

ANNUAL REPORT

2020

whatever all is a head it's only one decent pe
e I am! it's an odd job making into words,y
ers it's so hard to put everything
ur charm the point is not to suffer the world but to change it please
football memories are not shackles, franklin they are garlands certainly nothing i

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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 MTC HQ stand. We pay our respects to all of Melbourne's First Peoples, to their ancestors and Elders, and to our shared future.

MTC is a department of the University of Melbourne



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THE YEAR IN NUMBERS



\$13.7 MILLION
box office loss

24%
of tickets to cancelled productions converted to donations

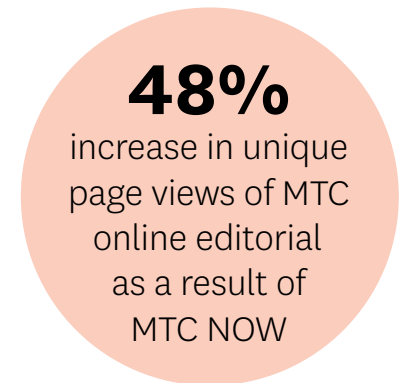
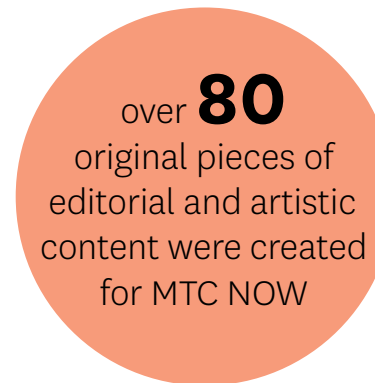
39%
of tickets to cancelled productions converted to credit
towards future tickets or subscriptions



5 writers commissioned and
2 new writers-in-residence as part of MTC's

NEXTSTAGE
Writers' Program

12
participants in MTC's Women in Theatre Program



462
students participated in online MTC Education programs

25
projects supported through free studio hire at MTC HQ for local artists

CHAIR'S REPORT

JANE HANSEN AO



In 2020 Melbourne Theatre Company, along with many in the arts sector, faced its darkest year. It was a year like no other where MTC had to navigate the velocity of the crisis, its challenges and its uncertainties, which were felt all the more acutely here in the state of Victoria. As I reflect on my first year as Chair it is heartening to be reminded that throughout all the difficulties we faced, the commitment and resilience of the MTC team and broader community meant that we weathered the year as well as we could possibly have hoped.

The sudden cancellations of *Torch the Place* and *Emerald City* in March signalled the beginnings of a rapidly evolving crisis and it was soon apparent the worst was yet to come. The Board and Executive team acted quickly to contain costs and set in place plans to maintain business continuity while the Company adapted to new remote-working arrangements amid the unusual challenges posed by our varied workforce.

An initial six-month closure escalated into over ten months off stage – the longest period our theatres have ever been dark. A total of eleven production cancellations and MTC's extended shutdown resulted in significant hardship for everyone involved in making theatre as well as an enormous hit to our box office and ancillary revenue streams.

Fortunately, through careful programming and prudent financial management over recent years, MTC entered the crisis more financially stable than many of our peers. Both the Management Board and more recently the Foundation Board had deliberately tried to build reserves wherever possible to withstand any downturns. Through a combination of measures MTC managed to reduce expenses, access Federal government support packages and draw down reserves in order to remain solvent. All staff agreed to reduced hours and remuneration, while many were stood down for extended periods on JobKeeper. These concerted efforts meant that MTC ended the year containing operating losses to \$1.7 million, a considerable achievement given the severity and protracted nature of the difficulties we faced.

This result was made all the more possible due to the help we received from our long-time subscribers and donors. Philanthropic support has always played a vital role in MTC's capacity to deliver our programs and in 2020 this loyalty proved a lifeline for the Company's survival. We are immensely thankful to the many, many donors who recognised the grave situation faced in the arts, gave generously, and helped to sustain MTC. All gestures – including crediting or donating all or a portion of purchased tickets, along with additional outright donations – were warmly received and greatly appreciated. This support, along with the influx of thoughtful messages of consolation and good wishes, made a very real and material difference to the spirits of our team.

Similarly, we are grateful to our Corporate Partners who remained by our side despite the setbacks and challenges many faced in their own industries. We thank each one of them for their vote of confidence in what we do and the recognition of the value of theatre in our society. This support again meant a great deal during our time of hardship.

This result has put MTC in the best possible position to consider 2021 as a year of recovery, which is not to discount the substantial impact events of the past year have had on the Company or our staff. With the health crisis turning into an economic one, we have approached the current season cautiously but are planning for a brighter future.

Strategic government investment arrived at a critical moment in the last quarter of the year which will help us present a season in 2021, provide employment for the artistic community, encourage people back into the Melbourne Arts Precinct and assist with the recovery of our much-loved city.

The Federal Government's RISE Fund has enabled MTC to plan the 2021 season with greater confidence, including making a significant investment in three new Australian works; while support from the State Government allowed us to return to the stage with investment in COVID-safe infrastructure. We are very grateful for this public investment from both levels of government, along with ongoing financial and other support from the Australia Council for the Arts.

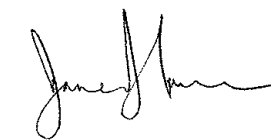
Looking back, it is pleasing to reflect on the Company's many achievements over recent months despite such challenging conditions. In particular, the online delivery of some key artistic developments such as MTC NOW, our education programs and array of external engagements. This activity played a vital role in keeping MTC in touch with our valued artistic community, our subscribers and our students, while reaching new audiences and building new networks. Indeed, the success of these ventures has opened possibilities for an expanded offering across a broader range of audiences in the future.

I would like to acknowledge and sincerely thank the entire MTC team for their willingness to adapt quickly to a changed workplace, multi-tasking across roles as significant uncertainties and disruption created professional and personal stresses. Throughout my tenure on the Board and now as Chair, I have been fortunate to work with this group of talented and dedicated employees, who also demonstrate solidarity and compassion for each other and across the industry.

The Executive team, led by Brett Sheehy and Virginia Lovett, of course play a major role in setting this culture, through their own leadership qualities, unwavering care for the staff and careful, strategic planning. I am sure the whole Board would wish to congratulate the MTC Executive and staff on their response to the demands and complexities of this unparalleled situation.

Finally, I must thank my fellow members of the Management Board and Foundation Board for their valued contributions in 2020. It was a year of retirements for both Boards as we farewelled Professor Barry Conyngham and Dr Sharmista Law from the Management Board and Louise Myer from the Foundation Board. Janette Kendall also concluded her tenure on the Management Board and as Chair of the Foundation Board. In each case, MTC has been fortunate to have benefited from their expertise, and I warmly thank them for their service. Incoming members welcomed towards the end of the year included Allan Tait on the Management Board, and Shane Gild and Jane Grover on the Foundation Board.

Entering 2021, our sights are now firmly set on recovery so that we may emerge re-focused and re-energised for the future. MTC is a Victorian cultural icon, a model for all the state theatre companies around the country and one very dear to the hearts of our audiences, donors, artists and staff. This past year has been one of unforeseen challenges but in our 67-year history we have faced other hardships and come through them together. It is heartening to be able to say we have done so once again.



ARTISTIC DIRECTOR & CEO'S REPORT

BRETT SHEEHY AO



How does one recap a year like 2020? To begin, I'd like to especially thank our artists – creative teams and actors – as well as our technical crews and makers who were engaged on our 2020 productions and activities, and over two hundred of whom we had to let go when COVID struck. On top of that we still had nearly a hundred more roles yet to make offers on.

For these artists to so graciously express their understanding, love and support for MTC and their concern about our welfare, while facing the greatest career crises of their lives, was the most humbling and moving experience of my career. They are the true champions of our industry.

Next I'd like to thank the extraordinary MTC team, our Management Board and Foundation Board, and the audiences, donors, stakeholders and general lovers of culture who gave us hope throughout the year with their unceasing emotional and financial support. We are back on stage now as a live performance company, albeit temporarily pared back, only because of them. So to all of them I say a deafening thank you.

The past year has been a previously unimaginable roller-coaster. We began 2020 extremely well with *Home, I'm Darling* under the direction of Sarah Goodes in her last year with us as Associate Artistic Director, and *Torch the Place* directed by Dean Bryant – both productions achieving outstanding success. The latter closed a week early on that fateful weekend in March but was already

a sell-out hit. We had also opened *Emerald City* but it too closed, this time a mere three days after opening. And then darkness descended on our theatres for the entire year, requiring a very quick pivot to an 'off-stage' enterprise.

The first thing we established was a new online hub to help audiences stay connected during this utterly disconnected time. MTC NOW was launched in April and intended to bring audiences some of the joy, curiosity and entertainment that a trip to the theatre would usually provide. Every week from then on, audiences had a dose of MTC to enjoy from wherever they were.

The range of special editorial and theatrical content included virtual tours, video Q&As with artists, an Open House Melbourne event, quizzes, recommendations from the MTC team, features on theatre-makers and our talented people behind the scenes, as well as new artistic projects like MTC Audio Lab and online readings.

While off-stage, there was still much happening as part of our ongoing artistic programs. We continued to develop new Australian stories at a great pace through our NEXT STAGE Writers' Program, working with writers and directors to shape the next suite of works that will grace ours and other stages around the nation. This happened in person when we could and on Zoom at other times.

We welcomed two new writers-in-residence and offered commissions to five more writers. Emme Hoy and Merlynn Tong joined the Company as our new resident writers, and three of our former residents became new commissionees: Andrea James, Elise Esther Hearst and Phillip Kavanagh. New commissions were also awarded to Nathan Maynard and Diana Nguyen.

That all this NEXT STAGE activity could happen is thanks to support of the donors, foundations and organisations of MTC's Playwrights' Giving Circle who make this landmark initiative possible.

Other artistic endeavours were our Women in Theatre program and Education program, both of which continued 'virtually'; our contribution to the annual Emerging Writers' Festival – First Stage; and the awarding of a University of Melbourne Macgeorge fellowship to eminent dramaturg Ruth Little, who conducted online workshops with our writers.

As the financial details in this report attest, MTC did extraordinarily well in 2020 given the circumstances. To finish the year with a relatively modest deficit of \$1.7 million (which is 6–7% of our usual annual revenue) is a considerable achievement and ironically made our 2020 year one of the most financially successful in the national arts landscape – no mean feat. And that is thanks to the enormous sacrifices made by staff and artists, the support of our broad community and the overall management of the emergency.

Our recovery from the crisis and mitigation of the artistic and financial losses of 2020 will be spread over our activities in 2021 and 2022. Both years will see the staging of shows cancelled in 2020, and will deliver a clean and healthy slate for the Company in its planning of 2023 and beyond.

As some will be aware, 2020 was my last full year with MTC. I will leave the Company towards the end of 2021 when we launch the 2022 program. Irony seems to abound at the moment, as it is the success of our management of 2020 and our carefully calibrated and curated program in 2021 which will enable me to pass the baton of leadership of a wonderful and healthy organisation, poised to take a thrilling leap into the future.

EXECUTIVE DIRECTOR & CO-CEO'S REPORT

VIRGINIA LOVETT



It's still too early to process the full impact the COVID-19 pandemic will have, not only on MTC but on the broader arts and entertainment industry – particularly in Victoria where the creative industries have always played an enormous role in driving economic benefits for the state.

However, the seismic trauma MTC endured cannot be understated. Eleven of the 12 shows in our 2020 season were cancelled or closed early, realising \$13.7 million in box office loss, a 60% reduction in overall revenue and 345 jobs lost for artists, crew, makers and venue staff.

Following a very successful January and February with critically acclaimed productions and sold-out seasons, the year was to take a very different turn. On Friday 13 March, the Company and our world turned upside down.

The Executive quickly identified the escalating situation, and the impact it would have. We moved to triage costs, reschedule shows and model how we could sustain the Company in order to be ready to return to the stage as quickly as possible. The Company was catapulted into the new world of working remotely while MTC HQ operated on skeleton staff to continue set construction and ticketing operations along with in-person artistic activities while restrictions permitted.

The announcement of the Federal government's JobKeeper was very welcomed and gave the Company the ability to keep staff with crucial, theatre-specific expertise attached to MTC, ready for our return. It also provided our many casual staff with a salary for their months of unemployment.

As the year went on, there were many difficult but necessary decisions as we implemented strategic measures to stabilise the Company over what became a 10-month shutdown. All areas of the business were affected, reserves were drawn down, department-specific workforce plans were introduced and many were stood down on JobKeeper. With immense stress and uncertainty around the world and in our professional lives, staff wellbeing was, as ever, a key concern and a priority throughout the year.

With Victoria's second lockdown, the cancellation of the rest of the season was inevitable yet still heartbreaking. We again rallied and started to plan for 2021 as a recovery year, folding in the cold reality of the COVID impact. We looked at every space and every operation with a new lens. On top of everything there was an underlying challenge – how to plan when we don't even know when we can open the doors?

With the wealth of creative thinkers in the building we landed on an option that would give us flexibility to navigate capacity restrictions and allow enough time to cancel if more lockdowns occurred. 2021 was to be presented in two acts, with a reduced season of plays.

For months we were in demanding, uncharted waters and every day brought with it a new hurdle. I am thankful for the support and hard work of the MTC staff whose fortitude and commitment to the Company was truly outstanding. Likewise, Brett and I could not have managed the year without their problem solving and lateral thinking, nor without the professional support of the Executive and Artistic leadership team.

Across the year we were humbled by the staggering generosity of our subscribers and donors who not only donated their tickets back to the Company, but also buoyed our spirits with constant displays of support. We were also heartened by the commitment of our many corporate partners who stood by us over this time. It all reinforced how important Melbourne Theatre Company is to this city and the lives of many people.

As a result of the strategic organisational measures we implemented and the incredible support from audiences, we ended the year with a deficit of \$1.7 million. While still a significant loss, it is a remarkable result all things considered.

Despite our theatres being dark for the longest time in MTC's history, there were many notable achievements during the year. New creative initiatives were born and a number of our signature programs shifted to online delivery, including our Education and Women in Theatre programs. We partnered with Open House Melbourne, inviting the public to explore our virtual tours for a look inside the inner-workings of the Sumner at Southbank Theatre. And our new online platform MTC NOW provided a means for existing and new audiences to stay engaged with the arts on a weekly basis.

To support our arts community in need, we opened the sound studio at MTC HQ for free hire. Artists were able to access the space to record a project of their choosing with technical support from MTC team members. This was a hugely popular offering with over 25 projects supported – including an album by one of our production staff – before the stage 4 lockdown meant we had to close MTC HQ.

We also partnered with the Victorian Actors' Benevolent Trust in May for their VABT Virtual Big Bucket Rattle. This special digital campaign raised over \$80,000 for VABT's COVID-19 Emergency Assistance Fund and meant that our long-standing relationship could continue despite no performances to support their in-person fundraisers.

Throughout the year we were in frequent dialogue with government at all levels and appreciative of their openness to discuss the road to recovery for the Victorian arts sector. Our industry colleagues in the Melbourne Arts Precinct and our national theatre company colleagues rallied like never before to strategise, share best practices and offer a much needed shoulder of support.

In October we had welcome news that our funding application as part of the federal government's Restart Investment to Sustain and Expand Fund (RISE) was successful. This significant grant of over \$1 million will go towards the development of three new Australian productions in our 2021 program. The strategic investment in new Australian work, at such a crucial time for MTC, was a game changer and critical to helping us plan for 2021.

We were also grateful to the Victorian State Government for their help in getting us get ready to welcome our audiences back. Through Creative Victoria's Strategic Investment Fund, we received assistance with COVID-safe infrastructure and artistic projects at Southbank Theatre.

With such support we were able to close the year on a note of optimism and look forward to our reopening and the beginnings of our recovery.

We continue to face a challenging year ahead with a reduced season, revenue centres forecasted down and the looming presence of COVID-19. Recovery will take a number of years as we start to reopen the Company, rebuild audience confidence, replenish our reserves and play a vital role in the revival of our great state. It will be a long road ahead but once again I must thank and congratulate the MTC team and Board for their herculean effort in 2020.

A handwritten signature in black ink, appearing to read 'V. Lovett'. The signature is stylized and cursive.



THE PLAYS



'This is an exquisitely wrought production at every level: detailed, poised, gorgeous.'

The Australian



'Sarah Goodes' production sports impressive design ... Just as impressive are the performances, which achieve an understated style of British comedy Australian theatre often struggles with.'

The Age

HOME, I'M DARLING

BY LAURA WADE

20 JANUARY-29 FEBRUARY

VENUE SOUTHBANK THEATRE, THE SUMNER

PERFORMANCES 46

PAID ATTENDANCE 23,645

CAST

Marcus Peter Paltos

Judy Nikki Shiels

Johnny Toby Truslove

Sylvia Jane Turner

Alex Izabella Yena

Fran Susie Youssef

KEY DATES

A&K Opening Night 24 January

ANZ Forum Nights 27 January and 3 February

Donor Event 4 February

Audio Described Performances 8 February (matinee) and 11 February

Tactile Tour 8 February (matinee)

Captioned Performance 15 February (matinee)

CREATIVE & PRODUCTION TEAM

Director Sarah Goodes

Set & Costume Designer Renée Mulder

Lighting Designer Paul Jackson

Composer & Sound Designer Jethro Woodward

Voice & Dialect Coach Geraldine Cook-Dafner

Assistant Director Bessie Holland

Intimacy Coordinator Michala Banas

Choreographer Steven Grace

Assistant Choreographer Tracie Morley

Stage Manager Christine Bennett

Assistant Stage Manager 1 Meg Richardson

Assistant Stage Manager 2 Lucie Sutherland

Sound Design Secondment Daniella Esposito

VCA Stage Management Secondment Max Woods

Production Photography Jeff Busby

Rehearsal Photography Pia Johnson

Production Partner

LITTLE
GROUP

Home, I'm Darling by Laura Wade was a Theatr Clwyd and National Theatre co-production which premiered on the 25th June 2018, directed by Tamara Harvey at Theatr Clwyd. It transferred to the Duke of York's Theatre, London on 26th January 2019. By arrangement with Knight Hall Agency Ltd



‘The play crackles with the tension between memory and talisman, obsession and disorder.’

The Guardian

‘I saw pieces of myself and my family in Law’s characters. I laughed, I cried, and in the end, I just really wanted to go back home and hug my mother.’

Lilithia Reviews

AN MTC NEXTSTAGE ORIGINAL

TORCH THE PLACE

BY BENJAMIN LAW

SCHEDULED SEASON 8 FEBRUARY–21 MARCH
LAST PERFORMANCE BEFORE SHUTDOWN 14 MARCH
VENUE ARTS CENTRE MELBOURNE, FAIRFAX STUDIO
PERFORMANCES STAGED 39
CANCELLED PERFORMANCES 8
PAID ATTENDANCE 13,196

CAST

Paul Max Brown
 Teresa Fiona Choi
 Natalie Michelle Lim Davidson
 Mum Diana Lin
 Toby Charles Wu

Deputy Stage Manager (performance season)
 Millie Mullinar
 Assistant Stage Manager 1/Stage Manager
 (performance season) Lisette Drew
 Assistant Stage Manager 2 Brittany Coombs
 Directorial Secondment VCA Joseph Dias
 Stage Management Intern VCA Brooke Simmonds
 Production Photography Jeff Busby
 Rehearsal Photography Charlie Kinross

CREATIVE & PRODUCTION TEAM

Director Dean Bryant
 Associate Director Margot Morales Tanjutco
 Set Designer Isabel Hudson
 Costume Designer Kat Chan
 Lighting Designer Amelia Lever-Davidson
 Composer & Sound Designer Clemence Williams
 Intimacy Coordinator Michala Banas
 Cantonese Language Coach Jing-Xuan Chan
 Fight Choreographer Lyndall Grant
 Stage Manager Julia Smith

KEY DATES

A&K Opening Night 14 February
 ANZ Forum Nights 17 and 24 February
 Donor Event 25 February
 Audio Described Performances 29 February (matinee)
 and 3 March
 Tactile Tour 29 February (matinee)
 Captioned Performance 7 March (matinee)
 Education Performances 4 and 11 March (matinees)

Media Partner



NEXTSTAGE

Torch the Place was commissioned through MTC's NEXT STAGE Writers' Program with the support of our Playwrights Giving Circle Donors, as well as the Ian Potter Foundation, Naomi Milgrom Foundation, the Myer Foundation, Malcolm Robertson Foundation and the University of Melbourne.



'Emerald City presents a highly engaging snapshot of a specific place and time in Australia's arts history.'

Limelight Magazine

'Sam Strong pulls out all the stops with this production from the casting to the design and it's a joy to watch.'

Arts Hub

EMERALD CITY

BY DAVID WILLIAMSON

SCHEDULED SEASON 6 MARCH-18 APRIL
LAST PERFORMANCE BEFORE SHUTDOWN 14 MARCH
VENUE SOUTHBANK THEATRE, THE SUMNER
PERFORMANCES STAGED 9
CANCELLED PERFORMANCES 39
PAID ATTENDANCE 2,977

CAST

Malcolm Ray Chong Nee
Elaine Marg Downey
Kate Nadine Garner
Helen Megan Hind
Colin Jason Klarwein
Mike Rhys Muldoon

Assistant Stage Manager (Rehearsals & Brisbane season) Ella Gordon
Directorial Secondment VCA Kathryn Yates
Production Photography Jeff Busby (Melbourne), David Kelly (Brisbane)
Rehearsal Photography Charlie Kinross

CREATIVE & PRODUCTION TEAM

Director Sam Strong
Associate Director Travis Dowling
Set & Costume Designer Dale Ferguson
Lighting Designer David Walters
Composer & Sound Designer Russell Goldsmith
Intimacy Coordinator Michala Banas
Stage Manager Jess Keepence
Assistant Stage Manager (Melbourne season) Vivienne Poznanski

KEY DATES

A&K Opening Night 11 March

All other events such as forum nights, donor nights and access performances within the season were cancelled due to the shutdown.

Opening Night Partner

 Abercrombie & Kent

Production Partner



Media Partner



A co-production with Queensland Theatre

QUEENSLAND THEATRE

CANCELLED PRODUCTIONS

As a result of the COVID-19 public health crisis and associated lockdowns, nine of MTC's 2020 productions were cancelled entirely in addition to the early closures of *Torch the Place* and *Emerald City*.

Across the year, a total of 417 performances were cancelled.



AN MTC NEXTSTAGE ORIGINAL
BERLIN
by Joanna Murray-Smith
25 April–6 June
Southbank Theatre, The Sumner



AN MTC NEXTSTAGE ORIGINAL
SLAP. BANG. KISS.
by Dan Giovannoni
7 May–23 May
Southbank Theatre, The Lawler
26 May–27 May
Bunjil Place, Narre Warren
29 May
Ulumbarra Theatre, Bendigo
2 June
Mildura Arts Centre
5 June
The Drum, Dandenong
10 June
West Gippsland Arts Centre, Warragul
12 June
Potato Shed, Drysdale
13 June
Karralyka Centre, Ringwood
16 June–17 June
Launceston College
19 June
Horsham Town Hall



SEXUAL MISCONDUCT OF THE MIDDLE CLASSES
by Hannah Moscovitch
15 May–27 June
Arts Centre Melbourne, Fairfax Studio



AN MTC NEXTSTAGE ORIGINAL
THE HEARTBREAK CHOIR
by Aidan Fennessey
13 June–18 July
Southbank Theatre, The Sumner



TRUE WEST
by Sam Shepard
1 August–4 September
Southbank Theatre, The Sumner



GIRLS & BOYS
by Dennis Kelly
30 October–12 December
Arts Centre Melbourne, Fairfax Studio



FUN HOME
Music by Jeanine Tesori, book and lyrics by Lisa Kron
Based on the graphic novel by Alison Bechdel
15 July–15 August
Arts Centre Melbourne, Playhouse



Shakespeare's
AS YOU LIKE IT
14 September–24 October
Southbank Theatre, The Sumner



SUNSHINE SUPER GIRL
by Andrea James
20 November–19 December
Southbank Theatre, The Sumner



MTC OFFSTAGE

MTC ONLINE AND BEHIND-THE-SCENES

With our theatres dark for the majority of 2020, the focus shifted offstage and online. In addition to many of MTC's existing programs and activities going digital, a raft of new projects came alive in response to the extended shutdown. Artistic ventures, opportunities for audience engagement and support for artists were the motivation for each activity.

MTC NOW

While offstage, we continued to provide audiences with inspirational, informative and entertaining cultural content through our new online hub, MTC NOW. Launched in April, MTC Now reached over 84,000 theatre-lovers via a weekly email digest featuring original videos, articles, interviews, activities, quizzes and interactive virtual tours, which drove a 48% increase in visitation to MTC's editorial pages.

SOUND STUDIO HIRE

During the period between Melbourne lockdowns, MTC was pleased to open its sound studio and offer the support of a sound technician free of charge to creative artists in Melbourne. Studio hire was available for recording, mixing and mastering of a project of the artists' choosing. Twenty-five projects were completed, ranging from music albums to radio plays, voice reels and spoken word poetry.

OPEN HOUSE MELBOURNE

We threw open Southbank Theatre's virtual doors for Open House Melbourne in July. Theatre Operations Director Mark Wheeler took audiences on a guided video tour that streamed live and our 3D virtual tour offered members of the public insight to other areas of the building that they could explore at their leisure. We also produced a special downloadable colouring-in page featuring the theatre's exterior and opened the floor to questions from the public, publishing an article on MTC NOW in the days following the tour to answer all the queries.

MTC AUDIO LAB

MTC Audio Lab introduced a new series of audio dramas produced by Melbourne Theatre Company. The project experimented with non-fiction texts and poetry in Great Australian Speeches directed by Petra Kalive, and recreated a chilling ghost story in a dramatic reading of *The Turn of the Screw* by Henry James, directed by Sarah Goodes, with sound design by Clemence Williams.

PANDORA

As part of the development for Kylie Trounson's NEXT STAGE commission *Pandora*, actors Don Hany and Naomi Rukavina performed a special online reading that was hosted on MTC NOW and directed by Petra Kalive with sound design by Amy Holley. Recorded over Zoom and edited by MTC's Technical Department, audiences were given an insight into the process of developing a new script while getting a taste for this exciting new work that explores the science and ethics behind pursuing the perfect genome.

MARY STREET

Playwright Lally Katz was commissioned to write a piece reflecting on her hometown of Melbourne while living overseas in Los Angeles during a year of great change. This was then recorded as an audio monologue, directed by Petra Kalive and read by Emily Goddard with sound design by Emah Fox.

BACKSTAGE BANTER

With the support of MTC Major Partner ANZ we launched Backstage Banter, a new series providing our audience with direct access to one of their favourite aspects of any MTC production – the actors. Over this special series, questions submitted by our audience were put to a panel of actors who shared answers about a range of topics including their careers, their artistic process and stories from backstage.





SIGNATURE PROGRAMS

NEXT STAGE WRITERS' PROGRAM

4 NEXT STAGE Originals programmed in 2020 Season (one staged before shutdown)

2 new writers-in-residence

4 new commissions awarded

7 workshops held in 2020 to further the development of commissioned plays – including two held remotely

37 actors and creatives employed across the workshops

26 total commissions through NEXT STAGE to date

2 NEXT STAGE Originals programmed in 2021 Season

COMMISSIONED WRITERS

Van Badham
Angus Cerini
Patricia Cornelius
Aidan Fennessy
Louris van de Geer
Dan Giovannoni
Michael Gow
Elise Esther Hearst and Phillip Kavanagh (2020 commission)
Tom Holloway
Andrea James (2020 commission)
Anchuli Felicia King
Benjamin Law
Nathan Maynard (2020 commission)
Joanna Murray-Smith
Ellen van Neerven
Diana Nguyen (2020 commission)
Joe Penhall
Leah Purcell
Chris Ryan, Megan Washington (composer) and Mark Leonard Winter
Declan Furber Gillick
Melissa Reeves
Chris Summers
Natesha Somasundaram
Kylie Trounson

WRITERS-IN-RESIDENCE

In August MTC welcomed two new writers-in-residence:

Emme Hoy
Merlynn Tong

Across the program to date there have been 11 resident placements, with the all previous years' residents going on to receive 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



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.

In 2020, the majority of MTC Education programs moved online, successfully adapting to this new delivery and ensuring that students across the state didn't miss out on engaging with MTC.

MTC's Education Department and their core activities are supported by MTC's Education Giving Circle and the Victorian Department of Education and Training.

MTC AMBASSADORS

An enrichment program for Year 11 theatre-lovers.

April – December | Online

Participants 17

Supported by the MTC Youth Ambassador Giving Circle.

VIRTUAL SCHOOL VICTORIA PARTNERSHIP

MTC again worked with Virtual School Victoria on the delivery of an online Year 8 Drama course, providing weekly online lessons, which culminated in a virtual performance via Webex. MTC Education also created bespoke digital resources for the school's new VCE Drama and Theatre Studies courses.

YEAR 8 DRAMA COURSE

July–December | Online

Teaching Artists Roshelle Fong, Madelaine Nunn, Jacob Battista

Guest Artists Izabella Yena, Aljin Abella

Participants 76

New resources created 29

Producer Nick Tranter

Supported by Virtual School Victoria.

THE GERALDINE LAZARUS REGIONAL ENRICHMENT PROGRAM

Workshops for students in regional schools around Victoria moved online after the shutdown. In 2020, workshops included: Exploring *Macbeth*; MTC's Production Processes; and bespoke workshops for VCE Theatre Studies and English.

March–November | Online from April

4 March | Lavers Hill K-12 College

6 May | Bayview College

20 May | Mildura Senior College

29 May | Bellarine Secondary College

16 June | Mortlake Secondary College

27 May | Bayview College

12 August | St Joseph's College Mildura

14 August | Bellarine Secondary College

7 September | Tallangatta Secondary College

22 October | Warrnambool College

11 November | Kurunjang Secondary College

12 November | Kurunjang Secondary College

Teaching Artists Nick Tranter, Darcy Brown, Suzie Thomas

Guest Artists Nadine Garner, Michelle Lim Davidson, Dean Bryant, Ian Moorhead, Frank Stoffels, Kerry Saxby

Participants 227

Enabled by the Gailey Lazarus Foundation

WEBINARS

SLAP. BANG. KISS. LIVE STREAM Q&A

11 September | Online

An opportunity to engage with cast and creatives of *SLAP. BANG. KISS.* as they provided insights into the theatre-making process.

Guest Artists Dan Giovannoni, Prue Clark, Ian Moorhead, Kate Davis, Amelia Lever-Davidson,



Tahlee Fereday, Artemis Ioannides, Conor Leach

Facilitator Nick Tranter

Participants 65

TORCH THE PLACE REVISION

28 October | Online

VCE Theatre Studies revision with the director and members of the *Torch the Place* cast. This session was complemented by an interactive revision resource available on MTC's website.

Guest Artists Michelle Lim Davidson, Max Brown, Dean Bryant

Facilitator Nick Tranter

Participants 197

VICTORIAN CHALLENGE & ENRICHMENT SERIES

An extension program for high-ability students in Years 9 & 10 was offered free to Victorian Government schools.

DISCOVERING THEATRE WITH MTC: EXPLORING SLAP. BANG. KISS.

3 September–11 September | Online

MAKING THEATRE WITH MTC: EXPLORING EGG

27 October–5 November | Online

Teaching Artists Krystalla Pearce, Suzie Thomas, Nick Tranter

Participants 142

Supported by the Victorian Government

TEACHER AS ARTIST DIGITAL PD WEEK

A series of online professional development events for educators.

30 November–3 December | Online

Guest Artists Sarah Goodes, Petra Kalive, Jacob Battista, Clemence Williams, Fiona Choi

Facilitator Nick Tranter

Participants 22

Regional participant places supported by the Gailey Lazarus Foundation



HQ TOURS

In person guided tours of MTC's headquarters in Southbank took students behind the scenes to see the workshops, rehearsal rooms and production areas. HQ tours were run in January before being cancelled due to the shutdown. For the remainder of 2020, schools were able to access the virtual tour.

Participants 60

PRE-SHOW TALKS

Pre-show talks and post-show Q&As were held for *Torch the Place*. Others were scheduled for productions later in the year, which were subsequently cancelled.

4 & 11 March | Fairfax Studio

Teaching Artist Meg Upton
Participants 302

DIGITAL RESOURCES

MTC has a growing array of digital education resources available free of charge to help students and teachers get the most out of their MTC experience.

VIRTUAL TOURS

3D interactive tours of Southbank Theatre and MTC HQ. The tour of Southbank Theatre was completed and made available in 2020.

MORNING TEA WITH MTC

A new video series featuring MTC staff and artists answering questions submitted by students during Melbourne's first lockdown.

EDUCATION PACKS

Learning resources to prepare students to see an MTC show, unpack the content, and revise for exams.

VCE INTERACTIVES

Resources to explore key terms in VCE Drama and Theatre Studies with examples from MTC productions.

PRODUCTION ROLES RESOURCE LIBRARY

A suite of resources to learn about how theatre is made.

PLAY RESOURCES

Teaching materials for plays popular with schools.

Supported by the Victorian Department of Education and Training. Select VCE resources produced in collaboration with Virtual School Victoria.

HANSEN SCHOLARS AT THE UNIVERSITY OF MELBOURNE

The Hansen Scholarship supports exceptional students from around Australia who may otherwise struggle financially to access higher education. A virtual program replaced their planned attendance at MTC productions.

24 September & 6 November | Online

Guest Artist Benjamin Law
Facilitator Nick Tranter
Participants 12

EDUCATION ACTIVITIES CANCELLED AS A RESULT OF SHUTDOWN

SLAP. BANG. KISS.

Melbourne season | 7 May–23 May
Regional tour | 26 May–19 June

PRE-SHOW TALKS FOR SLAP. BANG. KISS. AND FUN HOME

11, 13 & 18 May; 5 August

BETTY AMSDEN YOUTH SCHOLARSHIP COURSE

21–25 September

FIRST PEOPLES YOUNG ARTISTS PROGRAM

29 June–3 July; 28 September–2 October;
30 November–4 December

REGIONAL TEACHER PD WORKSHOPS

June; December

WORK EXPERIENCE

March–August

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.

In 2020 the program welcomed 12 new participants who took part in a year of mentoring and career development and workshops.

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

FEBRUARY–DECEMBER

This program took place at MTC HQ and then remotely during MTC's shutdown.

PARTICIPANTS

Veronique Bennett – Lighting Design
Mentor: Anouk van Dijk, Choreographer and Artistic Director

Ashlee Clapp – Sound Composition
Mentor: Darius Kedros, Composer and Sound Designer

Briony Dunn – Programming
Mentor: Sam Strong, Director

Emma Gibson – Dramaturgy
Mentor: Jenni Medway, MTC Literary Associate

Amy Holley – Sound Design
Mentor: Petra Kalive, MTC Associate Director

Piper Huynh – Executive Management
Mentor: Martina Murray, MTC Director of Artistic Operations/Senior Producer

Brynna Lowen – Set & Costume Design
Mentor: Bridget Balodis, Director in Residence, Malthouse Theatre

Katy Maudlin – Director
Mentor: Helen Bowden, Producer, Lingo Pictures

Tariro Mavondo – Artistic Direction
Mentors: Leticia Cáceres, Director
Caroline Stacey, Artistic Director, The Street

Krystalla Pearce – Arts Education
Mentor: Sarah Goodes, MTC Associate Artistic Director

Clare Rankine – Producer
Mentor: Marline Zaibak, Company Manager, Malthouse Theatre

Jamaica Zuanetti – Playwright
Mentor: Joanna Murray-Smith, Playwright

SALON AND WORKSHOP FACILITATORS

Erica Bagshaw
Selene Bateman
Gabriel Edwards
Tariro Mavondo & Penny Harpham
Sam Strong
MTC staff



CYBEC READINGS

CYBEC ELECTRIC

An annual series of public play readings of new works.

Cybec Electric took place in February featuring the work of nine talented playwrights, including three of MTC's NEXT STAGE writers-in-residence.

27–29 February
Southbank Theatre, The Lawler

Performances 5
Total Paid Attendance 238

Literary Director Chris Mead
Literary Associate Jennifer Medway
Programs Producer Karin Farrell
Stage Manager Pippa Wright
Lawler Supervisor James Paul

CYBEC SCENES 1

27 & 29 February

THE O'GRADYS
by Charles O'Grady

MONUMENT
by Emily Sheehan

GOLDEN BLOOD
By Merlynn Tong

Director Rachel Chant
Cast Cheryl Ho, Nisha Joseph, Kurt Pimblett,
Nikki Viveca, Gareth Yuen
Cybec Electric Intern Meta Cohen

CYBEC SCENES 2

28 & 29 February

CELEBRITY SKIN
by Alistair Baldwin

BOLLYWOOD DREAMING
by Andrea Fernandez

KINDER SURPRISE
by Madelaine Nunn

Director Mark Wilson
Cast Heidi Arena, Cheryl Ho, Nisha Joseph,
Kurt Pimblett, Glenn Shea, Gareth Yuen
Cybec Electric Intern Emma Fawcett

NEXT (ON) STAGE

28 February

A presentation of new works by NEXT STAGE writers-in-residence: Elise Esther Hearst, Andrea James and Phillip Kavanagh in conversation with MTC Literary Team Chris Mead and Jenni Medway.

Cast Heidi Arena, Cheryl Ho, Kurt Pimblett,
Maurial Spearim, Nikki Viveca, Gareth Yuen
Cybec Electric Intern Fleur Murphy



OTHER ACTIVITIES

COMMISSIONS

In addition to plays developing through MTC's NEXT STAGE Writers' Program, the Company has a number of other commissions underway that continued their development in 2020.

COMMISSIONS SUPPORTED BY THE JOAN AND PETER CLEMENGER TRUST

Kylie Coolwell
Anthony Weigh

FIRST STAGE

In partnership with the Emerging Writers' Festival, MTC's Literary Department worked with Ilbijerri Theatre and Footscray Community Arts Centre to select four emerging playwrights as they developed short, sharp works over a series of intensive workshops.

Writers Nazaree Dickerson, Grace Feng Fang Juan, Artemis Munoz and Anisa Nandaula

21 June
Online via Zoom

Enabled by the Vizard Foundation

MTC AT MPAVILION

MTC partnered with MPavilion for their 2019/20 program, presenting two free events in early 2020 that featured members of MTC's NEXT STAGE Writers' Program. The final event in the series was due to take place in March but was cancelled due to COVID-19 restrictions.

IN CONVERSATION WITH ANDREA JAMES

20 January
MPavilion, Queen Victoria Gardens

ASIATOPA TAKEOVER: BENJAMIN LAW ON TORCH THE PLACE

In partnership with Arts Centre Melbourne

20 February
MPavilion, Queen Victoria Gardens





THE COMPANY

MTC 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 of University of Melbourne; Board Member of the Lord Mayor's Charitable Foundation; Board Member of Opera Australia; Chair and CEO of the Hansen Little Foundation; previously the inaugural Chair of MTC Foundation and on the boards of the MCG Trust, the State Sport Centres Trust, the Federal body of Athletics Australia and the Foundation of the State Library Victoria. Board Member since February 2015 and Chair since January 2020.

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

PROFESSOR BARRY CONYNGHAM AM

Composer; Redmond Barry Distinguished Professor of Music; Dean, Faculty of Fine Arts and Music, University of Melbourne; Emeritus Professor, University of Wollongong and Southern Cross University; MA (Hons) (Syd.), DMUS (Melb.) CertPostDoc Stud (UCSD). Board Member from October 2013 until December 2020.

PATRICIA FAULKNER AO

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 1 January 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, Melbourne office of the Boston Consulting Group; formerly BCG Senior Partner and founder and former leader of BCG's global Public Sector Practice; Chair of the Centre for Public Impact a BCG Foundation; Chair of Teach for Australia; Chair of the Strategic Advisory Council for the Bastow Institute of School Leadership. Board Member of Save the Children Australia. Board Member since October 2017.

JANETTE KENDALL

Non-Executive Director of Vicinity Centres, Tabcorp, Costa Group, Australian Venue Co, Visit Victoria and KM Property Funds; Fellow of the Australian Institute of Company Directors, Member of Chief Executive Women. Board Member from February 2015 until December 2020.

SHARMISTHA LAW

Former Associate Professor of Marketing, Assoc. Chair of Management, and Principal's Advisor on Diversity and Outreach, University of Toronto; Founder and owner of J C Law Homes Ltd., London (until July 2017); BSc (cum laude), MSBA, PhD. Board Member from October 2017 until December 2020.

PROFESSOR DUNCAN MASKELL

Vice Chancellor, The University of Melbourne; Professor of Microbiology; past Senior Pro-Vice Chancellor, University of Cambridge; Member, Melbourne Business School Board of Directors; Member, Grattan Institute Board of Directors; Member, Group of Eight; Chair, Victorian Vice-Chancellor's Committee; former Member, Genus plc Board of Directors; Honorary Fellow, Wolfson College, University of Cambridge; MA, PhD, FMEDSCI, HONASSOCRCVS. Board Member since December 2018.

SUSAN OLIVER AM

Chair, non-executive director and entrepreneur. Currently founding Chair of Scale Investors; Chair of The Wheeler Centre; Independent Member of the Investment Committee for Industry Funds Management; Member of the Fishermans Bend Development Board. Chair of Countryside Renewable Hydrogen. Formerly non-executive director of listed and private companies; Co-founder of *The Big Issue*, Australia; Director and Governor of The Smith Family; Managing Director of the Australian Commission for the Future and British Council Scholar. Board Member since October 2017.

ALLAN TAIT

Vice-President Administration & Finance and Chief Operating Officer, University of Melbourne. Formerly Chief Financial Officer, University of Melbourne and Chief Executive Officer of UoM Commercial Ltd; Partner, Corporate Finance at PricewaterhouseCoopers; Finance Director of the local investment banking subsidiary of the Toronto Dominion Bank; and CEO of Gadens Lawyers. BEcon (hons), CA, member of ICAA and ICAEW. Board Member since January 2020.

BRETT SHEEHY AO

MTC Artistic Director and CEO. Board Member since January 2012.

VIRGINIA LOVETT

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

MTC FOUNDATION BOARD

JANETTE KENDALL – CHAIR

Non-Executive Director of Vicinity Centres, Tabcorp, Costa Group, Australian Venue Co, Visit Victoria and KM Property Funds; Fellow of the Australian Institute of Company Directors, Member of Chief Executive Women. MTC Board Member; MTC Foundation Board Member 2015–2020 and Chair January–December 2020.

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Investor and Advisor to Good Stuff Global Pty Ltd; Board Member of the National Gallery of Victoria Foundation Board; Director, Boncal Group. Former Chair of Melbourne Spring Fashion Week, Board Member Olivia Newton John Cancer and Wellness Centre Appeals Board, Chair of RMIT Fashion Design & Enterprise Advisory Board. MTC Foundation Board Member since July 2018.

SHANE GILD

Non Exec Director, PayGroup Ltd. Former Executive Director at Canaccord Genuity and Senior Director at Deutsche Bank with over 20 years' experience in equities and capital markets. MTC Foundation Board Member since October 2020.

JANE GROVER

CEO of SMCT; Chair for the Centre of Contemporary Photography; former General Manager Crown Resorts various portfolios, former Executive Manager Starwood Group. MTC Foundation Member since October 2020.

LOUISE MYER

Founding Director of the Myer Community Foundation (Myer Stores); Former Board Director of Asialink; Founder and owner, Whare Kea Lodge, New Zealand; 2013 Relais & Châteaux Woman of the Year; trained at Hotel de Varenne, Paris; prominent Melbourne philanthropist and generous supporters of the Arts. MTC Foundation Board Member since January 2016.

LEIGH O'NEILL

Executive General Manager, Global Financial Services, Xero; Chair of Chunky Move; Committee Member of Human Rights Watch Australia. Former EGM, Consumer Customer Solutions, NAB and Board Member for the Griffin Theatre Company. MTC Foundation Board Member since March 2015.

HILARY SCOTT

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

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Board Member of Stephanie Alexander's Kitchen Garden Foundation; Consult Legal; former Director of Law Institute Victoria; former TeeRoy Pty Ltd TA Yardmill In-house Counsel, Molino Cahill Lawyers Senior Associate, Baker & McKenzie General Associate; Member, Law Institute of Victoria and Fitzroy Legal Service; former Director, Law Institute of Victoria; former Fellow, Taxation Institute of Australia; former Registered Tax Agent. MTC Foundation Board Member since July 2018.

RICHARD TEGONI

Executive Chairman at SECOS Group Limited, former Executive Director of Melbourne University Publishing Ltd and Senior Executive of Optus Communications. MTC Foundation Board since January 2016.

LIZ CHAPPELL

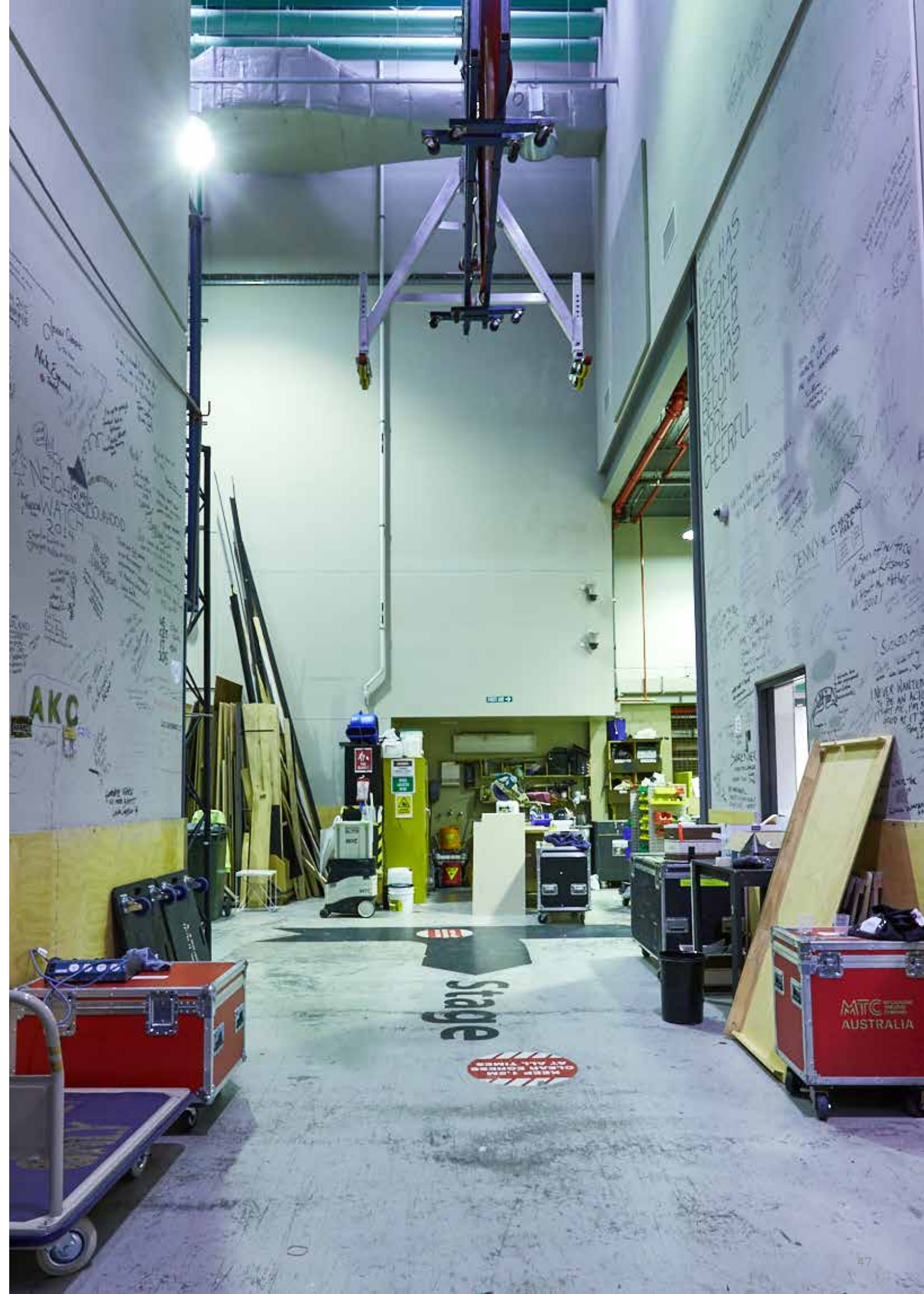
MTC Finance Director; MTC Foundation Board Member since March 2015.

VIRGINIA LOVETT

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

RUPERT SHERWOOD

MTC Director of Development. Board Member since January 2019.



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Database Specialist
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Data Analyst
Dale Menz

THANK YOU

WE GRATEFULLY ACKNOWLEDGE THE ONGOING SUPPORT OF OUR LEADING DONORS

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Acknowledging a lifetime of extraordinary support for MTC.

Pat Burke Peter Clemenger AO and Joan Clemenger AO	Greig Gailey and Dr Geraldine Lazarus Allan Myers AC QC and Maria Myers AC	The Late Bidy Ponsford The Late Dr Roger Riordan AM Maureen Wheeler AO and Tony Wheeler AO	Ursula Whiteside Caroline Young and Derek Young AM
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Supporting the long term sustainability and creative future of MTC.

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Supporting the NEXT STAGE Writers' Program.

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



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Donors whose recent gifts help MTC enrich and transform lives through the finest theatre imaginable.

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A collective of Donors helping MTC return to the stage in 2021.

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2020 FINANCIAL REPORT

KEY PERFORMANCE INDICATORS

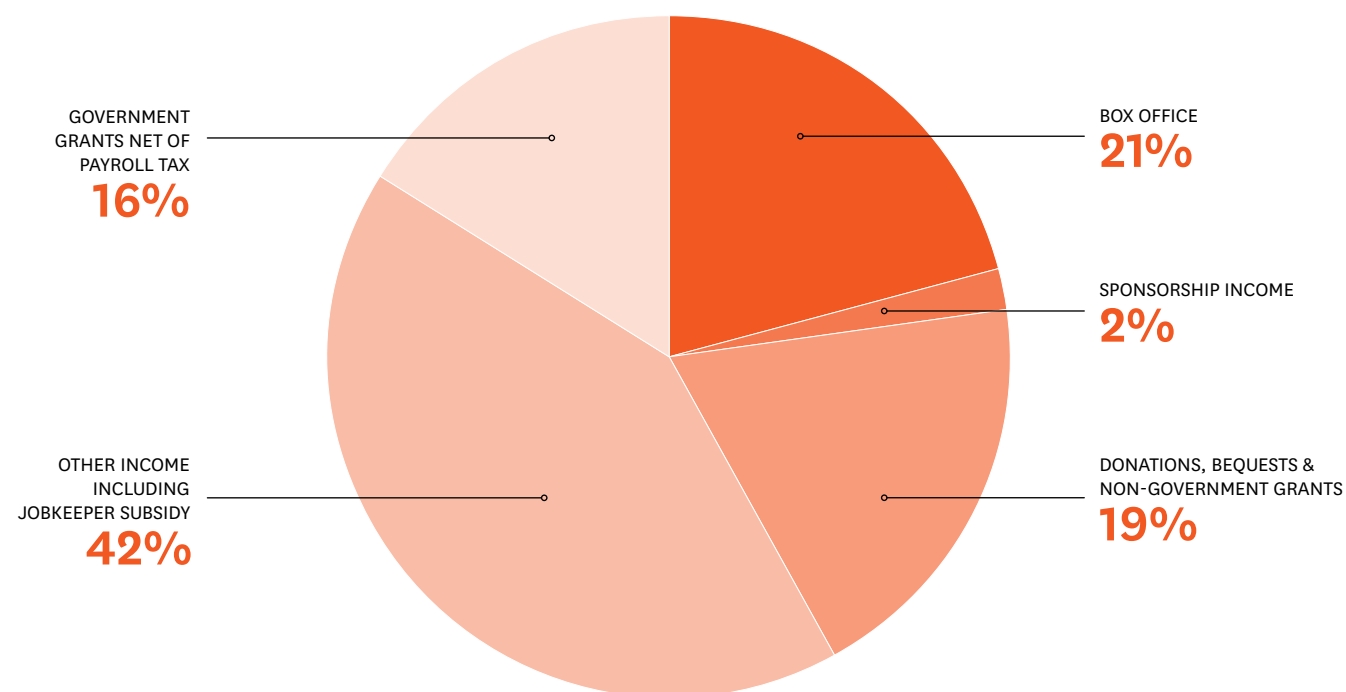
	2020	2019
ARTISTIC VIBRANCY		
Subscription Season		
Productions	2	8
Co-productions	1	2
Buy-ins	-	1
Total	3	11
New productions	3	10
Other Plays		
Touring/Sold Off	-	1
Entrepreneurial	-	-
Co-productions	-	-
Buy-ins	-	-
Total	-	1
New productions	-	-
Profile of Plays		
New Australian (MTC)	1	2
New Australian (Studio)	-	-
Existing Australian	1	3
New overseas	1	5
Existing overseas	-	1
Education Program		
Productions	-	1
Tours	-	1
Workshops/Forums/Talks	8	14
First Peoples Young Artists Program	-	1
Ambassador Program	1	1
Virtual School Victoria Program	1	1
Youth Scholarship Course	-	1

	2020	2019
ACCESS		
Number of Performances		
Self Entrepreneuried		
Home city	85	360
Buy-ins		
Home city	-	44
Co-productions		
Home city	9	86
Touring/Sold Off		
Home city	-	-
Regional	-	-
Other capital city	-	10
International	-	-
Education	-	20
Development	6	6
Total performances	100	526
Regional		
Number of productions	-	1
Number of towns	-	10

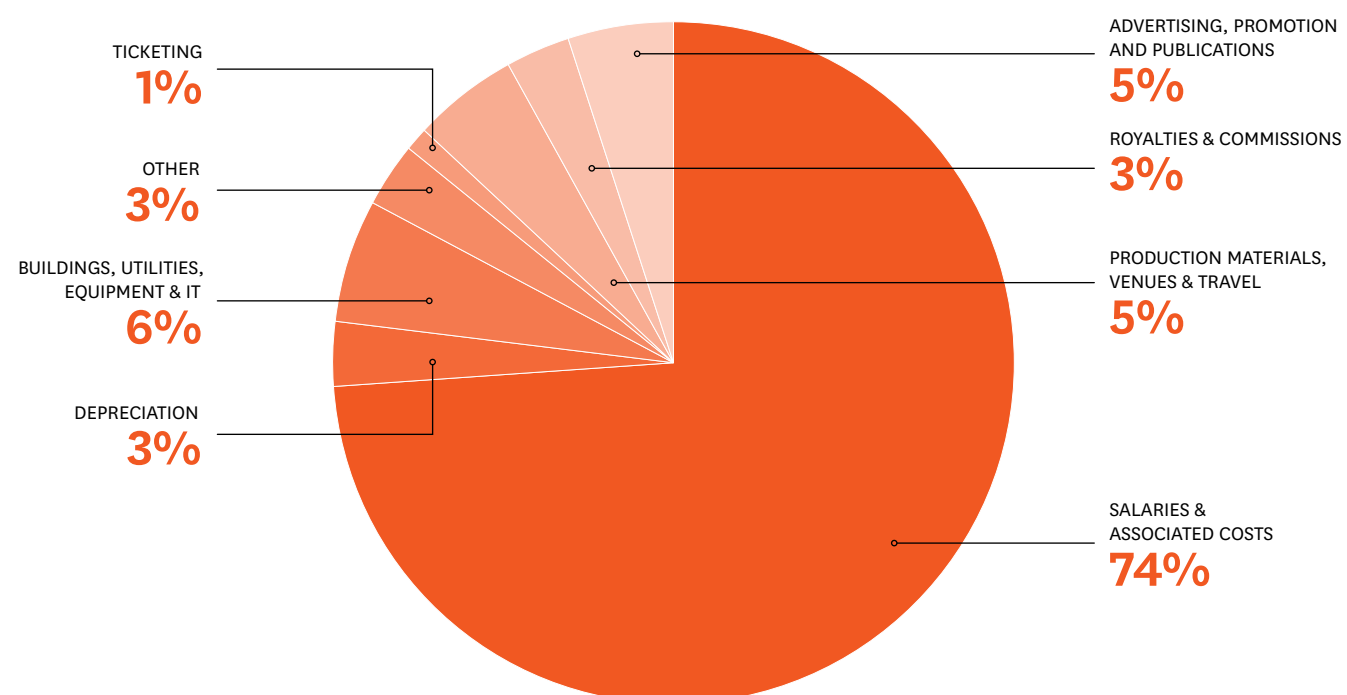
	2020	2019
NUMBER OF PAID ATTENDANCES		
Self Entrepreneuried		
Home city	36,841	164,967
Buy-ins		
Home city	-	21,191
Co-productions		
Home city	2,977	38,136
Touring/Sold Off		
Home city	-	-
Regional	-	-
Other capital city	-	4,055
International	-	-
Education	-	2,541
Development	238	378
Total paid attendances	40,056	231,268

	2020	2019
FINANCIAL INDICATORS		
Financial Viability		
Strength of Reserves (% of Revenue) <small>* revenue calculated on 5-year rolling average</small>	40.8%	43.5%
Surplus/(Deficit) (excluding non-operating income)		
Core Operations	(\$1,888,671)	\$20,275
Foundation	-	\$482,443
General Endowment Fund	\$195,467	(\$492,146)
Total	(\$1,693,204)	\$10,573
SOURCES OF INCOME AS % OF TOTAL		
Box Office	21%	65%
Sponsorship Income	2%	6%
Donations, Bequests and Non-Govt Grants	19%	9%
Other Income incl JobKeeper Subsidy	42%	12%
Government Grants net of Payroll Tax	16%	8%
Total	100%	100%
GRANTS		
Commonwealth – Base Grants		
Triennial Grant	\$2,321,393	\$2,284,836
Total Commonwealth Base Grants	\$2,321,393	\$2,284,836
State – Base Grants		
Triennial Grant	\$485,575	\$485,575
Less Payroll Tax paid to State	(\$418,012)	(\$737,823)
Total State Base Grants	\$67,563	(\$252,248)
State – Project Grants		
Department of Education and Training – Strategic Partnerships Program Funding	\$40,095	\$90,450
Department of Education and Training – Victorian Challenge and Enrichment Series	\$36,000	\$-
Total State Project Grants	\$76,095	\$90,450
Other Grants		
Cybec Foundation	\$68,000	\$60,000
Total Other Grants	\$68,000	\$60,000

2020 INCOME



2020 EXPENDITURE



STATEMENT OF PROFIT OR LOSS AND OTHER COMPREHENSIVE INCOME

FOR THE YEAR ENDED 31 DECEMBER 2020

	2020 \$	2019 \$
REVENUE		
Commonwealth Government Grants	2,321,393	2,284,836
Victorian Government Grants	561,670	576,025
Other Grants	68,000	60,000
Donations and Bequests	3,015,493	2,423,266
Sponsorship Income	318,647	1,739,213
Investment Income	591,073	635,022
Retail Sales (Box Office MTC)	3,260,348	18,079,263
Operating Funds from University of Melbourne	365,597	356,143
Other Income	5,654,316	2,195,975
TOTAL REVENUE	16,156,536	28,349,743
LESS EXPENSE		
Salaries and Oncosts	13,133,168	16,825,410
Utilities	349,254	458,529
Building and Equipment Maintenance and Repairs	482,451	736,223
Computer Software and Services	196,690	189,680
Equipment and IT Purchases	125,857	81,319
Stage Materials and Supplies	386,625	920,610
Depreciation and Amortisation Expense	518,890	439,418
Finance Costs	14,747	13,707
Production related Travel, Accommodation & Tour Costs	184,690	689,482
Advertising, Promotion and Publications	981,235	2,590,722
Theatre Venue Rental and Hire Charges	305,840	1,560,813
Royalties and Commissions	536,505	1,801,734
Ticketing	87,437	750,998
General Expenses	546,353	1,280,525
TOTAL EXPENSE	17,849,740	28,339,170
NET SURPLUS/(DEFICIT)	(1,693,204)	10,573
OTHER COMPREHENSIVE INCOME FOR THE YEAR		
Available-for-sale financial assets:		
Unrealised capital gain/(loss) on investments	105,242	1,084,549
	105,242	1,084,549
TOTAL COMPREHENSIVE INCOME FOR THE YEAR	(1,587,962)	1,095,122

STATEMENT OF FINANCIAL POSITION

AS AT 31 DECEMBER 2020

	2020 \$	2019 \$
CURRENT ASSETS		
Cash	2,349,828	5,400,294
Receivables	688,731	197,239
Other Assets	146,638	2,332,075
Investments	13,762,701	13,495,247
TOTAL CURRENT ASSETS	16,947,898	21,424,854
NON-CURRENT ASSETS		
Property, Plant & Equipment	5,884,924	6,396,459
TOTAL NON-CURRENT ASSETS	5,884,924	6,396,459
TOTAL ASSETS	22,832,822	27,821,313
CURRENT LIABILITIES		
Payables	1,677,123	884,417
Provisions	1,648,085	1,749,773
Other Liabilities	8,130,843	12,168,764
TOTAL CURRENT LIABILITIES	11,456,051	14,802,954
NON-CURRENT LIABILITIES		
Payables	304,345	367,741
Provisions	210,816	201,048
TOTAL NON-CURRENT LIABILITIES	515,161	568,789
TOTAL LIABILITIES	11,971,213	15,371,743
NET ASSETS	10,861,609	12,449,571
EQUITY		
Reserves	9,640,691	9,339,982
Retained Surplus	1,220,918	3,109,589
TOTAL EQUITY	10,861,609	12,449,571

STATEMENT OF CHANGES IN EQUITY

FOR THE YEARS ENDED 31 DECEMBER 2019 AND 2020

	MTC Core \$	Foundation \$	Endowment \$	Total \$
Retained Profits	3,382,501	-	-	3,382,501
Reserve Funds	2,364,504	2,271,780	-	4,636,284
Endowed Funds	-	-	3,335,664	3,335,664
Balance at 1 January 2019	5,747,005	2,271,780	3,335,664	11,354,449
Surplus/(Deficit) for 2019	(272,912)	-	283,485	10,573
Other comprehensive income for 2019	596,932	186,686	300,931	1,084,549
Balance at 31 December 2019	6,071,025	2,458,466	3,920,080	12,449,571
Surplus/(Deficit) for 2020	(1,888,671)	-	195,467	(1,693,204)
Other comprehensive income for 2020	52,249	17,582	35,410	105,242
Closing Equity	4,234,603	2,476,048	4,150,957	10,861,609
Retained Profits	1,220,918	-	-	1,220,918
Reserve Funds	3,013,685	2,476,048	-	5,489,734
Endowed Funds	-	-	4,150,957	4,150,957
Balance at 31 December 2020	4,234,603	2,476,048	4,150,957	10,861,609

CASH FLOW STATEMENT

FOR THE YEAR ENDED 31 DECEMBER 2020

	2020 Inflows/(Outflows) \$	2019 Inflows/(Outflows) \$
CASH FLOWS FROM OPERATING ACTIVITIES		
Inflows:		
Commonwealth Government Grants	3,547,832	2,284,836
Victorian Government Grants	561,670	530,125
Other Grants	136,000	60,000
Investment Receipts	422,340	529,482
Other Operating Income	3,060,679	23,255,991
GST and WHT (paid to)/refunded by the ATO	(261,004)	165,844
Operating Funds from University of Melbourne	365,597	356,143
JobKeeper Wages Subsidy Receipts	4,379,550	-
Outflows:		
Payments to Employees	(13,619,636)	(16,719,321)
Payments to Suppliers	(2,521,281)	(10,672,489)
Net Cash Inflow (Outflow) from Operating Activities	(3,928,253)	(209,389)
CASH FLOWS FROM INVESTING ACTIVITIES		
Inflows:		
Proceeds from Sale of Non-Current Assets	11,821	4,344
Outflows:		
Payment for Investments (excludes reinvested income)	-	(733,717)
Plant and Equipment Purchases	(119,287)	(948,785)
Net Cash Inflow (Outflow) from Investing activities	(107,466)	(1,678,158)
CASH FLOWS FROM FINANCING ACTIVITIES		
Inflows:		
Loan from University of Melbourne	1,000,000	-
Outflows:		
Interest Costs related to Lease of Building	(11,955)	(13,707)
Interest Costs on Loan from University of Melbourne	(2,792)	-
Net Cash Inflow (Outflow) from Financing Activities	985,253	(13,707)
Net Increase/(Decrease) in Cash Held	(3,050,466)	(1,901,254)
Cash at the Beginning of the Reporting Period	5,400,294	7,301,548
Cash at the End of the Reporting Period	2,349,828	5,400,294
Reconciliation of Cash at End		
Cash	2,307,793	5,353,414
Petty Cash Floats	42,035	46,880
	2,349,828	5,400,294

STATEMENT OF PROFIT OR LOSS AND OTHER COMPREHENSIVE INCOME BY ACCOUNTING ENTITY

FOR THE YEAR ENDED 31 DECEMBER 2020

	MTC Core Operations \$	MTC Foundation \$	MTC Endowment \$	Total \$
REVENUE				
Commonwealth Government Grants	2,321,393	-	-	2,321,393
Victorian Government Grants	521,575	40,095	-	561,670
Other Grants	-	68,000	-	68,000
Donations and Bequests	-	2,983,139	32,354	3,015,493
Sponsorship Income	318,647	-	-	318,647
Investment Income	325,217	102,743	163,113	591,073
Retail Sales (Box Office MTC)	3,260,348	-	-	3,260,348
Operating Funds from University of Melbourne	365,597	-	-	365,597
Other Income	5,648,141	6,175	-	5,654,316
TOTAL REVENUE	12,760,918	3,200,151	195,467	16,156,536
LESS EXPENSE				
Salaries and Oncosts	13,133,168	-	-	13,133,168
Utilities	349,254	-	-	349,254
Building and Equipment Maintenance and Repairs	482,451	-	-	482,451
Computer Software and Services	196,690	-	-	196,690
Equipment and IT Purchases	125,857	-	-	125,857
Stage Materials and Supplies	386,625	-	-	386,625
Depreciation and Amortisation Expense	518,890	-	-	518,890
Finance Costs	14,747	-	-	14,747
Production related Travel, Accommodation & Tour Costs	184,690	-	-	184,690
Advertising, Promotion and Publications	981,235	-	-	981,235
Theatre Venue Rental and Hire Charges	305,840	-	-	305,840
Royalties and Commissions	536,505	-	-	536,505
Ticketing	87,437	-	-	87,437
General Expenses	546,353	-	-	546,353
TOTAL EXPENSE	17,849,740	-	-	17,849,740
Transfer from Foundation	3,200,151	(3,200,151)	-	-
NET SURPLUS/(DEFICIT)	(1,888,671)	-	195,467	(1,693,204)
OTHER COMPREHENSIVE INCOME FOR THE YEAR				
Available-for-sale financial assets:				
Unrealised capital gain/(loss) on investments	52,249	17,582	35,410	105,242
	52,249	17,582	35,410	105,242
TOTAL COMPREHENSIVE INCOME FOR THE YEAR	(1,836,422)	17,582	230,878	(1,587,962)

STATEMENT OF FINANCIAL POSITION BY ACCOUNTING ENTITY

AS AT 31 DECEMBER 2020

	MTC Core Operations \$	MTC Foundation \$	MTC Endowment \$	Total \$
ASSETS				
Current assets	9,341,938	3,455,003	4,150,957	16,947,898
Non-current assets	5,884,924	-	-	5,884,924
Total assets	15,226,862	3,455,003	4,150,957	22,832,822
LIABILITIES				
Current liabilities	10,477,097	978,954	-	11,456,051
Non-current liabilities	515,161	-	-	515,161
Total liabilities	10,992,259	978,954	-	11,971,213
Net Assets	4,234,603	2,476,048	4,150,957	10,861,609



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