

ANNUAL REPORT 2018



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MTC HQ

252 Sturt St
Southbank VIC 3006
03 8688 0900

Southbank Theatre

140 Southbank Blvd
Southbank VIC 3006
03 8688 0800

mtc.com.au

Venues

Throughout 2018, 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

Editor Rosie Shepherdson-Cullen

Graphic Designer Helena Turinski

Cover photo Jeff Busby

Production photography by Brett Boardman (*Gloria*), Brinkhoff/Mögenburg (*The Curious Incident of the Dog in the Night-Time*), Sarah Walker (*Working with Children*), and Jeff Busby (all remaining productions). Other photography by TJ Garvie, Tim Grey and Sarah Walker.

Melbourne Theatre Company acknowledges the Yalukit Willam Peoples of the Boon Wurrung, the First Peoples of Country on which Southbank Theatre and MTC HQ stand, and 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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MTC is a department of the University of Melbourne.



MTC is assisted by the Commonwealth Government through the Australia Council, its arts funding and advisory body, and by the State Government of Victoria through Creative Victoria.



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



2018 IN NUMBERS



564

total performances

574

actors, creatives and industry professionals employed

20

writers

commissioned or in residence

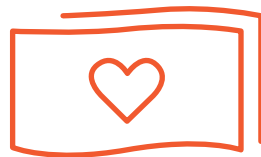
as part of MTC's NEXT STAGE Writers' program

250,114

total paid attendance

\$113.3 million

multiplied economic impact generated by MTC's 2018 season



\$30.9 million

total revenue

\$18.6 million

total box office income

22,300

Subscribers



40%
growth

in new subscribers

24%

growth in mainstage single tickets

6,439

School tickets to MTC productions and programs

CHAIR'S REPORT

TERRY MORAN AC



Melbourne Theatre Company is a jewel in the crown of Victoria's thriving cultural scene and a significant contributor to our enviable creative state.

In 2018 Melbourne Theatre Company

reached a new record of over 22,300 subscribers, signifying an impressive milestone for MTC and making us the most subscribed theatre company in the country for the second year running.

This vote of confidence from subscribers was echoed by an increase in single ticket buyers, particularly amongst younger theatre-goers, and was evident throughout the year – beginning with *The Curious Incident of the Dog in the Night-Time* in January through to *Twelfth Night* in December.

These triumphant productions along with *An Ideal Husband* and *A Doll's House, Part 2* enjoyed extended seasons to meet audience demand; and our wonderful production of *The Children* won three Helpmann Awards including the coveted awards of Best Play and Best Director for MTC Associate Artistic Director Sarah Goodes. We also premiered astonishing

new Australian plays like *The Architect* and international smash-hits such as *Wild*.

Keeping an organisation of MTC's size and scale in good health while fulfilling our duty to present ambitious and artistically risky programs is a complex endeavour, but I am pleased to report that, in addition to our artistic achievements in 2018, Victoria's State theatre company had another fiscally solid year.

There is clearly much to celebrate from the past 12 months, and these successes are even more rewarding when considering the volatile environment in which we operate. However, never a company to rest on our laurels, we continue to look for ways to counter the uncertainty of box office and stagnant government funding in order to maintain a sense of stability and the fine balance of art vs income.

In this regard, our highly valued relationships with the private sector remain as important as ever, and I'd like to take this opportunity to acknowledge our many Corporate Partners who play an essential role in the Company's success. In 2018 we welcomed two new Major Partners with Abercrombie & Kent coming on board as exclusive Opening Night Partner and ANZ announced as the exclusive Partner for our popular Forum

Nights. It is wonderful to be partnering with these two leading organisations and we look forward to continuing our fruitful relationships over the coming years.

When considering the importance of private sector support, I must also acknowledge our loyal and passionate donors and the work of the MTC Foundation. Led by Chair Jane Hansen, the MTC Foundation had another strong year as it continued to raise funds and steward donations for the Company and our targeted philanthropic programs such as our NEXT STAGE Writers' Program, our important Education initiatives and artist development programs. Thank you to our generous donors, and to Jane and the Foundation Board for their leadership and expertise.

Likewise, I thank my fellow MTC Board Members for their efforts across the year. Their collective nous, generosity and experience is a great asset to the Company and I feel fortunate to work alongside them. In 2018 we farewelled Professor Glyn Davis, University of Melbourne Vice Chancellor and long-term Board member after a 13 year tenure. Glyn was always a great champion of the arts and instrumental in strengthening our relationship with the University of Melbourne in recent years. I thank him for his commitment and dedication throughout his term. At the same time, we welcomed Professor Duncan Maskell to the Board. As the incoming University of Melbourne Vice Chancellor, Professor Maskell has a strong appreciation for the importance of Arts & Culture in this city as well as the important role Melbourne Theatre Company plays – both for the sector and within the

Melbourne Arts Precinct where the University of Melbourne has invested heavily in new performing arts facilities.

With the major developments at the University's Southbank Campus nearing completion, we look forward to strengthening our partnership with the Faculty of Fine Arts & Music (formerly the Victorian College of the Arts and Melbourne Conservatorium and Music) and furthering engagement with colleagues at the Parkville Campus.

Finally, the Board and I must acknowledge and congratulate Artistic Director & CEO Brett Sheehy and Executive Director & Co-CEO Virginia Lovett along with the MTC team on a fantastic year, and thank them for their hard work in 2018. It is the work of these individuals, and the artists involved in our productions, who continue to inspire Melbourne and Victoria with the best theatre imaginable and make the Company what it is.

FOUNDATION CHAIR'S REPORT

JANE HANSEN



The choice to donate, no matter how big or small the amount, begins with a passion and a desire to contribute to a greater good. At Melbourne Theatre Company, we are extremely fortunate

to have a community of donors who share in the value of theatre and in MTC itself; and who in turn provide essential support to the Company.

This annual report is not only a record of the Company's activity in 2018 but an acknowledgement of what has been achieved thanks to the commitment and support of our dedicated donors. Through their generosity and vision, our donors once again helped create moments that shaped, and will continue to shape, the future of Australian theatre. I thank them for the trust they have shown in what we do every year and for sharing our love of the art form of live theatre.

Financially, the Foundation, the Development Department and Executive team continue to ensure costs remain low and donations are efficiently directed to where they are needed – ensuring MTC

produces the best possible theatre for our audiences now and in the future.

In 2018, the Foundation oversaw the growth of the General Endowment Fund by 4% to \$3.2 million, with \$102,232 in investment earnings retained in the corpus. Across the year, 2,797 donors contributed to MTC for the first time, and our annual end-of-financial year appeal income saw an increase of 9%.

We also welcomed the confirmation of seven new bequestors who have confirmed an inclusion of a gift to MTC in their Wills. These legacy gifts will play an important role in the future of MTC and are warmly appreciated.

For the first time, MTC secured a total grant of \$135,000 over three years from the Department of Education Strategic Partnerships Program (SPP). This Funding will assist in the expansion of our current online presence into MTC Education Online – a multi-channel suite of resources and activities.

In addition to this new grant, 2018 saw the continuation of our long-running and important education-focused philanthropy programs aimed at inspiring the next generation of artists and starting the

journey for thousands on their life-long love for the arts.

These programs afford young people across Victoria the chance to experience live performance and participate in unique workshops, particularly in regional areas where arts education and exposure to high quality productions and resources are increasingly limited. Creative learning has been proven to deepen critical thinking skills and develop curiosity, both of which will become ever more relevant for future career pathways. MTC is committed to continuing to play an integral role in cultural education for years to come through our award-winning programs and free learning resources.

The generosity and foresight of the Gailey/Lazarus Charitable Foundation meant that students from 29 schools throughout regional Victoria were able to participate in a range of free and low-cost VCE and production-related workshops through the 2018 Regional Enrichment Program. The program also enabled 53 teachers to participate in our inaugural Teachers as Artists professional development workshops, providing them with the skills to incorporate arts practices into everyday learning.

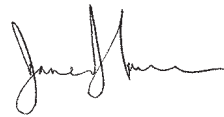
Our Sharing the Light program supported by the Crown Resorts Foundation and Packer Family Foundation allowed over 2,600 students and families from outer-metro and low socio-economic areas to see MTC productions for just \$5 per ticket; provided nearly \$30,000 in travel subsidies to help disadvantaged schools attend the theatre; and gave nine young Aboriginal and Torres Strait Islander People the chance to take part in our year-long First Peoples Young Artists Program.

In September, 24 young people facing economic, geographic or personal barriers discovered a new found confidence through the course of our intensive week-long drama program, the Betty Amsden Youth Scholarship funded by the Betty Amsden Foundation. I am particularly proud that one of Betty's passions to support young people in navigating their sometimes difficult world is well served by this unique program.

2018 also continued our ambitious playwright development initiative, the NEXT STAGE Writers' Program and proved a hive of activity for the writers and our literary department. Funded by our Playwrights Giving Circle and in-kind support from MTC, the program now has 20 writers either under commission or in residence.

MTC's landmark national Women in Theatre program continued to have an impact on addressing the gender imbalance in the sector. Now in its fifth year, the program is well supported by a circle of donors who underwrite the year-long program, enabling 12 women across various theatre practices to be part of this career development initiative in 2018.

As MTC becomes an ever more significant part of the cultural fabric of Melbourne, a gift to MTC is a gift which enables us to continue to grow and flourish into the future. We all thank you for that show of support and belief that what we do is important.



The programs I have mentioned here are only a few of the many critical donor-funded activities that occurred across the Company in 2018. I would like to take this opportunity to acknowledge and congratulate the Foundation Board, along with Artistic Director & CEO Brett Sheehy, Executive Director & Co-CEO Virginia Lovett, and the very small but very dedicated Development department for making all of this possible. Their tireless commitment to Melbourne Theatre Company is a large part of its success and its extensive contribution to the cultural enrichment of this city and this state. I thank them all for their excellent work and support throughout the year.

(Opposite) Indigenous Scholarship Program presentation



ARTISTIC DIRECTOR'S REPORT

BRETT SHEEHY AO



It was very pleasing that in some ways 2018 marked MTC's most successful artistic program and year yet, resulting in its highest ever box office at \$18.6 million, by a margin of some millions; its

highest ever number of subscribers in our recorded history at 22,300 (11% up on the previous year); and its co-winning three of theatre's top four Helpmann Awards – for Best Play (*The Children*), Best Director (our Associate Artistic Director Sarah Goodes) and Best Actress (Pamela Rabe in *The Children*). Linda Cropper also won the Victorian Green Room Award for Best Actress for her astonishing performance in *The Architect*.

The year's season saw five world premieres – *The Architect*, *Astroman*, *Working with Children*, *Hungry Ghosts* and our bold adaptation of *The House of Bernarda Alba*; five contemporary international works – the critically acclaimed *The Curious Incident of the Dog in the Night-Time*, *Gloria*, *Wild*, *A Doll's House, Part 2* and the courageous, retro-radical production of *Abigail's Party*; and of course the classics *An Ideal Husband* and *Twelfth Night*.

Four of our productions had extended seasons – *The Curious Incident of The Dog In The Night-Time*, *An Ideal Husband*, *A Doll's House, Part 2* and *Twelfth Night* – satisfying unprecedented audience demand.

Our number of subscribers also set a 2018 record for an Australian theatre company (this record has now been set by MTC for two years in a row), and separate from our own audience attendances reported here, work produced or facilitated by MTC reached tens of thousands of additional audiences in Australia and overseas, with additional national presentations and tours of *Jasper Jones*, *The Children*, *The Curious Incident Of The Dog In The Night-Time* and *Working With Children*; and international presentations of *North by Northwest* and *Complexity of Belonging*.

This year's burgeoning box office results, while always pleasing, continue to indicate the growing need for even more dependence on commercial programming, as overall government support continues to shrink in real terms, and costs continue to rise, sometimes astronomically. As we have said before, for MTC some of our challenges exceed those of all other major theatre companies, as we still have the lowest percentage of government

support of any of Australia's 28 major performing arts organisations.

So the successes we achieve in ticket sales and box office revenue are not a luxury but a necessity to continue to function as Victoria's premier live storyteller, whilst employing hundreds of Australians each year.

In 2018 we embarked on year two of our NEXT STAGE Writers' Program – the largest and most sophisticated playwright development scheme ever undertaken in Australia, through which we embarked on 21 development workshops employing 76 actors, musicians, dramaturgs and directors. There are now 20 writers under commission or resident with us, and several NEXT STAGE plays are already being programmed, the first, *Golden Shield*, in 2019, with more poised for production in 2020.

We continued the landmark Women in Theatre Program, creating more and more pathways for women into the theatre industry, and our total alumni now constitute a force of 56 women out in the theatre world, working as artistic directors, playwrights, directors, producers, designers, dramaturgs, production and technical personnel, venue managers, and general managers, all over Australia.

We continued our Cybec Electric playreading series, predominantly championing the work of some of our finest emerging writers, and we continued our NEON NEXT program with the production of *Working with Children*. As well, we presented events in the annual MPavilion program, with two public readings of new

plays and one public forum with eminent New York director Lila Neueberger, MTC's 2018 Macgeorge Fellow under the auspices of our parent organisation the University of Melbourne.

Diversity, one of our key values, played a stronger role in our work than in any previous year. We achieved gender parity in mainstage directors and we have the goal of gender parity (not yet achieved) in mainstage playwrights, as a prelude to which we have instituted a policy of gender parity with NEXT STAGE writers.

The 2018 season featured our strongest representation of First Nations and CALD performers, with three productions written by leading artists from diverse communities.

All of this has been achieved through the MTC team's ingenuity and indefatigable work ethic, through strategically balanced programming, and with the dedication of our unceasingly supportive Board and Foundation. Again, my thanks, appreciation and admiration go to them, to my co-CEO & Executive Director Virginia Lovett, and to the entire MTC team and MTC artists, for giving Melbourne, Victoria, Australia and other parts of the world another year of fine theatre.

A handwritten signature in black ink, appearing to read 'B Sheehy'.

EXECUTIVE DIRECTOR'S REPORT

VIRGINIA LOVETT



2018 was a year full of joy, surprises, record breaking shows, international & national collaborations, sector reflection and reckoning. MTC continued to be one of Australia's leading

cultural organisations and the much loved State theatre company of Victoria.

Good things come to those who wait ... or just keep negotiating. After many years of trying to secure the West End and Broadway hit *The Curious Incident of the Dog in the Night-Time* from the National Theatre in London, we were very proud to finally present the show to Melbourne audiences as our season opener.

Collaborating with Arts Centre Melbourne, who presented a range of access and public programs alongside *Curious Incident*, this show reached over 40,000 attendances and drove \$10 million into the Victorian economy. As a result of MTC bringing the show to Melbourne, it went on to tour into Asia and around Australia.

This show was a harbinger for a strong and successful year on our mainstage. The marketing team took full advantage of the

strength of the artistic program and drove home subscriptions, encouraged lapsed subscribers to return and converted single ticket buyers into season subscribers.

This resulted in a record number of 22,300 subscribers for the Company, the highest for any theatre company in the country for the second year running. The Company saw 85% subscriber retention, 38% growth in under 30 subscribers and 40% growth in new subscribers. Single ticket sales were healthy and box office was very strong, enabling the company to invest in future projects.

In 2018 the Company produced 564 performances and employed 574 actors, creatives and industry professionals. We performed to a paid attendance of over 250,000 resulting in a total box office of \$18.6 million.

Overall, this year the Company will report \$30.9 million in total revenue with a small operating surplus of \$20,275.

This is a terrific result but with every show a prototype, success is counterbalanced by inherent risk and our budgets continue to come under acute pressure. Box office and other revenues are still heavily relied upon as government subsidy shrinks due

to little or no indexation while salaries, production and other costs increase at a rate of CPI or higher.

To address this, we have worked strategically over the years to grow our contributable income and lessen our reliance on earned income. In 2013 private sector support represented 4% of total revenue and in 2018 it is 12%, compared to 7% of government funding.

The quality and sheer excellence of Melbourne Theatre Company's production, workshop, costume and technical teams absolutely shone in 2018 – from the magnificent costumes in *An Ideal Husband* and *Twelfth Night* to the technicality and complexity behind the sets of *Wild* and *Gloria*. Our behind the scenes teams at MTC contribute an extraordinary wealth of expertise from stage managers, riggers, milliners, tailors, props makers, lighting technicians, welders, carpenters to front of house and box office staff – they all come together in a magical alchemy to make a visit to the theatre a memorable and enjoyable experience.

As always, staff wellbeing and safe workplaces were a key priority in 2018. MTC has always had robust Respectful Workplace Policies through being a

department of the University of Melbourne and last year saw a renewed focus in how they are explained and promoted through new inductions for casts and creatives along with training for staff in respectful conduct. Furthering our commitment to providing safe environments for all, in 2018 MTC participated in the first Safe Theatres Forum. A key outcome from this inaugural forum was the standardisation of workplace policies and procedures across all nine state theatre companies to better support freelance actor and creatives who move between companies. These harmonised policies follow the introduction of the CAST national code of behaviour that was adopted in 2017. It is an ongoing responsibility of the sector to ensure all our workplaces are safe and respectful, and one MTC is entirely committed to.

In 2018 the Company welcomed the new University of Melbourne Vice Chancellor, Professor Duncan Maskell, to the Board and to Melbourne. Professor Maskell brings with him a wealth of experience from which the University and MTC will benefit immensely as we continue to work together, strengthening our relationship and looking to new opportunities for collaboration as MTC becomes ever more prominent in the culture life of this city.



Twelfth Night

One of the highlights of my year are the donor events I have the pleasure of hosting. MTC is very fortunate to have a committed, engaged group of donors whose investment in the company enables us to continue to produce shows of excellence, create access programs for the disadvantaged and broaden our reach through our award-winning education program. Without our loyal and growing pool of donors these programs would simply not be possible.

It has been a fulfilling, sometimes challenging year, but with the support of my wonderful colleagues and entire staff of Melbourne Theatre Company it is a year I am very proud of. I would like to thank Brett Sheehy the Artistic Director – we count ourselves very fortunate to work with the very best in this industry. I would like to pass on my gratitude for the support of the Chair of the MTC Board Terry Moran and Chair of the MTC Foundation Jane Hansen along with all the members of those Boards who volunteer their time and show such commitment in making MTC the best company it can be.

MAINSTAGE



‘Theatre of such insight and ingenuity.’

Limelight Magazine



‘*Curious Incident* is an inspired achievement, the stage equivalent of solving a Rubik’s Cube in record time....a world-class theatre event, not to be missed.’

The Age

THE ACCLAIMED NATIONAL THEATRE PRODUCTION

THE CURIOUS INCIDENT OF THE DOG IN THE NIGHT-TIME

A new play by Simon Stephens
based on the best-selling novel by Mark Haddon

Presented by Melbourne Theatre Company and Arts Centre Melbourne

11 JANUARY — 25 FEBRUARY
ARTS CENTRE MELBOURNE,
PLAYHOUSE

PERFORMANCES
54

PAID ATTENDANCE
44,979

CAST

Emma Beattie, Oliver Boot,
Crystal Condie, Emma-Jane
Goodwin, Julie Hale, Joshua
Jenkins, Bruce McGregor,
David Michaels, Debra Michaels,
Sam Newton, Amanda Posener,
Joe Rising, Kieran Garland,
Matt Wilman, Danielle Young

CREATIVE & PRODUCTION TEAM

Director Marianne Elliott
Designer Bunny Christie
Lighting Designer Paule Constable
Video Designer Finn Ross
Movement Directors
Scott Graham and Steven Hoggett
for Frantic Assembly
Music Adrian Sutton
Sound Design Ian Dickinson for
Autograph
Associate Director Elle While
Resident Director Kim Pearce
Company Voice Work
Charmian Hoare
Dialect Coach Jeannette Nelson
Casting Jill Green CDG

KEY DATES

Opening Night
Saturday 13 January
Forum Nights
Monday 16 and Monday 30 January
Audio Described Performances
Monday 6 and Saturday
10 February (matinee)
Tactile Tour
Saturday
10 February (matinee)
Captioned Performance
Saturday 3 February (matinee)
Relaxed Performance
Thursday 25 January

The Curious Incident of the Dog in the Night-Time was presented with kind permission of Warner Bros. Entertainment. World premiere: The National Theatre’s Cottesloe Theatre, 2 August 2012; at the Apollo Theatre from 1 March 2013; at the Gielgud Theatre from 24 June 2014; UK tour from 21 January 2017; International tour from 20 September 2017

Accommodation
Partner





★★★★★

‘Flawless performances carry a seesawing story of intergenerational responsibility and the hubris of modernity’

ArtsHub

★★★★★

‘Kirkwood’s play is a potent reminder that our past is unchangeable, our present is fragile and our future riddled with uncertainty.’

Herald Sun

THE CHILDREN

by Lucy Kirkwood

3 FEBRUARY — 10 MARCH
SOUTHBANK THEATRE,
THE SUMNER

PERFORMANCES
38

PAID ATTENDANCE
14,815

CAST

Rose Sarah Peirse
Hazel Pamela Rabe
Robin William Zappa

CREATIVE & PRODUCTION TEAM

Director Sarah Goodes
Set & Costume Designer Elizabeth Gadsby
Lighting Designer Paul Jackson
Composer & Sound Designer Steve Francis
Voice & Dialect Coach Geraldine Cook-Dafner
Movement Consultant Freya List
Wig Construction Kylie Clarke
Wigmaking Original Wig Styling Lauren A. Proietti
Stage Manager Christine Bennett
Assistant Stage Manager Meg Richardson

KEY DATES

A&K Opening Night
Thursday 8 February
Forum Nights Monday 12 and Monday 19 February
Donor Event 19 February
Audio Described Performances
Tuesday 20 and Saturday 24 February (matinee)
Tactile Tour
Saturday 24 February (matinee)
Captioned Performance
Thursday 22 February (matinee)

The Children was developed with the kind support of the Berwin Lee Foundation and first performed at the Royal Court Jerwood Theatre, Downstairs, Sloane Square, on Thursday 17 November 2016.

A Co-Production with
Sydney Theatre Company



Production Partner



Media Partner





'Abigail's Party is hilarious, uncomfortable and depressingly familiar in its depiction of ugly suburbia that seems to have changed little in four decades.'

Herald Sun

'Nicolazzo's gift with actors is evident, and the cast is uniformly excellent.'

Time Out

ABIGAIL'S PARTY

by Mike Leigh

17 MARCH — 21 APRIL
SOUTHBANK THEATRE,
THE SUMNER

PERFORMANCES
39

PAID ATTENDANCE
17,406

CAST

Angela Cooper Zoe Boesen
Beverly Moss Pip Edwards
Laurence Moss Daniel Frederiksen
Tony Cooper Benjamin Rigby
Susan Lawson Katherine Tonkin

CREATIVE & PRODUCTION TEAM

Director Stephen Nicolazzo
Set Designer Anna Cordingley
Lighting Designer Katie Sfetkidis
Costume Designer Eugyeene Teh
Composer & Sound Designer
Daniel Nixon
Voice & Dialect Coach
Geraldine Cook-Dafner
Stage Manager Pippa Wright
Assistant Stage Manager
Benjamin Cooper
Directorial Secondment
Lynda Fleming
Sound Secondment
Justin Gardam

KEY DATES

A&K Opening Night
Thursday 22 March
Forum Nights Monday 26 March
and Monday 2 April
Audio Described Performances
Tuesday 3 and Saturday 7 April
(matinee)
Tactile Tour
Saturday 7 April (matinee)
Captioned Performance
Thursday 5 April

Opening Night
Partner



Media Partner





★★★★★

‘Wild is a marvellous showcase of how theatre, through the persuasive power of performance, words and design, can tackle today’s complex ideas and problems, and provide perspective that otherwise may only come with time.’

Limelight Magazine

★★★★★

‘an impressive production of a provocative and entertaining play ...’

The Age

WILD

by Mike Bartlett

5 MAY — 9 JUNE
SOUTHBANK THEATRE,
THE SUMNER

PERFORMANCES
40

PAID ATTENDANCE
14,942

CAST

Andrew Nicholas Denton
Woman Anna Lise Phillips
Man Toby Schmitz

CREATIVE & PRODUCTION TEAM

Director Dean Bryant
Set Designer Andrew Bailey
Costume Designer Owen Phillips
Lighting Designer Ross Graham
Composer & Sound Designer Sidney Millar
Voice & Dialect Coach Geraldine Cook-Dafner
Assistant Director Charlotte Day
Video Designer Jamie Clennett
Stage Manager Whitney McNamara
Assistant Stage Manager Kaytlin Petrarca

KEY DATES

A&K Opening Night
Thursday 10 May
Forum Nights Monday 14 and
Monday 21 May
Donor Event 24 May
Audio Described Performances
Tuesday 22 and Saturday 26 May
(matinee)
Tactile Tour Saturday 26 May
(matinee)
Captioned Performance Thursday
24 May (matinee)



★★★★★

‘... remarkably beautiful theatre that looks squarely at the murderous silence at the core of oppression.’

The Guardian

‘... the performances are nuanced and complex, providing reasons to understand the characters even in their most questionable actions.’

The Conversation

THE HOUSE OF BERNARDA ALBA

Adapted by Patricia Cornelius, after Federico García Lorca

25 MAY — 7 JULY
ARTS CENTRE MELBOURNE,
FAIRFAX STUDIO

PERFORMANCES
46

PAID ATTENDANCE
12,899

CAST

Marti Candy Bowers
Angela Peta Brady
Penelope Julie Forsyth
Magda Bessie Holland
Maria Sue Jones
Bernadette Melita Jurisic
Adele Emily Milledge

CREATIVE & PRODUCTION TEAM

Director Leticia Cáceres
Set & Costume Designer Marg Horwell
Lighting Designer Rachel Burke
Composer Irine Vela
Sound Designer Jethro Woodward
Assistant Director Cassandra Fumi
Fight Choreographer Lyndall Grant
Directorial Secondment Sara Biglariashfa
Sound Secondment Hoang Thao Van
Stage Manager Jess Keepence
Assistant Stage Manager Brittany Coombs

KEY DATES

A&K Opening Night Thursday 31 May
Forum Nights Monday 4 and Monday 11 June
Donor Event 12 June
Audio Described Performances Tuesday 19 and Saturday 23 June (matinee)
Tactile Tour Saturday 23 June (matinee)
Captioned Performance Thursday 21 June (matinee)

Commissioned by Melbourne Theatre Company

Media Partner 



★★★★★

‘A uniformly strong ensemble delivers sharp and nuanced characters you absolutely believe in.’

The Age

★★★★★

‘This is a work that manages to fold in a number of hot-button topics without ever losing its sense of purpose.’

Time Out

GLORIA

by Branden Jacobs-Jenkins

16 JUNE – 21 JULY
SOUTHBANK THEATRE,
THE SUMNER

PERFORMANCES
40

PAID ATTENDANCE
18,108

CAST

Miles / Shawn / Rashaad
Callan Colley
Dean / Devin
Jordan Fraser-Trumble
Ani / Sasha / Callie Jane Harber
Kendra / Jenna Aileen Huynh
Gloria / Nan Lisa McCune
Lorin Peter Paltos

CREATIVE & PRODUCTION TEAM

Director Lee Lewis
Set & Costume Designer
Christina Smith
Lighting Designer Paul Jackson
Composer & Sound Designer
Russell Goldsmith
Voice & Dialect Coach
Anna McCrossin-Owen
Stage Manager Pippa Wright
Assistant Stage Manager
Meg Richardson
Stage Management Secondment
Bridget McWilliams
Lighting Design Attachment
Clare Springett
Sound & Composition Attachment
Sidney Millar
Set & Costume Design Attachments
Juliette Whitney, Kris Bird

KEY DATES

A&K Opening Night
Thursday 21 June
Forum Nights Monday 25 June and
Monday 2 July
Donor Event 3 July
Audio Described Performances
Tuesday 3 and Saturday 7 July
(matinee)
Tactile Tour
Saturday 7 July (matinee)
Captioned Performance
Thursday 5 July (matinee)

Production Partner





★★★★★

‘A delicious comic treat, with a piquant kernel of timeless truth about human nature.’

Limelight Magazine

★★★★★

‘An *Ideal Husband* is a timely, thought-provoking, sharp and solidly entertaining night at the theatre, and one of the highlights of the MTC season so far.’

The Age

Oscar Wilde’s

AN IDEAL HUSBAND

16 JULY — 25 AUGUST
ARTS CENTRE MELBOURNE,
PLAYHOUSE

PERFORMANCES
47

PAID ATTENDANCE
36,125

CAST

Sir Robert Chiltern Simon Gleeson
 Lord Goring Brent Hill
 Mrs Marchmont Jem Lai
 Nanjac / Butler / James Joseph Lai
 Miss Mabel Chiltern Michelle Lim Davidson
 The Earl of Caversham William McInnes
 Lady Chiltern Zindzi Okenyo
 Mason / Mr Montford / Phipps Josh Price
 Lady Markby Gina Riley
 Lady Basildon Greta Sherriff
 Mrs Cheveley Christie Whelan Browne

CREATIVE & PRODUCTION TEAM

Director Dean Bryant
 Set & Costume Designer Dale Ferguson
 Lighting Designer Matt Scott
 Composer & Sound Designer Mathew Frank
 Voice & Dialect Coach Leith McPherson
 Assistant Director Ellen Simpson
 Assistant Costume Designer Sophie Woodward
 Stage Manager Christine Bennett
 Deputy Stage Manager Whitney McNamara
 Assistant Stage Manager Lisette Drew
 Stage Management Secondment Rachel Nagy

Directorial Secondment

Angelica Clunes
 Lighting Design Secondments Nicholas Moloney, Jonathan Wedgwood

KEY DATES

A&K Opening Night Friday 20 July
 Forum Nights Monday 23 July
 Donor Event 30 July
 Audio Described Performances Tuesday 31 July and Saturday 4 August (matinee)
 Tactile Tour Saturday 4 August (matinee)
 Captioned Performance Thursday 2 August



★★★★★

‘Marta Dusseldorp is positively Amazonian as Nora, commanding the stage as if it were her plaything.’

The Age

★★★★★

‘Director Sarah Goodes is by now a master of this kind of intimate psychological warfare, and she directs here with nuance and precision.’

Time Out

A DOLL’S HOUSE, PART 2

by Lucas Hnath

11 AUGUST — 19 SEPTEMBER
SOUTHBANK THEATRE,
THE SUMNER

PERFORMANCES
43

PAID ATTENDANCE
21,101

CAST

Nora Marta Dusseldorp
Anne Marie Deidre Rubenstein
Torvald Greg Stone
Emmy Zoe Terakes

CREATIVE & PRODUCTION TEAM

Director Sarah Goodes
Set & Costume Designer Tracy Grant Lord
Lighting Designer Niklas Pajanti
Composer & Sound Designer Chris Williams
Video Designer Josh Burns
Stage Manager Julia Smith
Assistant Stage Manager Benjamin Cooper
Voice & Dialect Coach Leith McPherson
Design Attachment Emily Collett

KEY DATES

A&K Opening Night
Thursday 16 August
Forum Nights Monday 20 and 27 August
Audio Described Performances
Tuesday 28 August and Saturday 1 September (matinee)
Tactile Tour
Saturday 1 September (matinee)
Captioned Performance
Thursday 30 August

A Doll’s House, Part 2 was presented by special arrangement with Dramatists Play Service, Inc., New York. Originally produced on Broadway by Scott Rudin, Eli Bush, Joey Parnes, Sue Wagner and John Johnson. Commissioned and first produced by South Coast Repertory.

Opening Night Partner



Media Partner **TimeOut**



‘Cropper and Carr are quite magnificent; their relationship is so finely built, so emotionally layered, that the subsequent questioning of it by the other characters feels like an assault.’

Time Out

‘... this is an impressively, astonishingly polished production.’

The Australian

THE ARCHITECT

by Aidan Fennesy

27 SEPTEMBER — 31 OCTOBER
SOUTHBANK THEATRE,
THE SUMNER

PERFORMANCES
38

PAID ATTENDANCE
15,423

CAST

John Stafford Nicholas Bell
Leonard Wadsley Johnny Carr
Helen Pyefinch Linda Cropper
Jeremy Pyefinch Stephen Phillips

CREATIVE & PRODUCTION TEAM

Director Peter Houghton
Set & Costume Designer Christina Smith
Lighting Designer Matt Scott
Composer & Sound Designer J David Franzke
Fight Choreographer Lyndall Grant
Stage Manager Lisette Drew
Assistant Stage Manager Pippa Wright
Set & Costume Design
Secondment Jeremy Pryles

KEY DATES

A&K Opening Night
Tuesday 2 October
Forum Nights
Monday 8 and 15 October
Donor Event Thursday 11 October
Audio Described Performances
Tuesday 9 and Saturday 13 October (matinee)
Tactile Tour
Saturday 13 October (matinee)
Captioned Performance
Thursday 18 October

The Architect was commissioned with the generous support of the Joan and Peter Clemenger Trust.

Production Partner **THE LANGHAM**
MELBOURNE

Media Partner **PRR**



★★★★★

'Astroman is Australian comedy with such vividness and warmth and poignancy ... it should appeal to everybody.'

The Age

'... Astroman is a whimsical, gently satirical and determinedly optimistic new work concerned with the capacity of the human spirit to overcome adversity, prejudice and habit.'

The Australian

ASTROMAN

by Albert Belz

27 OCTOBER — 8 DECEMBER
ARTS CENTRE MELBOURNE,
FAIRFAX STUDIO

PERFORMANCES
47

PAID ATTENDANCE
10,741

CAST

Michelle Djalal Elaine Crombie
Mick Jones Nicholas Denton
Jiembra Djalal Kamil Ellis
Natalie Djalal / Mrs Taylor
Tahlee Fereday
Mr. Pavlis Tony Nikolakopoulos
Sonny Djalal Calen Tassone

CREATIVE & PRODUCTION TEAM

Director Sarah Goodes
Associate Director Tony Briggs
Set & Costume Designer
Jonathon Oxlade
Lighting Designer Niklas Pajanti
Composer & Sound Designer
Jethro Woodward
Associate Sound Designer
Tom Backhaus
Breakdance Teacher Aaron Vidot
Video Designer Jamie Clennett
Fight Choreographer
Lyndall Grant
Stage Manager Christine Bennett
Assistant Stage Manager
Brittany Coombs
Stage Management Secondment
Lucie Sutherland
Set & Costume Design
Secondment Jeremy Pryles

KEY DATES

A&K Opening Night
Friday 2 November
First Nations Community Night
Monday 29 October
Forum Nights
Monday 5 and 12 November
Donor Event Tuesday 13 November
Audio Described Performances
Tuesday 20 and Saturday
24 November (matinee)
Tactile Tour
Saturday 24 November (matinee)
Captioned Performance
Thursday 22 November



★★★★★

‘Luxury casting, some sublime comedic performances, elaborate set and costume, and catchy original music make it a joy ...’

The Age

★★★★★

‘As far as comedy is concerned, this *Twelfth Night* hits the bullseye. The casting of the subplot is almost inexplicably perfect; that such a disparate collection of talents should coalesce so flawlessly is a revelation.’

Time Out

TWELFTH NIGHT

by William Shakespeare

**12 NOVEMBER 2018 —
9 JANUARY 2019**
SOUTHBANK THEATRE,
THE SUMNER

PERFORMANCES
59*

PAID ATTENDANCE
30,358*

CAST

Sebastian / Musician
Caleb Alloway
A Sea Captain / Musician /
Ensemble Roderick Cairns
Maria Tamsin Carroll
Malvolio Russell Dykstra
Viola Esther Hannaford
Antonio / Valentine / Musician
Anthony Harkin
Feste Colin Hay
Sir Toby Belch Richard Piper
Curio / Musician / Ensemble
Alec Steedman
Olivia Christie Whelan Browne
Sir Andrew Aguecheek
Frank Woodley
Orsino Lachlan Woods

CREATIVE & PRODUCTION TEAM

Director Simon Phillips
Set & Costume Designer
Gabriela Tylesova
Lighting Designer Nick Schlieper
Composers Kate Miller-Heidke,
Keir Nuttall
Musical Director & Additional
Composition Ian McDonald
Voice & Text Coach
Leith McPherson
Associate Lighting Designer
Chris Twyman
Assistant Set Designer
Jacob Battista
Assistant Costume Designer
Sophie Woodward
Choreographer Andrew Hallsworth
Fight Choreographer Nigel Poulton
Swordplay Consultant
Gindi Wauchope
System Designer Terry McKibbin

Stage Manager Whitney McNamara
Deputy Stage Manager Julia Smith
Assistant Stage Manager
Jess Maguire
Rehearsal Assistant Stage
Manager Benjamin Cooper
Stage Management Secondment
Sarah Finley-Strong

KEY DATES

A&K Opening Night
Friday 16 November
Forum Nights
Monday 19 and 26 November
Donor Event Tuesday 27 November
Audio Described Performances
Tuesday 4 and Saturday 8
December (matinee)
Tactile Tour
Saturday 8 December (matinee)
Captioned Performance
Thursday 6 December

Opening Night Partner  Abercrombie & Kent

*includes season extension performances and attendances in 2019

2018 MAINSTAGE ECONOMIC IMPACT

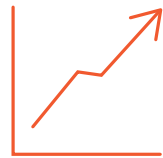
ECONOMIC IMPACT ASSESSMENT

In 2018 Melbourne Theatre Company presented eleven mainstage productions that were performed across two venues, Southbank Theatre and Arts Centre Melbourne.

At the end of the season, Culture Counts were commissioned to conduct an independent assessment of MTC's 2018 Season on the Victorian economy. A summary of the key findings can be found here.

MTC DRIVES ECONOMIC ACTIVITY

MTC's 2018 Season generated an estimated \$113.3 million for the Victorian economy that would not otherwise have been spent.



\$113.3 million
multiplied impact



\$12.4 million
investment into industry

INVESTMENT IN MTC LEADS TO BENEFITS TO OTHER INDUSTRIES

\$12.4 million was spent in Melbourne on industries such as hospitality, transport, accommodation and retail as a result of attending an MTC production.

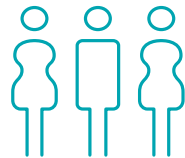
MTC BRINGS PEOPLE TO MELBOURNE



86%
of attendees on average came to Melbourne CBD specifically to see an MTC production.

MTC CREATES JOBS

Approximately 727 FTE jobs were generated as a result of MTC's 2018 season.



727 FTE
multiplied employment

MTC DELIVERS SIGNIFICANT ROI FOR GOVERNMENT



\$11.50 was contributed to the Victorian economy for **every \$1** of government investment in MTC activities in 2018.

STUDIO SEASON



★★★★★

‘Working with Children is a mature work of an artist who has defined her terms.’

The Guardian

★★★★★

‘... as unexpected and original as it is delightfully silly and brain-hurting serious.’

Time Out

WORKING WITH CHILDREN

by Nicola Gunn

30 AUGUST — 29 SEPTEMBER
SOUTHBANK THEATRE,
THE LAWLER

PERFORMANCES
33

PAID ATTENDANCE
2,123

CREATIVE & PRODUCTION TEAM

Concept, Text, Direction, Design & Performance Nicola Gunn
AV & Spatial Design Nick Roux
Music & Sound Design Kelly Ryall
Lighting & Spatial Design Bosco Shaw
Costume Design & Co-Set Realisation Eugyeene Teh
Associate Artist Sarah Aiken
Script Dramaturg Jon Haynes
Stage Manager Meg Richardson
Rehearsals Assistant Stage Manager Emma Barbaro

KEY DATES

Opening Night
Saturday 1 September
Forum Night
Monday 3 September

An MTC NEON NEXT commission

Supported by
CAMPO



EDUCATION



'Hungry Ghosts is a welcome and refreshing addition to Melbourne's theatre scene.'

Time Out

'This is highly articulate, intelligent, driven writing'

Stage Whispers

HUNGRY GHOSTS

by Jean Tong

CAST

Emina Ashman
Jing-Xuan Chan
Bernard Sam

CREATIVE & PRODUCTION TEAM

Director Petra Kalive
Set Designer Eugyeene Teh
Costume Designer Sophie Woodward
Lighting Designer Emma Valente
Composer & Sound Designer Darius Kedros
Movement Director Lyndall Grant
Lighting Secondment Marty Shlansky
Sound Secondment Rory Tyzack
Directing Secondments Karla Livingston-Pardy, Ryan A. Murphy
Stage Manager Lisette Drew

MELBOURNE SEASON

Dates 3 — 19 May
Venue Southbank Theatre, The Lawler
Performances 18
Paid Attendance 1,833
Opening Night Saturday 5 May

REGIONAL TOUR

Dates 22 May — 7 June
Performances 9
Total attendance 1,295
Venues
Ulumbarra Theatre, Bendigo
Tuesday 22 May
Mildura Arts Centre
Friday 25 May
The Potato Shed, Geelong
Tuesday 29 May
Launceston College, Tasmania
Thursday 31 May & Friday 1 June
Wangaratta Performing Arts Centre
Tuesday 5 June
The Wedge, Sale
Thursday 7 June



Commissioned with the support of the Joan and Peter Clemenger Trust. Developed with the support of the Cybec Foundation through MTC's Cybec Electric playreading series as part of the 2017 AsiaTOPA Festival. *The Hungry Ghosts* regional tour was supported by the Crown Resorts Foundation and Packer Family Foundation.

EDUCATION ACTIVITIES

MTC's Education program connects young people and teachers with first-rate learning opportunities. Throughout the 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 is supported by MTC's Education Giving Circle and the Victorian Department of Education and Training.

VCE DRAMA WORKSHOPS

5 — 7 June | MTC HQ

Teaching Artists Sahil Saluja and Meg Upton
Participants 58 students

VCE THEATRE STUDIES WORKSHOPS

20 June | MTC HQ

Teaching Artists Darcy Brown and Meg Upton
Participants 41 students

BETTY AMSDEN YOUTH SCHOLARSHIP COURSE

2 — 6 July | Southbank Theatre, The Lawler

Teaching Artists Tania Cañas and Azja Kulpińska
Guest Artists Katrina Cornwell, Bec Matthews and Georgina Naidu
Support Artist Sarah Hosford
Workshop Assistants Amy Clarke and Danielle Holden
Participants 24 students
Supported by the Betty Amsden Foundation

MTC AMBASSADORS PROGRAM

April — December

Participants 16 students
Supported by the MTC Youth Ambassador Giving Circle

PRE-SHOW TALKS AND POST-SHOW Q&AS

May — August | Southbank Theatre, The Sumner and The Lawler

Pre-show talks were held for *Hungry Ghosts* and *A Doll's House, Part 2*

Teaching Artist Nick Tranter
Total Participants 532 students

HQ TOURS

February — December | MTC HQ

Participants 32 school groups

WORK EXPERIENCE

February–October | MTC HQ

Participants 13 students

REGIONAL ENRICHMENT PROGRAM

May–August

Hungry Ghosts Workshops

St Mary MacKillop College, Swan Hill, Bellarine Secondary College, Drysdale Stawell Secondary College

Teaching Artists Jane Bayly and Nick Tranter

Total Participants 31 students

Macbeth Workshop

Traralgon College

Teaching Artists Suzie Thomas and Nick Tranter

Total Participants 31 students

Teacher as Artist PD Workshop

Dudley House, Bendigo
The Cube, Wodonga
The Mining Exchange, Ballarat
Lighthouse Studio, Warrnambool

Teaching Artists Suzie Thomas, Nick Waxman and Lauren Zeigler
Participants 53 teachers

The Regional Enrichment Program is supported by the Gailey/Lazarus Charitable Foundation

DISTANCE EDUCATION CENTRE VICTORIA & MTC

In 2018, MTC again ran a Year 8 Drama program in partnership with Distance Education Centre Victoria.

July — November | MTC HQ and Southbank Theatre, The Lawler

Teaching Artists Jennifer Medway and Jacob Battista

DECV Teachers Karin Farrell, Catherine Mayer, Martin Jorgensen

Online Workshop Participants 65
Workshop and Presentation Participants at MTC HQ 9

Presentation 30 November | MTC HQ

PROFESSIONAL DEVELOPMENT

Playwriting PD

18 June | MTC HQ
Guest Artist Patricia Cornelius
Participating Teachers 10

Page to Stage PD

30 July | Southbank Theatre
Guest Artist Dean Bryant
Participating Teachers 12

Drama Victoria Conference HQ Tour

30 November | MTC HQ
Participating Teachers 30

SHARING THE LIGHT

Supported by the Crown Resorts Foundation and Packer Family Foundation

Now in its fourth year, the Sharing the Light initiative continues to have a positive and significant impact on young Victorians as they access genuinely transformative theatrical experiences. All four of the programs that make up Sharing the Light continue to thrive and grow.

\$5 STUDENT THEATRE PASS

Subsidised \$5 tickets for students at disadvantaged schools to attend MTC mainstage, education and family productions. Travel Subsidy is also offered to schools in regional areas of Victoria to reduce geographical and financial barriers around getting to the theatre.

Total travel subsidy provided to schools \$29,688

\$5 FAMILY THEATRE PASS

Subsidised \$5 tickets available to families in outer-metro Melbourne for nominated MTC productions.

Total \$5 tickets provided to students and families 2,714

FIRST PEOPLES YOUNG ARTISTS PROGRAM

A scholarship for young Aboriginal and Torres Strait Islander people interested in the performing arts, offered by MTC in partnership with the Wilin Centre for Indigenous Arts and Cultural Development.

The program features a series of workshops on performance skills, writing for the stage, technical and design production, and arts marketing. Under the mentorship of Indigenous teaching artists and facilitators, as well as experienced MTC staff and creatives, the program culminates in a group-devised performance for family and friends staged at Southbank Theatre.

In 2018, there were participants from Darwin, Perth, Adelaide, Canberra, Melbourne and regional Victorian towns Stawell, Kinglake and Bendigo.

Participants 9
Lead Teaching Artist Lenka Vanderboom



MTC EDUCATION ON TOUR

In 2018, *Hungry Ghosts* travelled as a full-scale production to regional performing arts centres. Pre-show talks were held before every performance, facilitated by MTC Community Outreach Manager Karin Farrell.

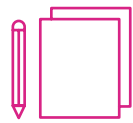
Venues visited

- Ulumbarra Theatre, Bendigo
- Mildura Arts Centre
- The Potato Shed, Geelong
- Launceston College, Tasmania
- Wangaratta Performing Arts Centre
- The Wedge, Sale



NEXT STAGE WRITERS' PROGRAM

NEXT STAGE WRITERS' PROGRAM



20

writers under commission or in residence



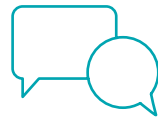
76

actors, musicians, dramaturgs and directors engaged for workshops



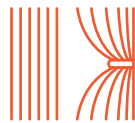
21

workshops held to further the development of 15 plays



4

languages represented within the commissioned plays



first NEXT STAGE play announced as appearing in MTC's 2019 Season

Co-funded by MTC and the donors and foundations of MTC's Playwrights Giving Circle, the NEXT STAGE Writers' Program is MTC's five-year, \$4.6 million initiative addressing the need for greater investment in Australian writers through increased resources dedicated to commissioning, workshoping and developing plays. The pioneering program allows MTC to both build on existing and foster new artistic relationships over the long-term and on a scale that was previously unattainable.

COMMISSIONED WRITERS

In July 2018, seven new writers were commissioned through the NEXT STAGE program, joining those already underway with the development of new works.

- Angus Cerini
- Patricia Cornelius
- Louris van de Geer (2018 commission)
- Michael Gow
- Tom Holloway (2018 commission)
- Anchuli Felicia King (2018 commission)
- Benjamin Law
- Joanna Murray-Smith
- Ellen van Neerven
- Joe Penhall (2018 commission)
- Leah Purcell
- Chris Ryan, Megan Washington (composer) and Mark Leonard Winter (2018 commission)

WRITERS-IN-RESIDENCE

MTC welcomed three new writers-in-residence in July, while the inaugural residents entered their second year with the Company, each securing a commission to develop a new work for NEXT STAGE.

- Declan Furber Gillick (2018 writer-in-residence)
- Dan Giovannoni
- Melissa Reeves (2018 writer-in-residence)
- Chris Summers (2018 writer-in-residence)
- Natesha Somasundaram
- Kylie Trounson

NEXT STAGE is made possible by MTC's Playwrights Giving Circle

Louise Myer and Martyn Myer AO, Maureen Wheeler AO and Tony Wheeler AO, Christine Brown Bequest, Naomi Milgrom AO, 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



MTC INITIATIVES & ACTIVITIES

CYBEC ELECTRIC

A series of public playreadings of new works.
In 2018, Cybec Electric featured the work of eight exciting playwrights.

3 — 19 MAY
SOUTHBANK THEATRE,
THE LAWLER

PERFORMANCES
6

TOTAL PAID ATTENDANCE
396

THEM

by Samah Sabawi

1 & 3 March

Director Luke Kerridge
Dramaturgs Chris Mead & Jenni Medway
Stage Manager Mellita Ilich
Cybec Intern Laura Hartnell

SLAUGHTERHOUSE

by Anchuli Felicia King

2 & 3 March

Director Prue Clark
Dramaturgs Chris Mead & Jenni Medway
Stage Manager Mellita Ilich
Cybec Intern Hannah Fallowfield

CYBEC SCENES 1

1 March

The Great Emu War
by Declan Furber Gillick

Happy Ending
by Kylie Trounson

K
by Katy Warner

Director Prue Clark
Dramaturgs Chris Mead & Jenni Medway
Stage Manager Mellita Ilich
Cybec Intern Alice Fitzgerald

CYBEC SCENES 2

2 March

Burning Man
by Natesha Somasundaram

The Body
by Dan Giovannoni

Truly Madly Britney
by Alberto Di Troia

Director Luke Kerridge
Dramaturgs Chris Mead & Jenni Medway
Stage Manager Mellita Ilich
Cybec Intern Glenn Saunders

Cast (all readings)

Jean Bachoura, Mark Coles-Smith, Tahlee Fereday, Rohan Mirchandaney, Maggie Naouri, Sun Park



MTC INITIATIVES

WOMEN IN THEATRE

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.

The program provides the chance for participants to be mentored by respected theatre practitioners; take part in intensive leadership training; access practical career advice and coaching across a wide range of business and commercial aspects of the theatre industry; and gain insights to the daily operation of a major performing arts organisation.

The program is supported by MTC's Women in Theatre Giving Circle.

Anne Bravos (Scenic Art)
Mentor: Tansy Elso

Kat Chan (Set & Costume Design)
Mentor: Christina Smith

Siobhan Connors (Emerging Producer)
Mentor: Martina Murray

Tahli Corin (Artistic Director)
Mentor: Brett Sheehy

Susannah Day (Executive Director & Operations)
Mentor: Virginia Lovett

Tasnim Hossain (Dramaturgy & Literary Management)
Mentor: Chris Mead

Anna Kerrigan (Education & Outreach)
Mentor: Sue Giles

Lauren Makin (Production Management)
Mentor: Michele Preshaw

Sidney Millar (Sound Design & Composition)
Mentor: Russell Goldsmith

Scarlet McGlynn (Director)
Mentor: Sarah Goodes

Clare Springett (Lighting Design)
Mentor: Paul Jackson

Katy Warner (Playwright)
Mentor: Hannie Rayson

COMMISSIONS

MTC is passionate about telling Australian stories and has a number of writers under commission at any one time.

Commissions supported by the Joan and Peter Clemenger Trust

Kylie Coolwell, Judith Lucy, Damien Millar, Ross Mueller, Magda Szubanski, Anthony Weig

Malcolm Robertson Foundation Commission

Angela Betzien

Commission in association with Manhattan Theatre Club

Hannie Rayson

FIRST STAGE

MTC and Emerging Writers' Festival partnered to support four new playwrights across a series of workshops over two weeks, leading to a public reading at Southbank Theatre.

Workshops

9 June, 16 June, 26 June
MTC HQ & Brunswick Mechanics Institute

Reading

28 June
Southbank Theatre, The Lawler

Writers

Mick Roe, Eva Grace Mullaley, Yuki Iwama, Timmah Ball

With the support of the Vizard Foundation

SECONDMENTS AND ATTACHMENTS

Each year MTC offers a number of placements for secondments in the areas of Stage Management, Lighting, Sound, Costume, and as Directors Assistants, helping the next generation of theatre makers develop their skills in a professional setting.

Stage Management Secondments

Bridget McWilliams – *Gloria*
Rachel Nagy – *An Ideal Husband*
Lucie Sutherland – *Astroman*

Design Secondments and Attachments

Kris Bird – Set & Costume Design, *Gloria*
Emily Collett – Design, *A Doll's House, Part 2*
Sarah Finley-Strong – *Twelfth Night*
Justin Gardam – Sound, *Abigail's Party*
Nicholas Maloney – Lighting Design, *An Ideal Husband*
Sidney Millar – Sound & Composition, *Gloria*
Jeremy Pryles – Set & Costume Design, *The Architect* and *Astroman*
Marty Shlansky – Lighting, *Hungry Ghosts*
Clare Springett – Lighting Design, *Gloria*
Hoang Thao Van – Sound, *The House of Bernarda Alba*
Jamie Turner – Electrics Department
Rory Tyzack – Sound, *Hungry Ghosts*
Jonathan Wedgwood – Lighting Design, *An Ideal Husband*
Juliette Whitney – Set & Costume Design, *Gloria*

Directorial Secondments

Sara Biglariashfa – *The House of Bernarda Alba*
Angelica Clunes – *An Ideal Husband*
Lynda Fleming – *Abigail's Party*
Karla Livingston-Pardy – *Hungry Ghosts*
Ryan A. Murphy – *Hungry Ghosts*

MTC AT MPAVILION

As part of MPavilion's 2018/19 program, MTC presented three free events including a discussion with one of New York's most eminent young theatre directors, Lila Neugebauer, and readings of new plays by two of MTC's NEXT STAGE writers.

Torch the Place

by Benjamin Law
29 November

Lila Neugebauer: In Conversation

Thursday 6 December

The Body

by Dan Giovannoni
Thursday 13 December

Venue MPavilion

CAAP DIRECTORS INITIATIVE

The CAAP Directors Initiative aims to develop and embed Asian Australian directors in the three largest state theatre companies in Australia. It is a two-year, tailored training program offered in partnership with Contemporary Asian Australian Performance, Sydney Theatre Company and Queensland Theatre. After introductory directing workshops at each company, 13 emerging directors were selected for the program nationally.

Initial MTC workshop

12—16 May

Facilitators Sarah Goodes and Dean Bryant

Participants 14

MTC CAAP Directors Initiative Participants

Ra Chapman

Joe Paradise Lui

Diana Nguyen

Alice Qin

LONGHOUSE: MELBOURNE

An evening of conversation about diversity and representation on stage and screen hosted by MTC in partnership with Contemporary Asian Australian Performance.

Thursday 4 October

Southbank Theatre, The Lawler

Panellists Kim Ho, Michele Lee, Natesha Somasundaram, Jean Tong

Facilitator Ra Chapman



AWARDS & NOMINATIONS

AWARDS AND NOMINATIONS

HELPMANN AWARDS

Best Play

The Children

Best Female Actor in a Play

Pamela Rabe – *The Children*

Best Direction of a Play

Sarah Goodes – *The Children*

HELPMANN AWARD NOMINATIONS

Best Female Actor in a Supporting Role in a Play

Jane Montgomery Griffiths – *Macbeth*

Best Male Actor in a Play

John Bell – *The Father*

Best Lighting Design

Paule Constable – *The Curious Incident of the Dog in the Night-Time*

Best Scenic Design

Bunny Christie – *The Curious Incident of the Dog in the Night-Time*

Best Play

The Children

Best Direction of a Play

Sarah Goodes – *The Children*

Best Female Actor in a Play

Sarah Peirse – *The Children*
Pamela Rabe – *The Children*

GREEN ROOM AWARDS

Performers

Linda Cropper – *The Architect*

GREEN ROOM AWARD NOMINATIONS

Performers

Johnny Carr – *The Architect*
Linda Cropper – *The Architect*
Brent Hill – *An Ideal Husband*
Sarah Peirse – *The Children*

Ensemble

Astroman

Outstanding Performance in a Featured Role

Tamsin Carroll – *Twelfth Night*
Peter Paltos – *Gloria*

Lighting Design

Matt Scott – *The Architect*

Set/Costume/AV Design

Gabriela Tylesova – *Twelfth Night*
Christina Smith – *The Architect*

Music Composition & Sound Design

Kate Miller-Heidke, Keir Nuttall, and Ian McDonald – *Twelfth Night*

Writing/Adaptation for the Australian Stage

Aidan Fennesy – *The Architect*

Direction

Peter Houghton – *The Architect*

Production

The Architect

DRAMA VICTORIA AWARDS

Best Performance by a Company for the 2018 Theatre Studies Playlist

A Doll's House, Part 2

THE COMPANY

MTC BOARD

Terry Moran AC (Chair)

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Janette Kendall

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Virginia Lovett

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Kathleen Higgs (from December)

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Isabella Wren (from September)

Partnerships Coordinator
Vivienne Poznanski (until March)

Isabella Wren (from March to September)

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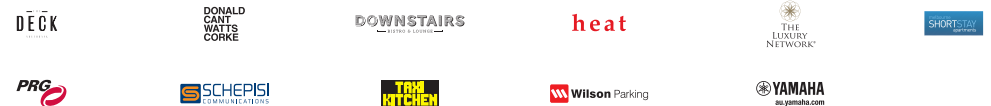
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- ▲ ARTISTIC DIRECTOR'S CIRCLE
- YOUTH AMBASSADORS GIVING CIRCLE
- ◆ WOMEN IN THEATRE GIVING CIRCLE
- EDUCATION GIVING CIRCLE



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FINANCIAL REPORT 2018

KEY PERFORMANCE INDICATORS

| | 2018 | 2017 |
|----------------------------|------|------|
| ARTISTIC VIBRANCY | | |
| Subscription Season | | |
| Productions | 9 | 8 |
| Co-Productions | 2 | 2 |
| Buy-ins | - | 1 |
| Total | 11 | 11 |
| New productions | 9 | 8 |
| Studio Season | | |
| Productions | 1 | - |
| Co-Productions | - | - |
| Residency | - | - |
| Total | 1 | - |
| New productions | 1 | - |
| Other Plays | | |
| Touring/Sold Off | 1 | 2 |
| Entrepreneurial | - | - |
| Co-productions | - | - |
| Buy-ins | - | - |
| Total | 1 | 2 |
| New productions | - | 1 |
| Profile of plays | | |
| New Australian (MTC) | 2 | 3 |
| New Australian (Studio) | 1 | - |
| Existing Australian | - | - |
| New overseas | 6 | 3 |
| Existing overseas | 3 | 5 |
| Education Program | | |
| Productions | 1 | 1 |
| Tours | 1 | 1 |
| Workshops/Forums/Talks | 10 | 20 |
| Ambassador Program | 1 | 1 |

| | 2018 | 2017 |
|-------------------------------|------|------|
| ACCESS | | |
| Number of Performances | | |
| Self Entrepreneuried | | |
| Home City | 390 | 361 |
| Studio Season | | |
| Home City | 33 | - |
| Buyins | | |
| Home City | - | 40 |
| Co-productions | | |
| Home City | 92 | 90 |
| Touring/Sold Off | | |
| Home City | - | - |
| Regional | - | 20 |
| Other Capital City | 24 | 17 |
| International | - | - |
| Education | 18 | 21 |
| Development | 7 | 6 |
| Total Performances | 564 | 555 |
| Regional | | |
| Number of Productions | 1 | 3 |
| Number of Towns | 6 | 10 |

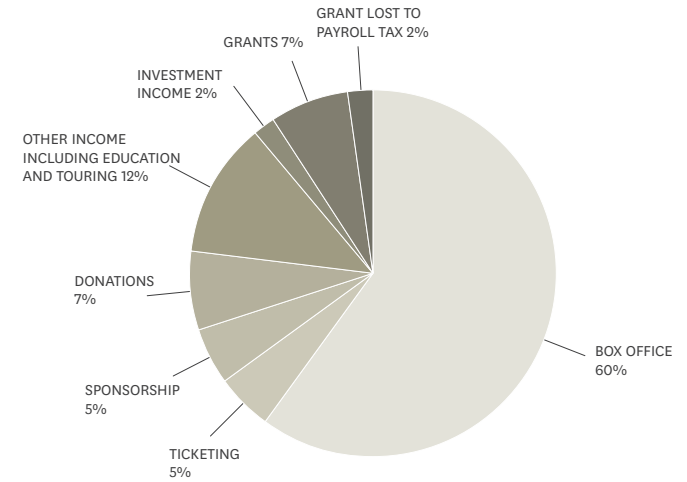
| | 2018 | 2017 |
|-----------------------------------|---------|---------|
| NUMBER OF PAID ATTENDANCES | | |
| Self Entrepreneuried | | |
| Home City | 172,217 | 149,101 |
| Studio Season | | |
| Home City | 2,123 | 114 |
| Buyins | | |
| Home City | - | 15,430 |
| Co-productions | | |
| Home City | 59,794 | 42,938 |
| Touring/Sold Off | | |
| Home City | - | - |
| Regional | - | 3,293 |
| Other Capital City | 13,668 | 1,490 |
| International | - | - |
| Education | 1,833 | 2,628 |
| Development | 479 | 416 |
| Total Paid Performances | 250,114 | 215,410 |

KEY PERFORMANCE INDICATORS (cont)

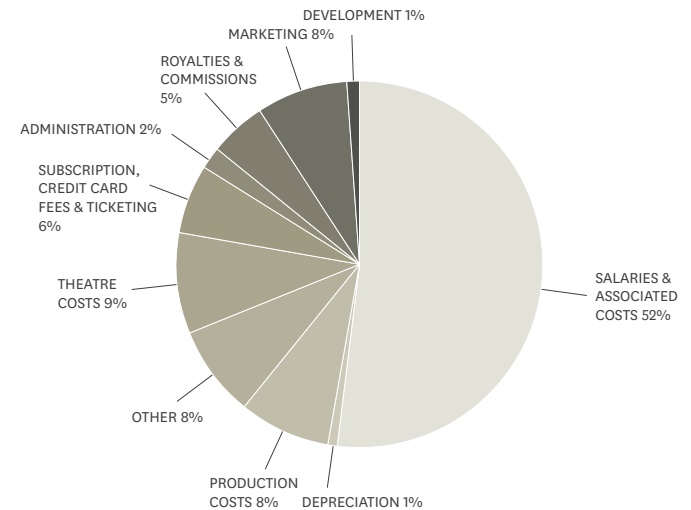
| | 2018 | 2017 |
|------------------------------------------------------|--------------------|--------------------|
| FINANCIAL VIABILITY | | |
| Based on Audited Accounts | | |
| Strength of reserves (% of Revenue) | 36.8% | 36.8% |
| Profitability (excluding non-operating income) | | |
| Core Operations | \$20,275 | \$(91,248) |
| Foundation | \$482,443 | \$0 |
| General Endowment Fund | \$419,436 | \$1,830,118 |
| Total | \$922,155 | \$1,738,870 |
| SOURCES OF INCOME AS % OF TOTAL | | |
| Box Office * | 65% | 56% |
| Sponsorship | 5% | 7% |
| Donations | 7% | 13% |
| Other Income | 14% | 14% |
| Government Funding Contribution | 7% | 8% |
| Funding directed to Payroll Tax | 2% | 2% |
| Total | 100% | 100% |
| * Includes Ticketing Fees earned on Box Office sales | | |
| Grants | | |
| Commonwealth – Base Grant | | |
| Triennial Grant | \$2,248,854 | \$2,217,804 |
| Total Commonwealth Grants | \$2,248,854 | \$2,217,804 |
| State – Base Grant | | |
| Triennial Grant | \$485,575 | \$485,575 |
| Less Payroll Tax paid to State | \$(688,754) | \$(643,113) |
| Total State Grants | \$(203,179) | \$(157,538) |
| Project Grants | | |
| ACM/Sidney Myer – AsiaTopa | \$0 | \$50,000 |
| Geoffrey Cohen Trust | \$0 | \$7,496 |
| Lady Mayoress | \$0 | \$12,500 |
| MacGeorge Fellowship | \$10,000 | \$11,643 |
| Cybec Foundation | \$60,000 | \$0 |
| Sydney Festival – Warumpi funding | \$10,000 | \$0 |
| Total | \$80,000 | \$81,638 |

INCOME AND EXPENDITURE

2018 INCOME



2018 EXPENDITURE



**PROFIT AND LOSS BY ENTITY
FOR THE YEAR ENDED 31 DECEMBER 2018**

| INCOME STATEMENT | MTC Core Operations \$ | MTC Foundation \$ | MTC Endowment \$ | Total \$ |
|----------------------------------------------------------------|---------------------------------------|----------------------------------|---------------------------------|---------------------|
| REVENUE | | | | |
| Commonwealth Government Grants | 2,248,854 | 5,878 | - | 2,254,732 |
| Victorian Government Grants | 485,575 | 15,969 | - | 501,544 |
| Other Grants | - | 80,000 | - | 80,000 |
| Donations and Bequests | 140,799 | 1,934,894 | 120,833 | 2,196,526 |
| Sponsorships | 1,426,922 | - | - | 1,426,922 |
| Investment Income | 404,567 | 79,960 | 126,987 | 611,514 |
| Retail Sales (Box Office MTC) | 18,665,580 | - | - | 18,665,580 |
| Operating funds from Melbourne University | 346,964 | - | - | 346,964 |
| Other Income | 4,782,155 | 16,245 | - | 4,798,401 |
| TOTAL REVENUE | 28,501,416 | 2,132,946 | 247,820 | 30,882,183 |
| LESS EXPENSE | | | | |
| Salaries and Oncosts | 15,727,990 | - | - | 15,727,990 |
| Utilities | 337,538 | - | - | 337,538 |
| Building and Equipment Maintenance and Repairs | 725,816 | - | - | 725,816 |
| Computer Software and Services | 198,677 | - | - | 198,677 |
| Equipment and IT Purchases | 150,582 | - | - | 150,582 |
| Stage Materials and Supplies | 684,536 | - | - | 684,536 |
| Depreciation and Amortisation Expense | 210,254 | - | - | 210,254 |
| Performers & Creatives - Travel, Accommodation & Tour Costs | 879,761 | - | - | 879,761 |
| Advertising, Promotion and Publications* | 2,408,901 | - | - | 2,408,901 |
| Theatre Venue Rental and Hire Charges | 2,693,378 | - | - | 2,693,378 |
| Royalties and Commissions | 1,342,225 | - | - | 1,342,225 |
| Ticketing | 1,829,312 | - | - | 1,829,312 |
| General Expenses | 2,771,025 | 34 | - | 2,771,059 |
| TOTAL EXPENSE | 29,959,995 | 34 | - | 29,960,029 |
| Transfer to/(from) Foundation | 1,478,853 | (1,650,469) | 171,616 | - |
| NET SURPLUS/(LOSS) | 20,275 | 482,443 | 419,436 | 922,154 |
| OTHER COMPREHENSIVE INCOME FOR THE YEAR | | | | |
| Available-for-sale financial assets: | | | | |
| Revaluation on Pool Unit investments - Capital Gain | (206,337) | (58,357) | (99,863) | (364,557) |
| | (206,337) | (58,357) | (99,863) | (364,557) |
| TOTAL COMPREHENSIVE INCOME FOR THE YEAR | (186,062) | 424,086 | 319,573 | 557,597 |

*Includes in-kind support (\$1,127,204)

**PROFIT AND LOSS BY ENTITY (cont)
FOR THE YEAR ENDED 31 DECEMBER 2018**

| INCOME STATEMENT | MTC Core Operations \$ | MTC Foundation \$ | MTC Endowment \$ | Total \$ |
|----------------------------------|---------------------------------------|----------------------------------|---------------------------------|---------------------|
| Assets | | | | |
| Current assets | 15,750,408 | 2,840,955 | 3,335,664 | 21,927,027 |
| Non-current assets | 5,284,832 | - | - | 5,284,832 |
| Total segment assets | 21,035,240 | 2,840,955 | 3,335,664 | 27,211,859 |
| Liabilities | | | | |
| Current liabilities | 14,998,898 | 569,175 | - | 15,568,073 |
| Non-current liabilities | 289,337 | - | - | 289,337 |
| Total segment liabilities | 15,288,235 | 569,175 | - | 15,857,410 |
| Net Assets | 5,747,005 | 2,271,780 | 3,335,664 | 11,354,449 |

**CONSOLIDATED INCOME STATEMENT
FOR THE YEAR ENDED 31 DECEMBER 2018**

| | 2018 \$ | 2017 \$ |
|---------------------------------------------------------|-------------------|-------------------|
| REVENUE | | |
| Commonwealth Government Grants | 2,254,732 | 2,223,204 |
| State and Local Government Grants | 501,544 | 638,280 |
| Other Grants | 80,000 | 81,638 |
| Donations and Bequests | 2,196,526 | 3,782,340 |
| Sponsorships | 1,426,922 | 1,962,804 |
| Investment Income | 611,514 | 630,312 |
| Retail Sales (Box Office MTC) | 18,665,580 | 15,129,338 |
| Operating funds from Melbourne University | 346,964 | 338,052 |
| Other Income | 4,798,401 | 4,519,225 |
| TOTAL REVENUE | 30,882,183 | 29,305,193 |
| LESS EXPENSE | | |
| Salaries and Oncosts | 15,727,990 | 14,734,788 |
| Utilities | 337,538 | 119,720 |
| Building and Equipment Maintenance and Repairs | 725,816 | 640,738 |
| Computer Software and Services | 198,677 | 209,177 |
| Equipment and IT Purchases | 150,582 | 90,646 |
| Stage Materials and Supplies | 684,536 | 586,467 |
| Depreciation and Amortisation Expense | 210,254 | 177,664 |
| Production related Travel, Accommodation and Tour Costs | 879,761 | 589,872 |
| Advertising, Promotion and Publications | 2,408,901 | 2,978,526 |
| Theatre Venue Rental and Hire Charges | 2,693,378 | 2,328,902 |
| Royalties and Commissions | 1,342,225 | 1,555,215 |
| Ticketing | 1,829,312 | 1,531,446 |
| General Expenses | 2,771,059 | 2,023,162 |
| TOTAL EXPENSE | 29,960,029 | 27,566,323 |
| NET SURPLUS/(LOSS) | 922,154 | 1,738,870 |
| OTHER COMPREHENSIVE INCOME FOR THE YEAR | | |
| Available-for-sale financial assets: | | |
| Realised prior year capital (gain) on investments | - | - |
| Unrealised capital gain/(loss) on investments | (364,557) | 393,249 |
| | (364,557) | 393,249 |
| TOTAL COMPREHENSIVE INCOME FOR THE YEAR | 557,597 | 2,132,119 |

*Includes in-kind support (2018: \$1.1M; 2017: \$2.0M)

**BALANCE SHEET
AS AT 31 DECEMBER 2018**

| | 2018 \$ | 2017 \$ |
|--------------------------------------|-------------------|-------------------|
| CURRENT ASSETS | | |
| Cash Assets | 7,301,548 | 7,690,368 |
| Receivables | 605,708 | 307,746 |
| Other Assets | 2,351,457 | 3,037,973 |
| Other Financial Assets | 11,668,314 | 11,746,125 |
| TOTAL CURRENT ASSETS | 21,927,027 | 22,782,212 |
| NON-CURRENT ASSETS | | |
| Property, Plant & Equipment | 5,284,832 | 5,051,545 |
| TOTAL NON-CURRENT ASSETS | 5,284,832 | 5,051,545 |
| TOTAL ASSETS | 27,211,859 | 27,833,757 |
| CURRENT LIABILITIES | | |
| Payables | 1,104,394 | 1,380,483 |
| Provisions | 1,555,394 | 1,364,096 |
| Other Current Liabilities | 12,908,285 | 13,987,585 |
| TOTAL CURRENT LIABILITIES | 15,568,073 | 16,732,164 |
| NON-CURRENT LIABILITIES | | |
| Provisions | 289,337 | 304,741 |
| TOTAL NON-CURRENT LIABILITIES | 289,337 | 304,741 |
| TOTAL LIABILITIES | 15,857,410 | 17,036,905 |
| NET ASSETS | 11,354,449 | 10,796,852 |
| EQUITY | | |
| Reserves | 7,971,948 | 7,434,626 |
| Retained Surplus | 3,382,501 | 3,362,226 |
| TOTAL EQUITY | 11,354,449 | 10,796,852 |

**STATEMENT OF CHANGES IN EQUITY
FOR THE YEARS ENDED 31 DECEMBER 2018**

| | MTC Core \$ | Foundation \$ | Endowment \$ | Consolidated \$ |
|-----------------------------------------|------------------|------------------|------------------|--------------------|
| STATEMENT OF CHANGES IN EQUITY | | | | |
| Retained Profits | 3,455,734 | 101,736 | - | 3,557,470 |
| Reserve Funds | 2,334,482 | 1,653,801 | - | 3,988,283 |
| Endowed Funds | - | - | 1,119,164 | 1,119,164 |
| Balance at 1 January 2017 | 5,790,216 | 1,755,537 | 1,119,164 | 8,664,917 |
| Surplus for the year | (91,248) | - | 1,830,118 | 1,738,870 |
| Other comprehensive income for the year | 234,099 | 92,157 | 66,809 | 393,065 |
| Balance at 31 December 2017 | 5,933,067 | 1,847,694 | 3,016,091 | 10,796,852 |
| Surplus for the year | 20,275 | 482,443 | 419,436 | 922,154 |
| Other comprehensive income for the year | (206,337) | (58,357) | (99,863) | (364,557) |
| Closing Equity | 5,747,005 | 2,271,780 | 3,335,664 | 11,354,449 |
| Retained Profits | 3,384,761 | - | - | 3,384,761 |
| Reserve Funds | 2,362,244 | 2,271,780 | - | 4,634,024 |
| Endowed Funds | - | - | 3,335,664 | 3,335,664 |
| Balance at 31 December 2018 | 5,747,005 | 2,271,780 | 3,335,664 | 11,354,449 |

2017

2018

**CASH FLOW STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2018**

| | 2018 Inflows/ (Outflows) \$ | 2017 Inflows/ (Outflows) \$ |
|------------------------------------------------------------|--------------------------------------|--------------------------------------|
| CASH FLOWS FROM OPERATING ACTIVITIES | | |
| Inflows: | | |
| Cash flows from government: | | |
| Commonwealth Grants | 2,254,732 | 2,223,204 |
| Victorian Government Grants | 501,544 | 638,280 |
| Other Grants | 80,000 | 81,638 |
| Investment income | 510,976 | 648,684 |
| Other income | 25,079,635 | 27,007,155 |
| GST and WHT collected/refunded by the ATO | 47,891 | 82,207 |
| Operating funds from Melbourne University | 346,964 | 338,052 |
| Outflows: | | |
| Payments to employees | (15,552,096) | (14,547,212) |
| Payments to suppliers | (12,980,826) | (11,999,138) |
| Net Cash Inflow (Outflow) from Operating Activities | 288,820 | 4,472,870 |
| CASH FLOWS FROM INVESTING ACTIVITIES | | |
| Inflows: | | |
| Proceeds from sale of non-current assets | | 20,900 |
| Outflows: | | |
| Payment for Pool Units | (238,856) | (3,899,202) |
| Plant and equipment purchases | (438,784) | (396,673) |
| Net Cash Inflow (Outflow) from Investing activities | (677,640) | (4,274,975) |
| CASH FLOWS FROM FINANCING ACTIVITIES | | |
| Inflows: | | |
| None | - | - |
| Outflows: | | |
| None | - | - |
| Net Cash Inflow (Outflow) from Financing Activities | - | - |
| Net increase/(decrease) in cash held | (388,820) | 197,895 |
| Cash at the beginning of the reporting period | 7,690,368 | 7,492,473 |
| Cash at the end of the reporting period | 7,301,548 | 7,690,368 |
| RECONCILIATION OF CASH AT END | | |
| Cash/(Overdraft) | 7,254,968 | 7,651,343 |
| Petty cash floats | 46,580 | 39,025 |
| | 7,301,548 | 7,690,368 |