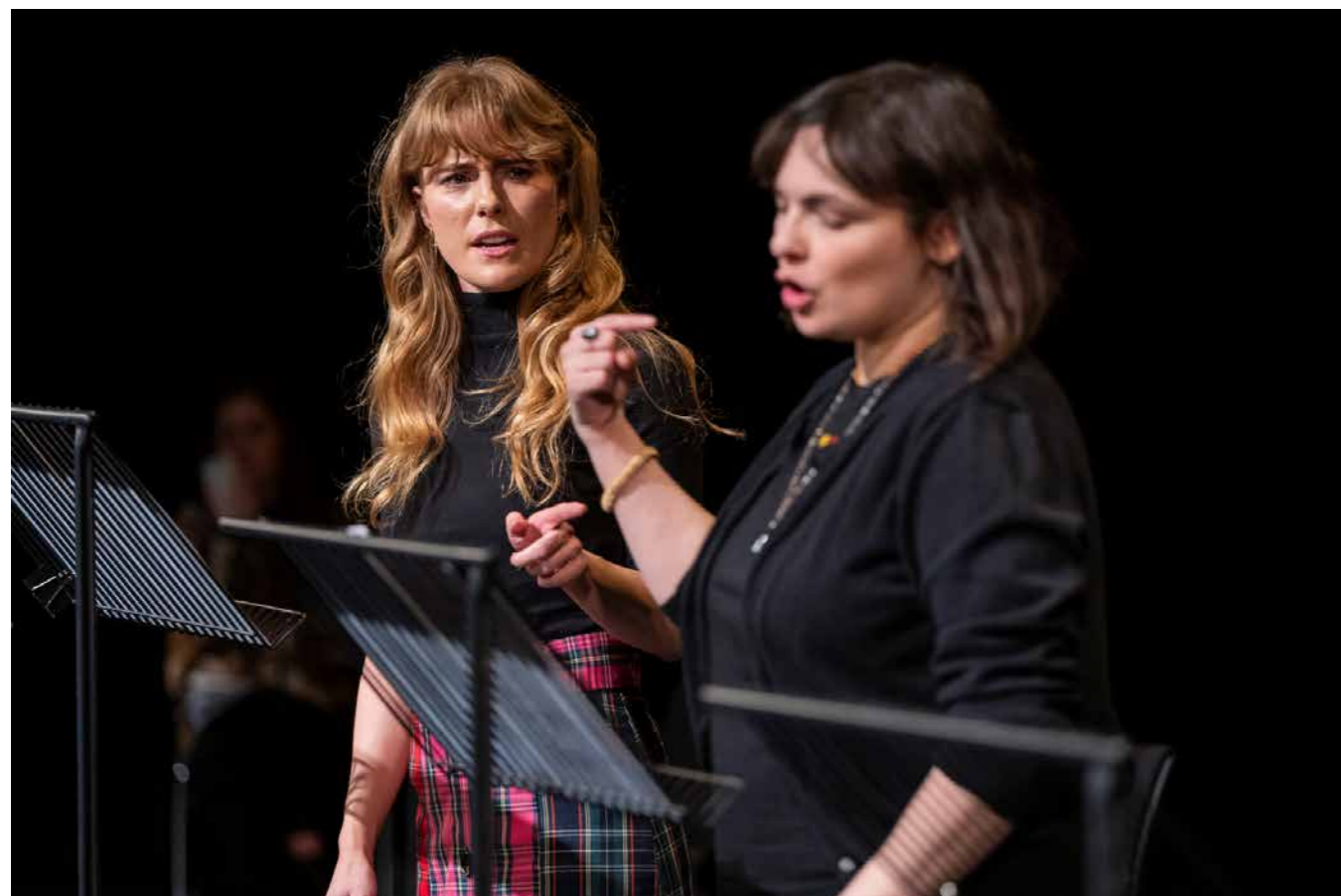
Across the program to date there have been 11 resident playwrights, with all residents also receiving play commissions.

MTC'S PLAYWRIGHTS GIVING CIRCLE

Louise Myer and Martyn Myer AO, Maureen Wheeler AO and Tony Wheeler AO, Christine Brown Bequest, Allan Myers AC QC and Maria Myers AC, Tony Burgess and Janine Burgess, Dr Andrew McAliece and Dr Richard Simmie, Larry Kamener and Petra Kamener



FIRST STAGE



In partnership with the Emerging Writers' Festival, First Stage once again provided creative and professional development for new voices in Australian theatre.

Over a series of intensive workshops, five writers worked closely with a dramaturg to develop new dramatic writing for the stage. Actors then performed readings of these excerpts in the Lawler at Southbank Theatre as part of the Emerging Writers' Festival.

Writers

Roshelle Fong, Veronica Heritage-Gorrie, Jeremy Nguyen, Vivian Nguyen, Amarachi Okorom

Dramaturg Morgan Rose

Director Isabella Vadiveloo

Cast

Ruby Duncan, Taylor Fong, Monica Jasmine Karo, Carissa Lee, Michael Logo, Marcus McKenzie, Jenny Zhou

Live performance

9 July, Southbank Theatre

Supported by the Vizard Foundation



THE COMPANY

MANAGEMENT BOARD

JANE HANSEN ao (CHAIR)

Deputy Chancellor and Fellow of the University of Melbourne, Member of the University of Melbourne Council, Deputy Chair of Believe Campaign and Member of Humanities Foundation Board; Board Member of the Lord Mayor's Charitable Foundation; Board Member of Opera Australia; Chair and CEO of the Hansen Little Foundation. BCom, BA, MBA. Board Member since February 2015 and Chair since January 2020.

PATRICIA FAULKNER ao (DEPUTY CHAIR)

Chair, Melbourne Academic Centre for Health (MACH); Chair, Jesuit Social Services; Chair, Melbourne Racing Club Foundation; Chair, Commonwealth Bank of Australia CEO Advisory Panel; Member, Melbourne Racing Club Committee; Board Member, Aware Super; Board Member, Caritas Australia; Board Member since January 2015.

TONY BURGESS

Chairman of Flagstaff Partners; Director of Diversified United Investment Limited; Director of Melbourne Business School Limited; Director of Gandel Group Pty Ltd; Chairman of the Melbourne Foundation for Business and Economics; Governor of the Ian Potter Foundation; BCom (Hons), MBA. Board Member since February 2015

JONATHAN FEDER

Partner at K&L Gates; Co-Leader of Intellectual Practice Group, Global; Theatre Producer (JAF Productions and Two Left Feet Productions); Board Member of Opera Australia; Member of the Advisory Board to the Faculty of Fine Arts and Music at the University of Melbourne. LLB (Hons), BSc at Monash University. Board Member since June 2010.

LARRY KAMENER

Senior Adviser, to the Boston Consulting Group; Chair of Save the Children Australia and Board Member of Save the Children International; Chair of the Centre for Public Impact a BCG Foundation; Chair of Teach for Australia. Board Member since October 2017.

PROFESSOR DUNCAN MASKELL

Vice Chancellor, The University of Melbourne; Professor of Microbiology; Member, Melbourne Business School Board of Directors; Member, Grattan Institute Board of Directors; Member, Group of Eight; Member, Victorian Vice-Chancellor's Committee; Non-executive Director of CSL Limited; Honorary Fellow, Wolfson College, University of Cambridge; MA, PhD, FMedSci, HonAssocRCVS. Board Member since December 2018.

SUSAN OLIVER AM FAICD

Chair of The Alice Anderson Fund; Chair Countrywide Renewable Hydrogen Ltd; Independent Member of the Investment Committee for Industry Funds Management; Member of the Fishermans Bend Development Board, Founding Chair of Scale Investors, Co-founder of The Big Issue, Australia. Board Member since October 2017.

LEIGH O'NEILL

Executive General Manager, Global Financial Services, Xero; Chair of Chunky Move; Committee Member of Human Rights Watch Australia. MTC Foundation Board Member March 2015–June 2021. Board Member since June 2021.

PROFESSOR MARIE SIERRA

Dean, Faculty of Fine Arts And Music, the University of Melbourne. Practicing artist and arts writer. Member of the Australian National Academy of Music Board. PhD, MFA, BA, GradDipEd. Board Member since June 2021.

ALLAN TAIT

Vice-President Administration & Finance and Chief Operating Officer, University of Melbourne. BSocSci (Hons), CA, member of ICAA and ICAEW. Board Member since January 2020.

BRETT SHEEHY ao

MTC Artistic Director and CEO. Board Member January 2012–October 2021.

VIRGINIA LOVETT

MTC Executive Director and Co-CEO. Board Member since January 2013.

FOUNDATION BOARD

JONATHAN FEDER (CHAIR)

Partner at K&L Gates; Co-Leader of Intellectual Practice Group, Global; Theatre Producer (JAF Productions and Two Left Feet Productions); Board Member of Opera Australia; Member of the Advisory Board to the Faculty of Fine Arts and Music at the University of Melbourne. LLB (Hons), BSc at Monash University. MTC Board Member since June 2010. Chair of MTC Foundation since January 2021.

PAUL BONNICI

Investor and Advisor to Good Stuff Global Pty Ltd; Board Member of the National Gallery of Victoria Foundation Board; Director, Boncal Group. MTC Foundation Board Member since July 2018.

JENNIFER DARBYSHIRE

Board Member Melbourne International Jazz Festival and the Australian Financial Complaints Authority. MTC Foundation Board member since August 2021.

SHANE GILD

Non Exec Director, PayGroup Ltd. MTC Foundation Board Member since October 2020.

JANE GROVER

Former CEO of SMCT; Chair for the Centre of Contemporary Photography. MTC Foundation Member since October 2020.

LEIGH O'NEILL

Executive General Manager, Global Financial Services, Xero; Chair of Chunky Move; Committee Member of Human Rights Watch Australia. Member of MTC Board. MTC Foundation Board Member since March 2015.

HILARY SCOTT

Deputy General Counsel, GFG Alliance; previously Corporate Counsel, Kin Group Pty Ltd; Legal Counsel, Pact Group Holdings; Legal Counsel, Symbion Mayne Group Limited; Lawyer, Deacons (Norton Rose Fulbright). MTC Foundation Board Member since January 2016.

TANIA SEARY

Founding Chair of three companies specialising in the development of the procurement profession – The Faculty, The Source and Procurious. Board member of the Opera Australia Capital Fund. MTC Foundation Board member since December 2021.

TRACEY SISSON

Board Member of Stephanie Alexander's Kitchen Garden Foundation; Board Member of Centacare Housing Services Ltd; Consult Legal; Member, Law Institute of Victoria and Fitzroy Legal Service. MTC Foundation Board Member since July 2018.

RICHARD TEGONI

Executive Chairman at SECOS Group Limited. MTC Foundation Board January 2016 to December 2021.

VIRGINIA LOVETT

MTC Executive Director and Co-CEO. MTC Foundation Board Member since March 2015.

ROB PRATT

MTC Director of Finance and IT. MTC Foundation Board Member since March 2021.

RUPERT SHERWOOD

MTC Director of Development. MTC Foundation Board Member since January 2019.



MELBOURNE THEATRE COMPANY STAFF

EXECUTIVE MANAGEMENT

Artistic Director & Co-CEO
Brett Sheehy
(until October)
Anne-Louise Sarkis
(from October)
Executive Director & Co-CEO
Virginia Lovett
Executive Assistant
Nick Doherty
Executive Administrator
Carmen Lai

ARTISTIC

Director of Artistic Operations/Senior Producer
Martina Murray
Associate Director
Petra Kalive
Acting Literary Manager
Jennifer Medway
Casting Director
Janine Snape
Casting Administrator
Carmen Lai
Associate Producer/Senior Company Manager
Stephen Moore
Company Manager
Leah Milburn-Clark
Programs Producer
Karin Farrell

DEVELOPMENT

Director of Development
Rupert Sherwood
Annual Giving Manager
Chris Walters
Major Gifts Manager
Sophie Boardley
Philanthropy Coordinator
Patrick Crummy
Partnerships Manager
Bella Wren
Partnerships Executive
Alice Fitzgerald

EDUCATION

Head of Education & Families
Jeremy Rice
Learning Manager
Nick Tranter
First Peoples Young Artists Program Administrator
Brodi Purtil
Education Content Producer
Sarah Corridon

PEOPLE & CULTURE

Director of People & Culture
Peter Wade (until September)
People & Culture Executive
Christine Verginis
Health & Safety Coordinator
Liz Mundell
Receptionist
David Zierk

FINANCE & IT

Director of Finance & IT
Liz Chappell (until April)
Rob Pratt (from March)
Finance Manager
Andrew Slee
IT & Systems Manager
Michael Schuettke
IT Support Officer
Darren Snowdon
Payroll Officer
Julia Godinho
Payments Officer
Harper St Clair
Assistant Accountant
Nicole Chong
Building Services Manager
Adrian Aderhold

MARKETING & COMMUNICATIONS

Marketing & Communications Director
Vanessa Rowsthorn
Marketing Manager
Shelley King
Marketing Campaign Managers
Rebecca Lawrence
Bonnie Leigh-Dodds
Senior Manager, Digital Engagement
Daniel Coghlan (until October)
Jane Sutherland (from November)
Digital Coordinator
Wendy Trieu
Lead Graphic Designer/Art Director
Kate Francis
Graphic Designer
Helena Turinski
Senior Manager, Communications & External Relations
Rosie Shepherdson-Cullen
Publicist
Alyce Christiansen
Editorial Content Producer
Melanie Sheridan (until October)
Paige Farrell (from October)
TECHNICAL & PRODUCTION
Technical & Production Director
Adam J Howe
PRODUCTION
Senior Production Manager
Michele Preshaw
Production Manager
Abe Watson
Production Assistant
Zsuzsa Gaynor Mihaly
Production Administrators
Alyson Brown
Michaela Deacon
Props Buyers/SM Swings
Jess Maguire
Meg Richardson

TECHNICAL

Technical Manager Lighting & Sound
Kerry Saxby
Senior Production Technician Coordinator
Allan Hirons
Production Technician Coordinator
Nick Wollan
Production Technicians/Operators
Marcus Cook
Mungo Trumble
Max Wilkie
Scott McAllister
Clare Springett
Technical Manager – Staging & Design
Andrew Bellchambers
CAD Drafter
Jacob Battista
Head Mechanist
Michael Burnell

PROPERTIES

Properties Supervisor
Geoff McGregor
Props Maker
Colin Penn

SCENIC ART

Scenic Art Supervisor
Shane Dunn
Scenic Artists
Colin Harman
Tansy Elso (until August)
Alison Crawford
Laurie Davidson

WORKSHOP

Workshop Supervisor
Andrew Weavers
Deputy Workshop Supervisor
Brian Eastael
Set Makers
Aldo Amenta
Ken Best
Nick Gray
Simon Juliff
Philip de Mulder
Peter Rosa

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Keryn Ribbands
Costume Staff
Jocelyn Creed
John Van Gastel
Lyn Molloy
Costume Coordinator
Sophie Woodward
Millinery
Phillip Rhodes
Wigs & Makeup
Jurga Celikiene
Costume Maintenance and Art Finishing
Alicia Aulsebrook
Costume Hire
Liz Symonds
Costume Casuals
Lara Barwick
Evgeniya Beletskaya
Simon Doe
Ellen Figgis
Valaine Gaul
Jenni Langford
Christine Miller
Mandy Nichols
Alice Palermo
Julie Renton
Kate Seeley

STAGE MANAGEMENT

Christine Bennett
Brittany Coombs
Lisette Drew
Zsuzsa Gaynor Mihaly
Jess Keepence
Whitney McNamara
Vivienne Poznanski
Meg Richardson
Julia Smith
Lucie Sutherland
Pippa Wright

SOUTHBANK THEATRE

Theatre Manager
Mark D Wheeler
Front of House Manager
James Cunningham
Events & Bar Services Manager
Mandy Jones
Production Services Manager
Frank Stoffels
Lighting Supervisor
Geoff Adams
Deputy Lighting Supervisor
Tom Roach
Sound Supervisor
Joy Weng
Deputy Sound Supervisor
Louis Kennedy
Fly Supervisor
James Tucker
Deputy Fly Supervisor
Adam Hanley
Stage & Technical Staff
Matt Arthur
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Sam Berkley
Sam Bruechert
Ashley Buchanan
Emily Campbell
Steve Campbell
Will Campbell
Bryn Cullen
Kit Cunneen
Nathan Evers
Robert Harewood
Julian Hill
Julia Knibbs
Robert Larsen
Marcus Macris
Alexandre Malta
Spencer Martin
Terry McKibbin
David Membery
Maxwell Murray Lee
Will Patterson
Dylan Wainwright-Berrell
Max Wilkie
Tom Willis

HOUSE & BAR SERVICES

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Tanya Batt
Matt Bertram
Sarah Branton
Kasey Gambling
Daniel Moulds
Paul Terrell
Drew Thomson
House & Bar Attendants
George Abbott
Aisha Aidara
Stephanie Barham
Joshua Bell
Briannah Borg
Max Bowyer
Zak Brown
Sam Diamond
Leila Gerges
Bear
Hugo Gutteridge
Kathryn Joy
Natasha Milton
Yasmin Mole
Ernesto Munoz
Ben Nichol
Emma Palackic
Sam Perry
Adam Rogers
Sophie Scott
Rain Okpamen
Mieke Singh
Olivia Walker
Alison Wheeldon
Rhian Wilson

TICKETING

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Jessie Phillips
VIP Ticketing Officer
Michael Bingham
Education Ticketing Officer
Mellita Ilich
Subscriptions & Telemarketing
Team Leader
Peter Dowd
Subscriptions
Team Leader
Julie Leung

Subscriptions Ticketing

Officers
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Tamasin Altmann
Kate Babic
Joshua Beahan
Olivia Brewer
Ames Choucair
Lily Everest
Britt Ferry
Darcy Fleming
Min Kingham
Lucy Kingsley
Isobel Lake
Julia Landberg
James Meakin
Moira Millar
Nicola Stavar
Paul Terrell
Lee Threadgold
Emma Vincin
Kerrie Walker
Rhian Wilson
Dee Wong
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Bridget Mackey
Daniel Scaffidi
Box Office Duty Supervisor
Tain Stangret
Box Office Attendants
Sarah Branton
Brent Davidson
Britt Ferry
Darcy Fleming
Kasey Gambling
Min Kingham
Julia Landberg
Evan Lawson
Julie Leung
Laura McIntosh
Danielle Nicolaidis
Lee Threadgold
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2021
FINANCIAL
REPORT

Key Performance Indicators

	2021	2020
ARTISTIC VIBRANCY		
SUBSCRIPTION SEASON		
Productions	6	2
Co-productions	-	1
Buy-ins	-	-
Total	6	3
New Productions	6	3
OTHER PLAYS		
Touring/Sold Off	-	-
Entrepreneurial	-	-
Co-productions	-	-
Buy-ins	-	-
Total	-	-
New Productions	-	-
PROFILE OF PLAYS		
New Australian (MTC)	2	2
New Australian (Studio)	-	-
Existing Australian	-	-
New Overseas	4	1
Existing Overseas	-	-
EDUCATION PROGRAM		
Productions	-	-
Tours	-	-
Workshops/Forums/Talks	10	8
First Peoples Young Artists Program	1	-
Ambassador Program	1	1
Virtual School Victoria Program	1	1
Youth Scholarship Course	1	-

	2021	2020
ACCESS		
NUMBER OF PERFORMANCES		
SELF ENTREPRENEURED		
Home City	186	85
BUY-INS		
Home City	-	-
CO-PRODUCTIONS		
Home City	-	9
TOURING/SOLD OFF		
Home City	-	-
Regional	-	-
Other Capital City	-	-
International	-	-
EDUCATION	-	-
DEVELOPMENT	14	6
TOTAL PERFORMANCES	200	100
REGIONAL		
Number of Productions	-	-
Number of Towns	-	-

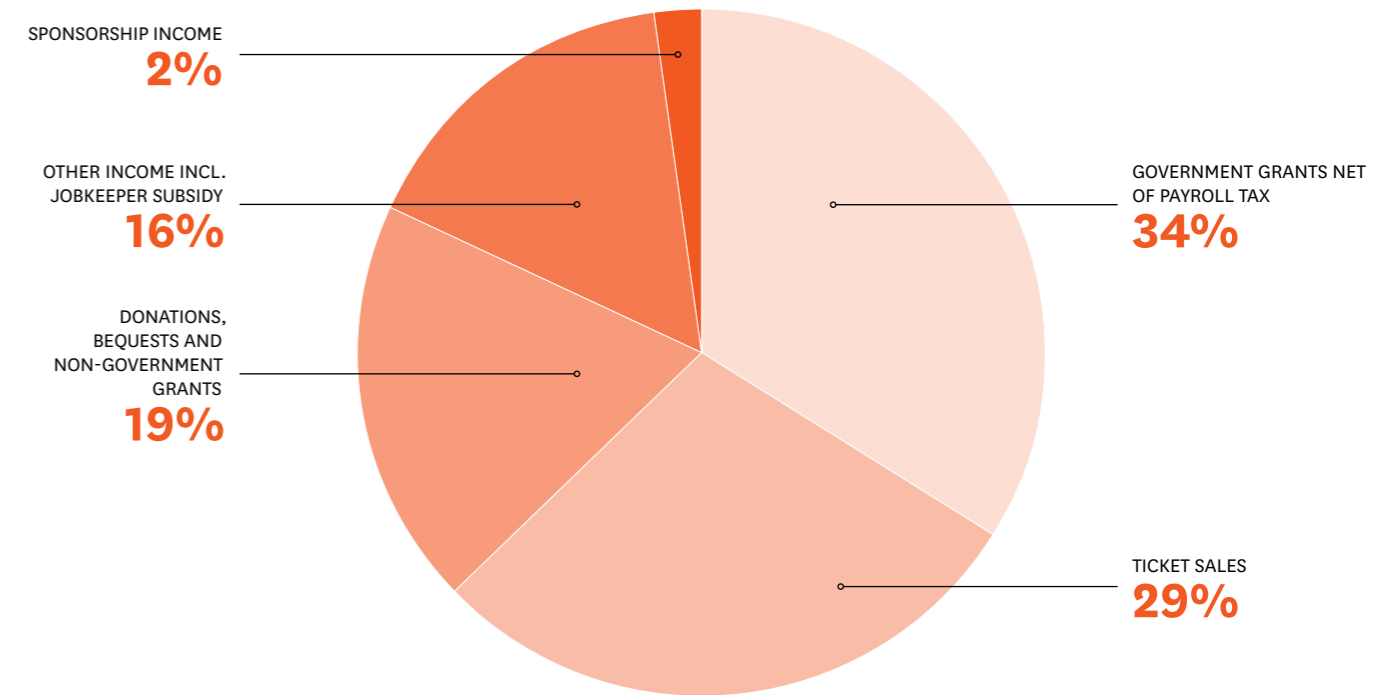
	2021	2020
NUMBER OF PAID ATTENDANCES		
SELF ENTREPRENEURED		
Home City	53,359	36,841
BUY-INS		
Home City	-	-
CO-PRODUCTIONS		
Home City	-	2,977
TOURING/SOLD OFF		
Home City	-	-
Regional	-	-
Other Capital City	-	-
International	-	-
EDUCATION	-	-
DEVELOPMENT	3,045	238
Total Paid Attendances	56,404	40,056

Key Performance Indicators cont.

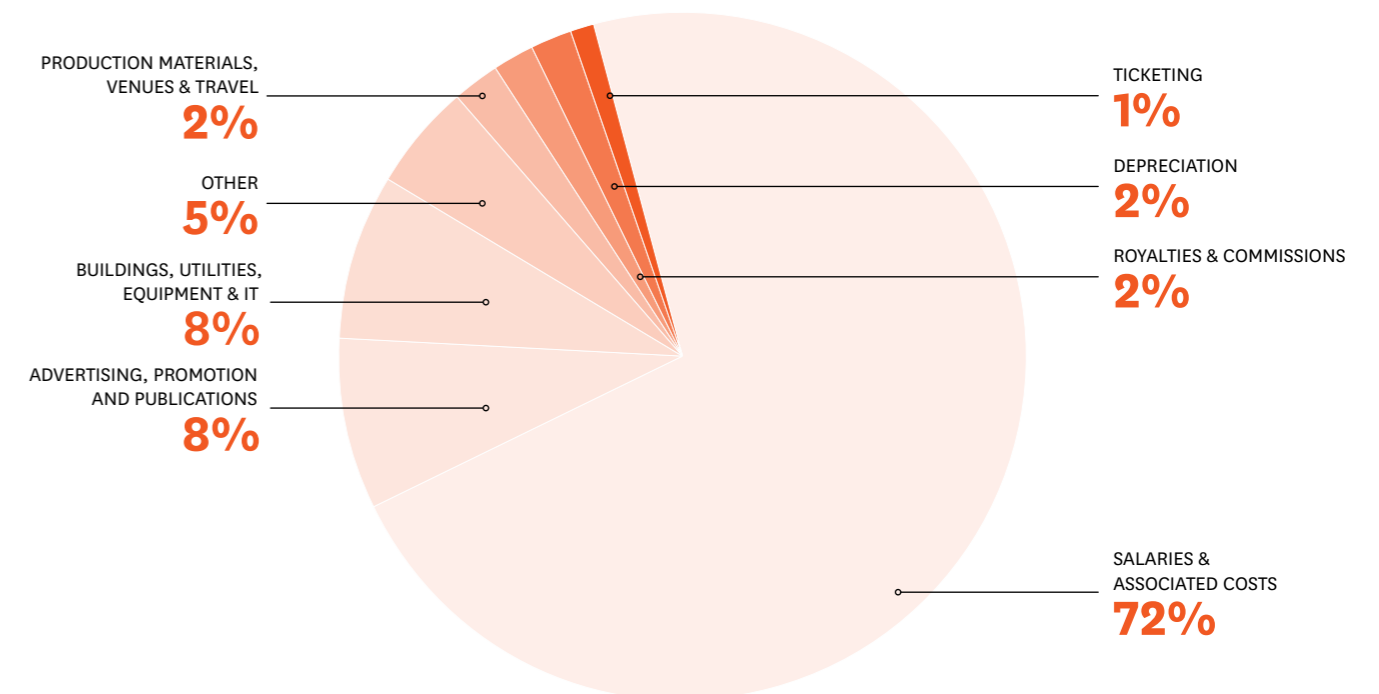
	2021	2020
FINANCIAL INDICATORS		
FINANCIAL VIABILITY		
Strength of Reserves (% of Revenue) <small>* revenue calculated on 5-year rolling average</small>	53.4%	40.8%
Surplus/(Deficit) by Accounting Entity		
Core Operations	(\$921,139)	(\$1,888,671)
Foundation	\$-	\$-
General Endowment Fund	\$1,083,364	\$195,467
Total	\$162,225	(\$1,693,204)
SOURCES OF INCOME AS % OF TOTAL		
Ticket Sales	29%	21%
Sponsorship Income	2%	2%
Donations, Bequests and Non-Govt Grants	19%	19%
Other Income incl JobKeeper Subsidy	16%	42%
Government Grants net of Payroll Tax	34%	16%
Total	100%	100%

	2021	2020
GRANTS		
COMMONWEALTH - BASE GRANTS		
Triennial Grant	\$2,358,536	\$2,321,393
Total Commonwealth Base Grants	\$2,358,536	\$2,321,393
COMMONWEALTH - PROJECT GRANTS		
Dept. of Infrastructure, Transport, Regional Dev. and Comms. - RISE	\$547,949	\$-
Dept. of Infrastructure, Transport, Regional Dev. and Comms. - Arts Sustainability	\$700,000	\$-
Total Commonwealth Project Grants	\$1,247,949	\$-
STATE - BASE GRANTS		
Triennial Grant	\$627,075	\$485,575
Less Payroll Tax paid to State	(\$535,226)	(\$418,012)
Total State Base Grants	\$91,849	\$67,563
STATE - PROJECT GRANTS		
Department of Jobs, Precincts and Regions - Strategic Investment Program	\$399,227	\$-
Department of Jobs, Precincts and Regions - Strategic Relief	\$1,500,000	\$-
Department of Education and Training - Strategic Partnerships Program Funding	\$49,005	\$40,095
Department of Education and Training - Victorian Challenge and Enrichment Series	\$36,000	\$36,000
Total State Project Grants	\$1,984,232	\$76,095
Other Grants		
Cybec Foundation	\$68,000	\$68,000
The John & Miriam Wylie Foundation	\$100,000	\$-
Total Other Grants	\$168,000	\$68,000

2021 Income



2021 Expenditure



Statement of Profit or Loss and Other Comprehensive Income

FOR THE YEAR ENDED 31 DECEMBER 2021

	2021 \$	2020 \$
REVENUE		
Ticket Sales	4,978,262	3,260,348
Commonwealth Government Grants	3,606,485	2,321,393
Victorian Government Grants	2,611,307	561,670
Other Grants	168,000	68,000
Donations and Bequests	3,051,644	3,015,493
Sponsorship Income	377,971	318,647
Investment Income	602,828	591,073
Operating Funds from University of Melbourne	331,046	365,597
Other Income	1,809,146	5,654,316
TOTAL REVENUE	17,536,690	16,156,536
LESS EXPENSE		
Salaries and Oncosts	12,484,866	13,133,168
Utilities	320,658	349,254
Building and Equipment Maintenance and Repairs	588,304	482,451
Computer Software and Services	195,694	196,690
Equipment and IT Consumables	212,122	125,857
Stage Materials and Supplies	237,293	386,625
Depreciation and Amortisation	434,711	518,890
Finance Costs	12,593	14,747
Production Related Travel, Accommodation and Tour Costs	61,730	184,690
Advertising, Promotion and Publications	1,331,768	981,235
Theatre Venue Rental and Hire Charges	84,154	305,840
Royalties and Commissions	400,363	536,505
Ticketing	86,189	87,437
General Expenses	924,018	546,353
TOTAL EXPENSE	17,374,464	17,849,740
NET SURPLUS/(DEFICIT)	162,225	(1,693,204)
OTHER COMPREHENSIVE INCOME FOR THE YEAR		
Available-for-sale Financial Assets:		
	1,767,966	105,242
Unrealised Capital Gain/(Loss) on Investments	1,767,966	105,242
TOTAL COMPREHENSIVE INCOME FOR THE YEAR	1,930,192	(1,587,962)

Statement of Financial Position

AS AT 31 DECEMBER 2021

	2021 \$	2020 \$
CURRENT ASSETS		
Cash	8,075,443	2,349,828
Receivables	136,768	688,731
Other Assets	1,636,689	146,638
Investments	8,173,604	7,254,062
TOTAL CURRENT ASSETS	18,022,505	10,439,259
NON-CURRENT ASSETS		
Property, Plant and Equipment	5,607,665	5,884,924
Investments	8,558,144	6,508,639
TOTAL NON-CURRENT ASSETS	14,165,809	12,393,563
TOTAL ASSETS	32,188,314	22,832,822
CURRENT LIABILITIES		
Payables	2,020,523	1,677,123
Provisions	1,628,782	1,648,085
Other Liabilities	15,193,194	8,130,843
TOTAL CURRENT LIABILITIES	18,842,499	11,456,051
NON-CURRENT LIABILITIES		
Payables	254,456	304,345
Provisions	299,558	210,816
TOTAL NON-CURRENT LIABILITIES	554,014	515,161
TOTAL LIABILITIES	19,396,513	11,971,213
NET ASSETS	12,791,801	10,861,609
EQUITY		
Reserves	12,492,021	9,640,691
Retained Surplus	299,779	1,220,918
TOTAL EQUITY	12,791,801	10,861,609

Statement of Changes in Equity

FOR THE YEARS ENDED 31 DECEMBER 2020 AND 2021

	Core Operations \$	Foundation \$	Endowment \$	Total \$
Retained Profits	3,109,589	-	-	3,109,589
Reserve Funds	2,961,436	2,458,466	-	5,419,902
Endowed Funds	-	-	3,920,080	3,920,080
Balance at 1 January 2020	6,071,025	2,458,466	3,920,080	12,449,571
2020				
Surplus/(Deficit) for 2020	(1,888,671)	-	195,467	(1,693,204)
Other comprehensive income for 2020	51,384	17,580	36,278	105,242
Balance at 31 December 2020	4,233,738	2,476,046	4,151,824	10,861,608
2021				
Surplus/(Deficit) for 2021	(921,139)	-	1,083,364	162,225
Other comprehensive income for 2021	918,017	314,385	535,563	1,767,966
Closing Equity	4,230,616	2,790,432	5,770,752	12,791,800
Retained Profits	299,779	-	-	299,779
Reserve Funds	3,930,837	2,790,432	-	6,721,269
Endowed Funds	-	-	5,770,752	5,770,752
Balance at 31 December 2021	4,230,616	2,790,432	5,770,752	12,791,800

Cash Flow Statement

FOR THE YEAR ENDED 31 DECEMBER 2021

	2021 Inflows/(Outflows) \$	2020 Inflows/(Outflows) \$
CASH FLOWS FROM OPERATING ACTIVITIES -		
INFLOWS:		
Commonwealth Government Grants	5,787,000	3,547,832
Victorian Government Grants	2,611,307	561,670
Other Grants	168,000	136,000
Investment Receipts	413,394	422,340
Other Operating Receipts	14,952,071	3,060,679
GST and WHT (paid to)/refunded by the ATO	(532,578)	(261,004)
Operating Funds from University of Melbourne	331,046	365,597
JobKeeper Wages Subsidy Receipts	1,576,950	4,379,550
OUTFLOWS:		
Payments to Employees	(12,415,427)	(13,619,636)
Payments to Suppliers	(5,008,058)	(2,521,281)
NET CASH INFLOW (OUTFLOW) FROM OPERATING ACTIVITIES	7,883,705	(3,928,253)
CASH FLOWS FROM INVESTING ACTIVITIES -		
INFLOWS:		
Proceeds from Sale of Non-Current Assets	6,370	11,821
OUTFLOWS:		
Payment for Investments (excludes reinvested income)	(1,024,368)	-
Plant and Equipment Purchases	(127,498)	(119,287)
NET CASH INFLOW (OUTFLOW) FROM INVESTING ACTIVITIES	(1,145,496)	(107,466)
CASH FLOWS FROM FINANCING ACTIVITIES -		
INFLOWS:		
Loan from University of Melbourne	(1,000,000)	1,000,000
OUTFLOWS:		
Interest Costs Related to Lease of Building	(10,285)	(11,955)
Interest Costs on Loan from University of Melbourne	(2,308)	(2,792)
NET CASH INFLOW (OUTFLOW) FROM FINANCING ACTIVITIES	(1,012,593)	985,253
NET INCREASE/(DECREASE) IN CASH HELD	5,725,616	(3,050,466)
CASH AT THE BEGINNING OF THE REPORTING PERIOD	2,349,828	5,400,294
CASH AT THE END OF THE REPORTING PERIOD	8,075,443	2,349,828
RECONCILIATION OF CASH AT END -		
Cash	8,015,195	2,307,793
Petty Cash Floats	60,248	42,035
	8,075,443	2,349,828

Statement of Profit or Loss and Other Comprehensive Income by Accounting Entity

FOR THE YEAR ENDED 31 DECEMBER 2021

	Core Operations \$	Foundation \$	Endowment \$	Total \$
REVENUE				
Ticket Sales	4,978,262	-	-	4,978,262
Commonwealth Government Grants	3,606,485	-	-	3,606,485
Victorian Government Grants	2,611,307	-	-	2,611,307
Other Grants	-	168,000	-	168,000
Donations and Bequests	8,000	2,139,349	904,295	3,051,644
Sponsorship Income	377,971	-	-	377,971
Investment Income	318,276	105,483	179,069	602,828
Operating Funds from University of Melbourne	331,046	-	-	331,046
Other Income	1,809,146	-	-	1,809,146
TOTAL REVENUE	14,040,494	2,412,832	1,083,364	17,536,690
LESS EXPENSE				
Salaries and Oncosts	12,484,866	-	-	12,484,866
Utilities	320,658	-	-	320,658
Building and Equipment Maintenance and Repairs	588,304	-	-	588,304
Computer Software and Services	195,694	-	-	195,694
Equipment and IT Consumables	212,122	-	-	212,122
Stage Materials and Supplies	237,293	-	-	237,293
Depreciation and Amortisation	434,711	-	-	434,711
Finance Costs	12,593	-	-	12,593
Production Related Travel, Accommodation and Tour Costs	61,730	-	-	61,730
Advertising, Promotion and Publications	1,331,768	-	-	1,331,768
Theatre Venue Rental and Hire Charges	84,154	-	-	84,154
Royalties and Commissions	400,363	-	-	400,363
Ticketing	86,189	-	-	86,189
General Expenses	924,018	-	-	924,018
TOTAL EXPENSE	17,374,464	-	-	17,374,464
TRANSFER FROM FOUNDATION	2,412,832	(2,412,832)	-	-
NET SURPLUS/(DEFICIT)	(921,139)	-	1,083,364	162,225
OTHER COMPREHENSIVE INCOME FOR THE YEAR				
Available-for-sale Financial Assets:				
Unrealised Capital Gain/(Loss) on Investments	918,017	314,385	535,563	1,767,966
	918,017	314,385	535,563	1,767,966
TOTAL COMPREHENSIVE INCOME FOR THE YEAR	(3,121)	314,385	1,618,928	1,930,192

Statement of Financial Position by Accounting Entity

AS AT 31 DECEMBER 2021

	Core Operations \$	Foundation \$	Endowment \$	Total \$
ASSETS				
Current Assets	16,938,542	1,074,830	9,133	18,022,505
Non-current Assets	5,607,665	2,796,525	5,761,619	14,165,809
TOTAL ASSETS	22,546,206	3,871,355	5,770,752	32,188,314
LIABILITIES				
Current Liabilities	17,761,576	1,080,924	-	18,842,499
Non-current Liabilities	554,014	-	-	554,014
TOTAL LIABILITIES	18,315,589	1,080,924	-	19,396,513
NET ASSETS	4,230,616	2,790,432	5,770,752	12,791,801

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